

9-2010

## SPAN 331.01: Introduction to Hispano-American Literature

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# Introducción a la literatura hispanoamericana

SPAN 331

Fall 2010

**Professor Clary Loisel**  
**Liberal Arts 428**  
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**Class Location: LA 335**  
**Class Meeting Times: MWF 11:10-12:00**  
**Office hours: MWF 10:40-11:10,**  
**2:10-3:00, 4:15-4:30 and by**  
**appointment**

**NOTE: Please be aware that I expect you to already be able to speak, understand, and especially to read and write Spanish at the third year level. If you have not taken SPAN 301 "Oral and Written Expression in Cultural Contexts" (or an equivalent course from another university), you may find this course extremely demanding. SPAN 301 is not a mandatory prerequisite, but I highly recommend it.**

## **Announcements:**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.

All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://www.umt.edu/SA/VPSA/index.cfm/page/1321>

If you are a student with a disability and wish to discuss reasonable accommodations for this course, please contact me immediately via an office visit to discuss the specific course accommodations you wish to request. Please be advised that I request you to provide a letter from Disability Services for Students verifying your right to reasonable modifications. If you have not yet contacted Disability Services located in Lommasson Center 154, please do so in order to verify your disability and to coordinate your reasonable modifications. For more information, visit the Disability Services website at [www.umt.edu/dss/](http://www.umt.edu/dss/).

You are cordially invited to attend "Spanish Table" from 7:00-9:00 P.M. every Tuesday evening throughout the semester at the James Bar. This is an excellent opportunity to practice your spoken Spanish and to meet new friends. Please contact Kelly Noe for more information: [kelly.noe@mso.umt.edu](mailto:kelly.noe@mso.umt.edu); 243-2976.

## **Textos requeridos:**

*Panoramas literarios: América hispana* (Second Edition) by Teresa Méndez-Faith  
(disponible en la librería universitaria)

Fotocopias de varias lecturas/tareas (disponibles en línea por "ERES" [electronic reserve]; su código para obtener acceso a los materiales es SPNS331:

"Un análisis estructural del poema 'A Roosevelt'" de Keith Elli

"El gran mantel" de Pablo Neruda

"Borges's Subversive Parable, 'Los dos reyes y los dos laberintos'" de James Holloway,

Jr.

“‘Nos han dado la tierra’ de Juan Rulfo: síntesis de una frustración” de Silvia Lorente-Murphy

“El para siempre dura una noche de luna llena” y “El SIDA es más que un chiste de

oficina” de Rosamaría Roffiel

“‘La prodigiosa tarde de Baltazar’: problemas del significado” de Gabriela Mora

“The Double in ‘Las dos Elenas’ by Carlos Fuentes” de Joseph Chrzanowski

“La falsa percepción de la realidad en ‘Cine Prado’” de María Zielina

“La historia oficial”

### **Descripción del curso/metás:**

Pasaremos la hora de clase investigando y hablando de la temática y trasfondo histórico-cultural de los autores y de las obras especificadas mencionados abajo. Por eso es imprescindible que lean bien las selecciones e introducciones para poder participar en las discusiones y para pasar los exámenes. Les muestro de vez en cuando partes de algunos vídeos sobre los autores que estudiamos.

Al salir aprobado/a de Español 331, tendrás una base de conocimiento de la trayectoria de la literatura hispanoamericana en su contexto histórico-literario. Por restricciones de tiempo será imposible leer ni mencionar muchos autores de considerable importancia.

### **Resultados (“Outcomes”):**

Español 331 aportará una introducción a la genealogía de movimientos literarios en español en las Américas comenzando en el siglo XVI. El enfoque se concentrará en dos vertientes interrelacionadas: el estudio de movimientos literarios expuestos por la crítica y la resistencia que diversos autores manifiestan a tales categorías. Uno de los temas centrales de este curso será las varias representaciones de resistencia que la literatura aporta en el ámbito social, económico, cultural e histórico de las Américas.

Específicamente, los resultados incluyen:

- \*Practicar formas escritas del español en una variedad de géneros y contextos.
- \*Proveer al estudiante con una variedad de lecturas representativas que desarrollen un nivel avanzado de español.
- \*Entender el desarrollo de movimientos literarios.
- \*Interpretar el punto de vista de una lectura y discutir polémicas relevantes.
- \*Interpretar y expresar una opinión, tanto oralmente como por escrito.
- \*Preparar a los estudiantes a escribir trabajos con índole académico y literario.
- \*Apreciar la rica variedad de culturas y literaturas en las Américas.

En resumen, este curso constituye una introducción a los problemas y temas de la literatura hispanoamericana desde sus orígenes coloniales hasta nuestros días. Se enmarcará el estudio de la literatura en su contorno social y político ya que la idea del fenómeno literario en Hispanoamérica estuvo siempre ligado a sus figuraciones como proyecto social. Se intentará mostrar a los estudiantes la enorme variedad de manifestaciones literarias que se manifiestan en el continente y al mismo tiempo brindarles elementos de análisis literarios para que continúen el estudio de la literatura.

El propósito de nuestra tarea será el de descubrir y entender las ideas y las imágenes en las obras que leemos. Así que te animo que participes en las actividades de la clase a cada paso y que estudies bien la materia antes de llegar a clase y que hagas muchas preguntas si no entiendes algo.

**Método de evaluación:**

El curso está estructurado para que el/la estudiante reciba reacciones de parte del profesor. Así el/la estudiante debe poder lograr las metas del curso. Se evalúa el progreso hacia las metas según el siguiente criterio:

Participación Activa/Preparación	10%
Pruebas de lectura (“Quizzes”)	20%
Dos exámenes parciales (cada uno vale 12.5%)	25%
Dos Trabajos Escritos (cada uno vale 12.5%)	25%
Examen final	20%

**Attendance:**

Class participation is essential for this course. Students who show evidence of thoughtful preparation and who listen attentively and participate enthusiastically will receive high marks. Students are responsible for class work and assignments they miss. Please get the phone number from at least two of your classmates during the first week of classes. That way, if you have to miss class, you can find out exactly what happened that day. After talking to your friend and reviewing his/her notes, please come and see me if there is something that you still do not understand. Please do not call or e-mail me and ask what happened in class and/or what the homework is.

**Active Participation/Preparation:**

Because time is limited and in-class discussion vital, the student is expected to read assignments carefully (this means several times) before each class. It is often helpful to scan the text once before engaging in a close reading. Read the introductory passages, skim the main body, and search for the author’s main points and conclusions, identifying particularly interesting or challenging sections. Formulate the questions that you want to ask of the text, and then return to a careful reading, concentrating on the points that you have outlined. Do not be afraid to consult your dictionary, particularly on the second reading. Jot down your reactions to and questions about the text, so that you can bring them up in the class discussion. I will often indicate certain questions to ask of the text at the end of the preceding class, but do not hesitate to present your own ideas and questions to me and to the rest of the class for general discussion.

**Quizzes:**

There will be many unannounced short, reading quizzes to make sure that the student is prepared for class.

**There are no make-ups for the quizzes. For any one you miss, I will substitute whatever grade you make on the final exam for your missing quiz grade(s). The final exam is cumulative.**

**Exams:**

There will be two exams. One on **September 21** and the other on **October 26**. Since you are writing two papers in this class, the content of the exams will be primarily objective in nature (true/false, fill in the blank, definitions, matching, short answer, etc). However, the student will have to answer (a) short essay question(s) on each of the exams.

**There are no make-ups for the two tests. If you miss one (or both), I will substitute whatever grade you make on the final exam for your missing test grade(s). The final exam is cumulative.**

**Papers: Important Information**

You will write two papers during the semester. Each paper must be typed, double-spaced, 12 point type, one-inch margins, Times New Roman font, and three to four pages in length. I will give you paper topics one week in advance of the due date. Be sure you have a thesis statement; in fact, please underline it. You are to bring three copies of your paper to class on the days marked on the calendar (Sept 28: first composition; Nov. 16: second composition). (You do not need to write your name on your paper). On those days we will have a writing workshop in which you will exchange your copies of your paper with your classmates. Each student will read at least three papers during class and critique them. The commentary will include content, organization, vocabulary, and grammar. At the end of the class, all papers will be returned to their owners. You will then take the copies of your paper home, read and study the comments, and try to incorporate the ones which you think will make your paper better. You will then revise your first composition to the best of your ability and turn in a hard copy of your paper at the beginning of class on **October 8** and **November 26** respectively. This will be the composition that I actually grade.

**If you do not turn in your paper at this stated time, your grade for the paper will be zero. I will only accept a late paper if you can provide a verifiable, documented excuse. I will NOT accept any type of technical problem as an excuse. If you are sick on the day in which a paper is due, be sure to get a note from your doctor; otherwise, I cannot accept your paper.**

I am interested in seeing how well you have synthesized the material presented in class during the semester as well as your ability to work independently. I, of course, will try to help you the best I can, but please do not expect me to pick a topic for you, tell you how to organize your paper, tell you what to say, or how to conclude. Furthermore, I will not answer specific questions concerning grammar or vocabulary. You may not ask anyone outside of this class for help; this includes proofreading and editing. Please do your own work. I would be happy to help guide you after you have chosen a topic and decided on a thesis. All the creative work, however, will be yours. I will ask you to please write the following statement on your papers and sign them before you turn them in: "On my word of honor I have neither given nor received help on this paper from anyone outside of this class. This work is entirely my own except for the helpful commentaries I received from the other students in this class." Please familiarize yourself with "Plagiarism" as

explained in the *MLA Handbook for Writers of Research Papers*, available in the Reference Section of the library.

**Criteria for grading all written work:**

“A” papers and exams advance a striking and original hypothesis about the text or texts under consideration and support that hypothesis by ample and well-organized arguments. Documentation consists of well chosen quotations from the text; these in their turn are interpreted carefully and persuasively, so that the reader not only understands why they have been introduced but is persuaded that they have been rightly used; secondary (i.e., critical and /or biographical) materials (if used) should also be quoted at appropriate moments--and footnoted--and their relevance to the argument made clear. BUT: even should all these criteria be met, no paper or exam which contains numerous grammatical, vocabulary, and/or mechanical errors will receive an A. My general response to a paper that deserves an A is that it has been extremely well written. An A paper or exam has shown me something I had previously overlooked and convinced me that I can no longer afford to ignore it.

“B” papers or exams, while somewhat less striking in their novelty and brilliance than those which receive an A, are nevertheless *significantly* above average, both in the manner in which they are written and in what they have to say. They advance an interesting and highly plausible though often somewhat less sophisticated hypothesis and support it convincingly with carefully interpreted quotations from appropriate sources.

“C” papers or exams are *average* in quality. They offer plausible but simplistic hypothesis and are less skillful in presenting the necessary supporting evidence. Often the logic of the paper or exam as a whole is imperfect or somewhat unclear: paragraphs do not flow smoothly into one another, thus leaving the reader startled by a point for which there has not been sufficient preparation. Individual sentences contain grammatical and mechanical flaws as well as inappropriate or misused word and are generally undistinguished.

“D” papers or exams treat the text or texts only superficially. They create the impression that the writer has not grasped his or her subject fully: statements are so general as to be merely vague, and there is little or no supporting evidence; quotations are frequently taken out of context, misinterpreted, and poorly integrated. “D” papers or exams are also very poorly organized: paragraphs are out of sequence, as are many of the sentences within them. Grammatical and mechanical errors are numerous.

“F” A grade of “F” means that the paper or exam is considered to be unacceptable as the work of a student who has presumably taken the prerequisite for this course. It indicates an almost total failure on the writer=s part to comprehend his or her subject and an almost total lack of attention to the writing of the paper or exam itself. Sentences seem to have been set down at random, grammatically incorrect sentences outnumber those that are correct, and paragraph breaks and transitions seem entirely arbitrary.

**Optional Resources:**

Helpful web addresses: [www.sololiteratura.com/](http://www.sololiteratura.com/); [www.hope.edu/latinamerican](http://www.hope.edu/latinamerican) These web pages contain important information on many of the authors that we will be reading in this course. Please use it to help supplement your knowledge about Spanish-American literature.

I would also like to call your attention to the following web addresses: <http://www7.tamu-commerce.edu/library/latin.htm>; <http://www7.tamu-commerce.edu/library/mario.htm>; <http://lanic.utexas.edu/la/region/literature/>. The first address has information on “Latin American/Hispanic/Chicano Resources on the Internet,” and the second website contains helpful information about “Spanish Resources On the Internet.” The third website divides the Spanish-American world into countries, and under each country, there are links that provide literary information. I think that you will find all three websites beneficial to your study of Spanish and Spanish-American literature and culture throughout your academic career at The University of Montana.

Additional valuable resources available in the Reference Section of the Mansfield Library include:

*Cambridge History of Latin American Literature Vol. 1 and 2* edited by Roberto González-Echevarría and Enrique Pupo-Walker  
*Spanish American Authors: 20th Century* edited by Angel Flores  
*Hispanic Writers* edited by Bryan Ryan  
*Hispanic Literary Criticism Vol. 1 and 2* edited by Jelena Krstovic  
*Biographical Dictionary of Hispanic Literature in the U.S.* edited by Nicolás Kanellos  
*Knives and Angels: Women Writers in Latin America* edited by Zed Broks  
*Latin American Writers Vol. 1, 2, and 3* edited by Carlos Solé and María Isabel Abreu  
*Encyclopedia of Latin American Literature* edited by Verity Smith  
*Dictionary of Mexican Literature* edited by Eladio Cortés  
*Handbook of Latin American Literature* edited by David William Foster  
*Contemporary Spanish American Poets: A Bibliography of Primary and Secondary Sources* compiled by Jacobo Sefami  
*World Literature and Its Times: Profiler of Notable Literary Works and the Historical Events that Influenced Them; Vol. 1: Latin American Literature and Its Time*  
Bibliography of Latin American fiction in Translation:  
[www.ccsf.edu/Library/latambib.pdf](http://www.ccsf.edu/Library/latambib.pdf)

**Examen Final:** This two-hour exam is cumulative.

**Grading Scale:**

A: 96-100	A- : 90-95	B+: 87-89	B: 83-86	B- : 80-82
C+: 77-79	C: 73-76	C-: 70-72	D+: 67-69	D: 63-66
D- : 60-62	F: 0-59			

**Cell Phone Notice:** You do not have to turn off your cell phone completely. You are, however, **REQUIRED** to put in on mute or vibrate. If your phone “rings” in any

manner, (i.e. a song, etc.), I will ask you to leave class immediately. You will receive a five-point deduction from your course grade (which is only known after you complete the final exam) for each incident. In other words, should you bring your cell phone to class and it goes off and your course grade at the end of the semester is 92, I will deduct five points leaving you with an 87. Should the incident happen again, I will deduct another five points, and so on. It's a shame that I have to do this, but there have been so many cases of cell phones going off in my class, I have decided to try to put an end to it.

### **Prontuario (tentativo)**

- Ago.** 30: Introducción al curso
- Sep.** 1: De la pre-Conquista a principios de la Colonia, pp. 1-8.  
3: Popol Vuh, pp. 8-15
- 6: **Día Feriado: No hay clase**  
8: Hernán Cortés, pp. 15-22.  
10: Bernal Díaz del Castillo, pp. 28-34.
- 13: De la Colonia a la Independencia pp. 35-40; El Inca Garcilaso de la Vega, pp. 46-50.  
15: Sor Juana Inés de la Cruz, pp. 50-55.  
17: Sor Juana Inés de la Cruz, pp. 55-59. Movie clips from "Yo, la peor de todas"
- 20: Repasar para el primer examen. Resolver cualquier problema pendiente
22. **Examen I**
- 24: De la Independencia al posmodernismo, pp. 75-85. José Martí, pp. 98-108.
- 27: Rubén Darío, pp. 108-117. Lean "Creación del estado de Panamá" en <http://www.mgar.net/cuba/panama.htm>
- 29: Rubén Darío, pp. 117-120; artículo "Un análisis estructural del poema 'A Roosevelt'" de Keith Ellis.
- Oct.** 1: **Traiga a clase su primera composición. Taller de Escritura**
- 4: **Entregue su primera composición.** Lean: Del posmodernismo al 'boom' pp. 139-145.
- 6: Gabriela Mistral, pp. 146-152.  
8: Nicolás Gullén, pp. 152-159. Lean el poema "Sensemaya". Vídeo de Inti-Illimani cantando "Sensemaya".
- 11: Pablo Neruda, pp. 177-184.  
13: Pablo Neruda, Lean "El gran mantel". Vídeo sobre Pablo Neruda.  
15: Jorge Luis Borges, pp. 187-192. Lean "Borges' Subversive Parable, 'Los dos reyes y los dos laberintos'".
- 18: Jorge Luis Borges, pp. 192-201.  
20: Juan Rulfo, pp. 211-219. Lean "'Nos han dado la tierra' de Juan Rulfo: síntesis de una frustración" de Silvia Lorente-Murphy. Resolver cualquier



problema pendiente.

22: **Examen II**

25: Cuento: "El SIDA es más que un chiste de oficina" de Rosamaría Roffiel;  
Repasar para el segundo examen.

27: Cuento: "El para siempre dura una noche de luna llena" de Rosamaría Roffiel

29: Visita de Rosamaría Roffiel.

- Nov.**
- 1: Del 'boom' al 'posboom' pp. 231-236. Rosario Castellanos, pp. 236-245.
  - 3: Gabriel García Márquez, pp. 254-264. Lean "La prodigiosa tarde de Baltazar' problemas del significado" de Gabriela Mora.
  - 5: Elena Poniatowska, pp. 270-278. Lean "La falsa percepción de la realidad en 'Cine Prado'" de María Zielina.

8: Octavio Paz, pp. 278-288.

10: Julio Cortázar, pp. 294-305.

12: Carlos Fuentes, pp. 305-317.

15: Lean "The Double in 'Las dos Elenas' by Carlos Fuentes" de Joseph Chrzanowski.

17: **Traiga a clase su segunda composición. Taller de Escritura**

19: Del 'posboom' al presente, pp. 337-344.

22: **Entregue su segunda composición.** Preparación para la película "La historia oficial."

24: **Acción de las Gracias—No hay clase.**

26: **Acción de las Gracias---No hay clase.**

29: Película: "La historia oficial" (Primera parte)

- Dic.**
- 1: Película: "La historia oficial" (Segunda parte)
  - 3: Comentario de la película.

6: Isabel Allende, pp. 376-386.

8: Literatura hispana en Estados Unidos, 421-429.

10: Sandra Cisneros, pp. 455-463. Evaluación del curso;

13: Conclusión del curso; repaso para el examen final

**Examen Final: Thursday, December 16 from 8:00-10:00 AM in this classroom.**

**¡Buena suerte!**

Grade Sheet  
Introducción a la literatura hispanoamericana (331)  
Otoño 2010

Student \_\_\_\_\_

I. Active Participation/Preparation: (10%)

\_\_\_\_\_ = \_\_\_\_\_

III. Reading quizzes: (20%)

\_\_\_\_\_

Total numerical amount: \_\_\_\_\_ divided by the number of quizzes

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= \_\_\_\_\_ x .20 = \_\_\_\_\_

IV. Two Exams: (25%):

First Exam: \_\_\_\_\_ x .125 = \_\_\_\_\_

Second Exam: \_\_\_\_\_ x .125 = \_\_\_\_\_

V. Papers: (25%)

Paper #1: \_\_\_\_\_ x .125 = \_\_\_\_\_

Paper #2: \_\_\_\_\_ x .125 = \_\_\_\_\_

VI. Final Exam: (20%)

\_\_\_\_\_ x .20 = \_\_\_\_\_

Total: \_\_\_\_\_

Course Grade: \_\_\_\_\_