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SPNS 331.01: Contemporary Latin American Literature

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**Contemporary Latin American Literature
SPNS 331
Spring 2018**

Professor Clary Loisel
Liberal Arts 428
E-mail: clary.loisel@umontana.edu
Class Location: LA 140
Class Meeting Times: MWF 10:00-10:50
Office hours: MWF 9:30-10:00 and 12:00-12:50 (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 class 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/VPASA/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/.

Textos requeridos:

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

[Este libro tiene un “Glosario de términos literarios y culturales” en las páginas 499-508. Además hay un pequeño diccionario (páginas 509-531)].

Les mando ciertas lecturas cuando sea necesario.

Materiales requeridos: Un paquete de tarjetas (3 pulgadas por 5 pulgadas)

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 o películas 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 comentarios y 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%
Tarjetas de comentario	10%
Pruebas de lectura (“Quizzes”)	10%
Un examen parcial	20%
Dos Trabajos Escritos (cada uno vale 10%)	20%
Presentación Grupal	10%
Examen final (mini ensayos)	20%

Attendance:

Class participation is essential for this course. Students who show evidence of thoughtful preparation and who listen attentively and participate enthusiastically should do well in this class. 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.

Tarjetas:

Quizzes:

There will be short, reading quizzes to make sure that the student is prepared for class. Some are announced; others are not.

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.

Exam:

There will be one exam on **March 9**. 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, 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. The first is due **February 12** and the second on **April 9**. 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 hand out paper topics one week in advance of the due date. Be sure you have a thesis statement; in fact, please underline it.

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. I am happy, however, 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 except for writing tutors at the Writing Center. This work is 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.

Group Presentations:

You and two to three other colleagues will choose a reading from the anthology that we will **NOT** cover in class. Please select a literary selection from the 20th-century. You and your colleagues will teach the class your reading at the end of the semester. You will explain how and why you chose your reading, you will cover biographical information on the author, and, of course, you will analyze the reading using the questions after your literary selection as a guide. You are required to use some sort of supporting materials: a Power Point presentation, posters, artwork, etc. You are only limited by your imagination. Each person should expect to speak for between eight and ten minutes. You may NOT read your presentation; doing so will lower your grade significantly. I will give additional information about this assignment in class.

Optional Resources:

Helpful web addresses: www.sololiteratura.com/; 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 Sefamí

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

Examen Final:

This two-hour exam is cumulative.

Grading Scale:

A: 94-100	A- : 90-93	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)

- Jan.** 22: Introducción al curso
24: De la Colonia a la Independencia pp. 35-39.
26: Sor Juana Inés de la Cruz, pp. 51-55.

29: Sor Juana Inés de la Cruz, pp. 55-59.

- 31: Movie clips from “Yo, la peor de todas”/ “I, the Worst of All”
- Feb.** 2: De la Independencia al posmodernismo, pp. 75-85.
- 5: Rubén Darío, pp. 108-116.
- 7: “Creación del estado de Panamá” en <http://www.mgar.net/cuba/panama.htm>.
Rubén Darío, pp. 117-120.
- 9: Horacio Quiroga, pp.133-138.
- 12: **Composición #1.** Lean: Del posmodernismo al ‘boom’ pp. 139-45.
- 14: Gabriela Mistral, pp. 146-152.
- 16: Nicolás Guillén, pp. 152-159.
- 19: **Presidents’ Day. NO CLASS**
- 21: Pablo Neruda, pp. 177-187
- 23: Jorge Luis Borges, pp. 187-192.
- 26: Jorge Luis Borges, pp. 192-201.
- 28: Jorge Luis Borges, pp. 192-201 (continued)
- Mar.** 2: Juan Rulfo, pp. 211-219.
- 5: Osvaldo Dragún, 219-230.
- 7: Repasar para el primer examen. Resolver cualquier problema pendiente. Repasar para el segundo examen.
- 9: **Examen**
- 12: Del ‘boom’ al ‘posboom’ pp. 231-236. Rosario Castellanos pp. 236-241
- 14: Rosario Castellanos, pp. 241-243. Before today’s class, please watch the YouTube video of the Tlatelolco Massacre. Once you’ve gone to YouTube, type in tlatelolco massacre or go directly to <http://www.youtube.com/watch?v=Tw2KsKXrFS0> (It’s about 10.5 minutes). You may certainly view other videos about the Tlatelolco Massacre.
- 16: Gabriel García Márquez, pp. 254-264.
- 19: Elena Poniatowska, pp. 270-278.
- 21: Octavio Paz, pp. 278-282.
- 23: Watch the short video “Understanding Mexicans: Día de Muertos” on YouTube. Go to YouTube, type in Día de Muertos, and scroll down until you find this particular video. You are, of course, invited to watch others, but please make sure you have seen this video before coming to class. Octavio Paz, pp. 283-288.
- 26: **SPRING BREAK. NO CLASS**
- 28: **SPRING BREAK. NO CLASS**
- 30: **SPRING BREAK. NO CLASS**

- Apr.** 2: Julio Cortázar, pp. 294-305.
 4: Carlos Fuentes, pp. 305-317.
 6: Gabriela Roepke, pp. 318-336.
- 9: **Composición #2.** Del 'posboom' al presente, pp. 337-344.
 11: Nancy Morejón, pp. 336-361.
 13: Luisa Valenzuela, pp 362-368
- 16: Isabel Allende, pp. 376-386.
 18: Literatura hispana en Estados Unidos, 421-429
 20: Sandra Cisneros 455-457.
- 23: Sandra Cisneros, pp. 458-463.
 25: **Presentaciones Grupales**
 27: **Presentaciones Grupales**
- 30: **Presentaciones Grupales**
- Mayo** 2: **Presentaciones Grupales**
 4: Evaluación del curso; Conclusión del curso; Repaso para el examen final
- Examen Final: Wednesday, May 9, from 10:10 AM-12:10 PM in this classroom.**

¡Buena suerte!

Grade Sheet. Contemporary Latin American Literature (SPN 331)
 Spring 2018

Student : _____

I. Active Participation/Preparation: (10%)

 _____ = _____

III. Reading quizzes: (10%)

Total numerical amount: _____ divided by the number of quizzes

 = _____ x .10 = _____

IV. Response Cards: (10%): _____ = _____

V. Exam: (20%): _____ x .20 = _____

VI. Papers: (20%)

Paper #1: _____ x .10 = _____

Paper #2: _____ x .10 = _____

VII. Group Presentation: _____ x .10 = _____

VIII. Final Exam: (20%)

_____ x .20 = _____

Total: _____

Cell Phone Penalty? _____

Course Grade: _____