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SPNS 494.01: Seminar: Latin American Literature

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SPAN 494

HUMAN RIGHTS ISSUES, JUSTICE, AND PEACE IN CONTEMPORARY

SPANISH-AMERICAN THEATER

Section 1

Spring

2018

Class Time: MWF 1:00-1:50

Classroom: LA 234

Professor Clary Loisel

Office: LA 428

**Office Hours: MWF 9:30-10:00,
12:00-1:00, and by appointment**

E-mail: clary.loisel@umontana.edu

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/

Course Description and Objectives:

In this course you will read many Spanish-American plays. Through class discussions and presentations, you will learn an appropriate vocabulary to converse about the plays as well as literary theory to help you analyze and interpret the plays. By the end of the course, you should be able to see literary trends and begin to form opinions about the direction that Spanish-American theater has taken and why. I assume that you can already read, write, understand, and speak Spanish at an advanced level. Moreover, it is expected that you have already taken a writing class (301) or a composition and grammar class (408). You must also have already taken at least one other literature class at either the 300 or 400 level. This course is demanding and requires that you read/prepare for at least two hours for every hour that you spend in class.

Your knowledge about many aspects of Spanish-American theater will grow substantially during the semester. I hope to improve your ability to reason abstractly as well as to improve your Spanish. Furthermore, I intend to challenge you intellectually by asking you to read the plays with a critical eye. I would like to structure this class around YOUR commentaries instead of lecturing. Thus, your participation and preparation are invaluable for a successful class. Please come see me if I can be of further assistance.

Required Texts:

I will either send readings via e-mail or provide a link for you to read a play on-line.

Outcomes:

After this course, students can expect to have acquired the following:

an understanding of the development of drama as a genre in Spanish-American literature, including a sense of its historical and social underpinnings

a thorough knowledge of the major canonical Spanish-American dramatists of the 20th-Century (Sánchez [Uruguay], Usigli, Carballido, [Mexico], Arlt, Gambaro, Dragún, Pavlosky [Argentina], Marqués [Puerto Rico], Wolff [Chile], Triana [Cuba] as well as a familiarity of other important dramatists

some familiarity with modern literary criticism of drama as genre

the ability to read a play and to place it in the trajectory of the Western tradition with a comprehension of the play's/author's

treatment of characterization

formal elements (e.g., prologue, episodes), pertinent features (e.g., *anagnorisis*, *catharsis*, etc.) and integral concepts (influences of Pirandello, Brecht, Ionesco, Artaud, etc.)

presentation of pertinent social issues (e.g., the limits of human knowledge, self-understanding, social institutions, attitudes toward gender, praise/blame, the rational vs. irrational, etc.)

the ability to present an academic assessment or critique of a play, as well as

the accompanying literary criticism, in both oral and written form.

Assessment: The course is structured so that the student regularly receives feedback and can thereby achieve the stated outcomes. Progress toward the stated outcomes is assessed using the following criteria:

Active	Preparation and Participation	10%
	Reading Quizzes:	15%
	Four three-paged papers: the first three are worth 16%	
	and the fourth paper is worth 17%	65%
	Final Exam (a performance):	10%

There are four due dates for assignments on the syllabus. You must choose four of the following five assignments and submit them on the due date. Each assignment must be done on a different play. This means that you can leave off one of the choices below. (Confusing? We'll go over it in class to make sure you understand). These are all short three page assignments because there is already a lot of reading and other work for this class. Here are your choices:

A traditional literary analysis. Select a theme or technique that interests you and discuss its treatment in the work (for example: violence in *Noche de los asesinos* or fate in *Amores perros*)

Staging of the play. Describe how you would stage a particular scene of one of the plays if you were a director. Think about things like setting, lightning, sound, actors, and wardrobe. Discuss what effect the choices that you have made will have on the experience of seeing the particular scene you have chosen.

A creative essay from the point of view of one character.

A comparative analysis of a theme in two (or more) plays.

A research paper on the historical background of a play (the historical period, literary period, politics, or the playwright). You must cite your sources appropriately

Final Exam

A performance of a monologue or scene from a play. You can do this alone (a monologue obviously) or more than one of you can get together to reenact parts of one play. You may look at notes, but strive for as much memorization as possible. Speeches and scenes may vary in length, but plan on about 100 lines of text per person. Extra points for props and costumes!

Attendance: Consistent attendance is essential to acquire the skills needed to analyze literature. The material in this course is cumulative and requires constant practice. If you miss an important step along the way, your understanding of future concepts may be significantly impaired. 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. Please do not call me and ask me what you missed. I will lower your cumulative final grade by two points for every absence after the third unless you bring me a verifiable, documented excuse.

Participation and Preparation: A satisfactory participation and preparation grade assumes that you come to class each day prepared to actively engage in all class activities. You will have the responsibility of reading the plays and articles on your own before we discuss them in class so that class time can be used to answer questions and to develop critical approaches.

Reading Quizzes: These are to insure that you keep up with the reading. They are generally short and objective in nature.

There are no make-ups whatsoever. If you miss a reading quiz, whatever grade you make on the final exam/performance will substitute for the missing grade(s). If you do not turn in your papers on the days specified in this syllabus, your grade will be a zero.

Grading Scale:

A: 94-100; A-: 90-93; B+: 87-89; B: 84-86; B-: 80-83; C+: 77-79; C: 74-77;
C-: 70-73; D+: 67-69; D: 64-66; D-: 60-63; F: 0-59

Recommended Books Available in the Library. They are NOT on reserve:

Violent Acts: A Study of Contemporary Latin American Theatre by Severino
Albuquerque 862 A3458v

Teatro latinoamericano del siglo XX by Carlos Solórzano 862.09 s689t

Voices of Change in the Spanish American Theater by William Oliver 862.08 048v

Perspectives on Contemporary Spanish-American Theater by Frank Dauster
78.748 B9-Mb V40 no.2

Teatro hispanoamericano by Hymen Alpern 862.08 A456t

Los clásicos del teatro hispanoamericano by Gerardo Luzuriaga and Richard
Reeve 862.08 c614

Teatro hispanoamericano—farsa y grotesco criollos by Agustín del Saz 862.09
S275t

Teatro social hispanoamericano 862.09 S275te

*Women Writing Women: An Anthology of Spanish-American Theater of the
1980's* 862.64080868 W872

Las mejores escenas del teatro español e hispanoamericano 862.08 E77m

Breve historia del teatro mexicano 862.09 M188b

Teatro hispanoamericano—Epoca colonial edited by Carlos Ripio and André
Valdespino 862.08 R592t, vol. 1

Drama Review 14.2 (Winter 1970); *Essays on Latin American Theater* 809.2005
T917

Theatre, Theory, Postmodernism by Johannes Birringer 792.01 B619t

The Making of Modern Drama by Richard Gilman 809.2 6487m

Theory/Theatre: An Introduction by Mark Fortier 792.01 F741t

Reflections: Essays on Modern Theatre by Martin Esslin 792 Es78r

Dramatic Concepts of Antonin Artaud by Eve Sellin 841.912 A7852s

Secret Art of Antonin Artaud by Jacques Derrida 741 A785Zd

Antonin Artaud: the Essence of Revolt by Kathleen Irwin 841.912 A785Zir

Antonin Artaud by Bettina Knapp 841.912 A7852k

Bertolt Brecht by Martin Esslin 832.912 B829Ze2

Brecht: the Man and His Work by Martin Esslin 832.912 B829Ze

Essays on Brecht: Theater and Politics by Mews Siegfried 830.6 N867s

Essential Brecht by John Fuegi 832.912 B829Zf

Understanding Luigi Pirandello by Fiora A. Bessanese 852.912 P667Zbf

Luigi Pirandello: Contemporary Perspectives edited by Gian-Paolo Biasin

852.912 P6672bia

Theater of the Absurd by Martin Esslin 809.2 E78t

Dramatists in Revolt by Leon F. Lyday and George W. Woodyard. This text provides valuable critical commentary on many of the plays that we will be studying. It also has an excellent bibliography that could help you with a paper.

YouTube:

Some of the plays that are on electronic reserve are also on YouTube. Type the name of the play (*Los siameses* *La noche de los asesinos*, etc.). Watch the play and enjoy!

Prontuario tentativo:

Enero 22: Introducción al curso

24: Saverio el cruel (1936)

26: Saverio el cruel

29: Saverio el cruel

31: El gesticulador (1947)

Feb. 2: El gesticulador

5: El gesticulador

7: El tigre by Demetrio Aguilera-Malta (1955) Paper 1

9: El censo (1957)

12: La mariposa blanca by Gabriela Roepke (1957)

14: La mariposa blanca

16: La señora en su balcón by Elena Garro (1957)

19: Día de los Presidentes; No hay clase

21: La señora en su balcón

23: Paper 2

26: Soles truncos (1958)

28: Soles truncos

Mar: 2: Soles truncos

5: Los fantoches by Carlos Solózano (1958)

7: Noche de los asesinos (1966)

9: Noche de los asesinos

	12: Noche de los asesinos Paper 3;
	14: El amasijo (1968)
	16: El amasijo
	19: La maestra by Enrique Buenaventura (1968)
	21: Flores de papel (1970)
	23: Flores de papel
	26: Vacaciones de primavera. No hay clase.
	28: Vacaciones de primavera. No hay clase.
	30: Vacaciones de primavera. No hay clase.
Apr.	2: Los siameses (1970)
	4: Los siameses Paper 4;
	6: Señor Galíndez (1973)
	9: Señor Galindez
	11: Decir sí by Griselda Gambaro (1974)
	13: Rojo amancer (1991)
	16: Rojo amanecer
	18: Rojo amanecer
	20: Tren nocturno a Georgia (1992)
	23: Tren nocturno a Georgia
	25: Amores perros (2000)
	27: Amores perros
	30: Amores perros
May	2: Amores perros
	4: Conclusiones; Evaluación del curso

Examen Final: Performance—Tuesday, May 8 from 3:20-5:20 in this classroom.

Grade Sheet

SPNS 494

Student: _____

Active Participation and Preparation (10%):

Absences: _____

Reading Quizzes (15%): _____

Papers (three) (65%)

Paper One: ____ x .16% = _____

Paper Two: ____ x .16% = _____

Paper Three: ____ x .16% = _____

Paper Four: ____ x .17% = _____

Final Performance (10%) _____

Absentee Penalty _____

Course Grade: _____