

INSTRUCTOR'S NAME: ; instructor's email: xxxx@lagcc.cuny.edu
<http://faculty.lagcc.cuny.edu/instructor>

SEMESTER:

Instructor's Information

Instructor:

Homepage: <http://faculty.lagcc.cuny.edu/instructor>

Email: xxxx@lagcc.cuny.edu

Tel: 718-482-5460

Office: B-234

Office Hours:

Preferred communication: E-mail is preferred, with which you should expect my response within 24 hours.

Class Schedule:

Course goals and objectives

Catalog Course Description: This course is a continuation of Latin American Literature 1. The second term deals with urbanization, social consciousness, alienation, black awareness and the new revolution. This class is entirely taught in Spanish.

Section Description: This course explores the development of Latin American literature during the twentieth century. Students will examine representative literary works within the aesthetic frameworks of movements including postmodernism, avant-garde, Latin American Boom, magic realism, etc. Special emphasis will be placed on fundamental issues such as class, and gender in order to develop a critical view of works within the political, social and economic realities of the time.

By the end of the semester, you will be able to

- **Identify and discuss key authors, issues, and concepts related to Latin American literatures and cultures;**
- **Recognize the characteristics of relevant aesthetic movements;**
- **Identify and describe the most representative works of Latin American literature;**
- **Develop critical analysis of texts in different literacy genres.**

Prerequisites: ELS200

Flexible Core Objectives: Individual and Society

The course bears 3 credits that count as Flexible Core (Individual and Society) of the CUNY's new general education curriculum (Pathways).

In this course you will:

- **Gather, interpret, and assess information from a variety of sources and points of view.**
Students will reflect and write essays to respond to primary texts including literary and critical secondary sources in interpreting major trends in twentieth century Latin American writing.
- **Evaluate evidence and arguments critically or analytically.**
Students are guided through a process of reading and critiquing materials on primary sources and evaluating them, as well as evaluating the evidence and arguments made within the primary literature.
- **Produce well-reasoned written or oral arguments using evidence to support conclusions.**

Students are required to cite evidence to support conclusions drawn in critical analyses offered in response papers, examinations, and oral interpretations of colonial and nineteenth century Latin American literature.

- **Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.**

Students use historical, cultural, and literal methodologies and theories to understand the issues that had bearing on colonial and nineteenth century Latin American literature.

- **Examine how an individual's place in society affects experiences, values, or choices.**
Students will analyze the life and behavior of the characters in the literary works they read, with an emphasis on how their actions are affected by their places in the society and the impact of the literary works on individuals and society.

- **Articulate ethical uses of data and other information resources to respond to problems and questions.**

Students will read representative literary works, compare and contrast issues such as class and gender in order to develop a critical view of works within the political, social and economic realities of the time.

Textbook, grading, and other class logistics

Textbooks: Malva Filer and Raquel Chang-Rodríguez, *Voces de Hispanoamérica*, 4th. Ed. New York: Heinle and Heinle, 2013. ISBN: 978-1-11183792-9.

Grades: Your final grade will be determined based on the following evaluation points.

Midterm and final: 40% (20% each)

ePortfolio Reflection essays: 40% (20% each)

Class participation: 10%

- **Grade distributions:** **A:** 95-100%, **A-:** 90-94%, **B+:** 86-89%, **B:** 83-85%, **B-:** 80-82%, **C+:** 76-79%, **C:** 73-75%, **C-:** 70-72%, **D+:** 66-69%, **D:** 63-65%, **D-:** 60-62%, **F:** -59 %, **WU:** Unofficial withdraw (≈F), **W:** Withdraw

Syllabus ELS 201 Latin American Literature 2

Week	Content	Readings/homework
Week 1	Introduction <ul style="list-style-type: none"> • Los movimientos literarios de principios del siglo XX • La encrucijada del nuevo siglo 	pp. 284-295
Week 2	El postmodernismo <ul style="list-style-type: none"> • Poesía postmodernista • Vallejo y Huidobro 	Vallejo, 355-361 Huidobro, 362-369
Week 3	La vanguardia <ul style="list-style-type: none"> • Neruda 	Neruda, 415-425
Week 4	La poesía femenista <ul style="list-style-type: none"> • Agustini • Mistral • Storni 	Agustini, 330-335 Mistral, 341-349 Storni, 350-356
Week 5	El realismo social <ul style="list-style-type: none"> • Guillén • Paz 	Guillén, 371-377 Paz, 427-443 ePortfolio reflection essay #1 on the poetry of Latin America
Week 6	El cuento hispanoamericano <ul style="list-style-type: none"> • Temática y estilo • Poe, Quiroga, Bosch 	Quiroga, 314-322 Bosch, Midterm
Week 7	El cuento hispanoamericano <ul style="list-style-type: none"> • Realismo social 	Cortázar, 441-449 Fuentes, 489-499

	<ul style="list-style-type: none"> • Realismo mágico 	Todorov, El cuento fantástico
Week 8	El cuento hispanoamericano <ul style="list-style-type: none"> • Cosmopolitismo • Surrealismo 	Borges, 377-386 Donoso, 461-467 Ferré, 130 ePortfolio Essay 2: Intertext in the short story "The South"
Week 9	La novela hispanoamericana <ul style="list-style-type: none"> • Antecedentes • Modelos 	James Joyce, Marcel Proust, William Faulkner as influences Cortázar, <i>Rayuela</i> ePortfolio Reflection Essay 2 : The Quest Structure in <i>Rayuela</i>
Week 10	La novela hispanoamericana <ul style="list-style-type: none"> • La novela de la tierra 	Gallegos, <i>Doña Bárbara</i>
Week 11	La Novela hispanoamericana <ul style="list-style-type: none"> • La novela del dictador • Escritores del "boom" 	pp. 414-420 <i>Pantaléon y las Visitadoras</i>
Week 12	La novela hispanoamericana <ul style="list-style-type: none"> • La novela experimental • La nueva novela 	pp. 514-520 ePortfolio Essay 3: Reflection on the Latin American novel
Week 13		Final

Policies

Classroom policies: The following policies have been instituted to ensure an optimal learning experience for all students:

- Please arrive on time.
- Please prepare for each class meeting by completing all writing/reading assignments beforehand.
- Please turn your cell phone to silence during class.
- Please turn off your cell phone during the exam and the quiz.

Valuing LaGuardia's Diversity: As a college community we represent a world of perspectives on race, ethnicity, class, gender, sexual orientation, ability, religion, and nationality, to name a few. I concur with **the College's Declaration of Pluralism**, if you have any suggestions in helping me to create a welcoming classroom environment, please tell me.

Rules for Personal Conduct: You are expected to obey the rules and regulations of the College about conduct. Disorderly or indecent behavior is not appropriate in a college setting. It is a violation of college rules and is not acceptable.

The student attendance policy: As stated in the college catalog: "Attendance in class is a requirement and will be considered in the evaluation of student performance. Instructors are required to keep an official record of student attendance. The maximum number of unexcused absences is limited to 15% of the number of class hours. Note: Absences are counted from the first day of class even if they are a result of late registration or change of program" (117).

The academic dishonesty policy: As stated in the catalog: "Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties ranging from a grade of 'F' on a given test, research paper or assignment, to an 'F' in the course or suspension or expulsion from the College. Academic Dishonesty includes:

- Cheating
- Plagiarism
- Internet Plagiarism
- Obtaining Unfair Advantages
- Falsification of Records and Official Documents
- Misconduct in Internships (117)

Policy on assigning the grade of Incomplete: As stated in the college catalogue: "The Incomplete grade may be awarded to students who have not completed all of the required course work but for whom there is a reasonable expectation of satisfactory completion. A student who is otherwise in good standing in a course defined as complying with the college attendance policy and maintaining a passing average but who has not completed at most two major assignments or examinations by the end of the course may request an incomplete grade. To be eligible, such a student must provide, before the instructor submits grades for the course, a documented reason, satisfactory to the instructor, for not having completed the assignment on time. Instructors giving IN grades must inform students in writing of the conditions under which they may receive passing grades. Departments may designate certain courses in which no incomplete grades may be awarded." (120).

Declaration of pluralism: The Education and Language Acquisition Department embraces diversity. We must respect each other regardless of race, culture, ethnicity, gender, religion, age, sexual orientation, disability and social class. For detailed information regarding the policy, please refer to Student Handbook 2011-2012 (p.89).

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EPORFOLIO WRITING ASSIGNMENTS

EPORFOLIO REFLECTION#1: POETRY Alienation is the paramount subject in twentieth century Latin American poetry. The eight poets analyzed in class approached this subject from different perspectives: through social commitment (Pablo Neruda, Cesar Vallejo and Nicolas Guillen), formal experimentation with the expressive capacity of language (Vicente Huidobro, Pablo Neruda), through women's erotic and intellectual liberation (Delmira Agustini, Alfonsina Storni, Gabriela Mistral), and through philosophical and mystical explorations (Octavio Paz). In the following assignment you will reflect on the works of the poet that best develops and expresses your own concerns.

Choose the poet whose works had the greatest impact on you and reflect on the following:

1. What are the central concerns of this poet?
2. What formal mechanisms does she/he utilize to convey these themes or concerns?
3. Analyze one specific poem by your chosen poet that best conveys what you identified in 1 & 2 above.
4. How does this poet complement the concerns of the other poets read in class? How does she/he explore an area of experience that was neglected by the cultural canon of their times?
5. What have you learned from the works of this particular poet? How has this analysis helped you to integrate past experiences into your sense of identity and/or world view?

EPORFOLIO REFLECTION #2: THE SHORT STORY

Latin American literature encompasses several of the great masters on the short story, first defined as a modern genre by the American writer Edgar Allan Poe, who was widely read and greatly worshipped in Latin America. Writers like Horacio Quiroga, Jorge Luis Borges and Julio Cortazar wrote treatises about the art of writing the short story or else stretched the limitations of the genre to include variations that erased the frontiers between the historical and the fantastic. In this assignment you will be able to explore the theory and practice of intertexts, an important structural element in the works of Borges and in contemporary fiction.

In *Mirrors and After: Five Essays on Literary Theory and Criticism* (1986), Swiss critic Lucien Dallenbach defines intertexts, or *mise en abyme*, as follows:

"Whereas Gide understands by the term the repetition within the work of 'the subject of the work' on the levels of the characters, my own use of the expression covers any sign having as its referent a pertinent continuous aspect of the narrative (fiction, text or narrative code, enunciation) which it represents on the diegetic level. The degree of analogy between sign and referent can give rise to various types of reduplication." (10)

During our analysis of this complex text by Borges from 1939, we saw how the author uses references to several books read by the protagonist, Juan Dahlmann: *The One Thousand and One Nights*, *Martin Fierro*, *Paul et Virginie*. These books function as intertexts (*mise en abyme*) which contribute to deliver a central and related message by means of "reduplication." In ELS 200, you read *Martin Fierro* (1872), which is used in this story as the most significant of three intertexts, since it is the one that best mirrors the central idea of the story: the character's voyage of discovery to "the South." In order to understand why Borges refers to this particular work, and its relevance to Dahlmann's search, you need to understand the "loss" that is chronicled in *Martin Fierro*.

In 1879, inspired by the beliefs of Domingo Faustino Sarmiento as expounded in *Facundo: civilización y barbarie* and *Recuerdos de provincia*, the infamous "Campaign of the Desert" is launched against the pampa and ranquel Amerinds of

Argentina. Gauchos were forcibly recruited to battle the ranqueles, so as to eliminate both populations at once. Their lands were later offered to European immigrants in an attempt to redefine the ethnic balance of the region. Go to the following link and write a one-page reflection based on the prompts below the questions below:

<http://argentina.indymedia.org/news/2003/07/121217.php>

1. Explain the epigraph at the beginning of the article.
2. How is Sarmiento's ideology mirrored in this 1881 document?
3. How did this campaign alter Argentina's ethnic makeup, setting it apart from most of Latin America?
4. How does the writer of the article view the campaign of the desert? Does her point of view prevail in today's Argentina?
5. How do *Martin Fierro* and this article about the Campaign of the Desert help you to interpret the duel at the end of the story?
6. Do you find parallels between the national identity conflict at the center of "El Sur" and similar conflicts in other post-colonial societies? Does your own heritage culture struggle with similar ambiguities? Does the United States mainstream culture? How does Dahlman's search help you to clarify your own search for identity in a multicultural society?

EPORFOLIO REFLECTION#3: THE QUEST STRUCTURE IN JULIO CORTAZAR'S *RAYUELA*

Explique de qué manera la estructura de *Rayuela* ayuda a ilustrar el tema central de la búsqueda mística por métodos aleatorios y no convencionales. Organice su ensayo con una sección introductoria, una sección analítica con ejemplos, y una conclusión. Trate de enfocar los siguientes temas:

1. La relación de la estructura de *Rayuela* con las estructuras míticas (i.e., las etapas de la búsqueda de Horacio en relación a las etapas por las que pasa el héroe arquetípico)
2. Los hitos (milestones) que va enfrentando Horacio a lo largo de su trayectoria de conocimiento. Haga referencia a las tres pruebas esenciales: la pasión, la compasión, la visión.
3. La Maga como "mistagoga" o guía que inicia a Horacio en el conocimiento profundo más allá de las apariencias.
4. La función de los capítulos prescindibles como intertextos que aclaran y definen las líneas argumentales de la trama.
5. La visión de Cortázar acerca de los últimos 5,000 años y su denuncia de la "civilización" en crisis. ¿Qué alternativas sugiere el autor? ¿Cree usted que algunas de esas alternativas se han realizado desde la publicación de la novela en 1963?
6. ¿Qué ha aprendido usted de las experiencias de Horacio en la novela? ¿Cuál es su búsqueda, personal y colectiva? ¿De qué manera coincide o difiere de la búsqueda de Horacio y la Maga? ¿De qué manera la búsqueda de Horacio y la Maga representa preocupaciones universales de fines del siglo 20 y principios del 21? ¿Cómo la/lo ha ayudado la novela a refinar sus preocupaciones y metas como individuo y ciudadano global?