

Marquette University
Department of Languages, Literatures and Cultures
SPAN 3500.02: Introduction to Literary Genres
Fall 2018
Class meets: TU/TH 2:00-3:15 p.m. @ LL 332

Professor: Dr. Dinorah Cortés-Vélez
Phone: 414-288-3531
Email: dinorah.cortes-velez@marquette.edu

Office: LL 498
Office hours:
 TH 11:00 a.m.-1:00 p.m.
 Other times by appointment

Course Overview:

This course provides an introduction to the main concepts needed for the literary analysis of the four traditional literary genres: poetry, drama, narrative, and essay. Students will gain intensive practice of reading, writing, and comprehension skills in the Spanish language.

This course is NOT open to students with native or native like fluency in the Spanish language. *Pre-requisite: SPAN 3001*

SPAN 3500 and the Marquette Core Curriculum:

SPAN 3500 partially fulfills requirements of the “Individuals and Communities” theme of the Marquette Core Curriculum’s Discovery tier. This theme explores the manner in which individuals and communities long for and shape each other. The course explores the idea of literature as a medium produced by individuals against the backdrop of societal-cultural formations. In the same manner, the cultural, artistic, and literary output of individuals contributes to shape communities and their cultural understandings. There will be four main units, one for each main literary genre (poetry, drama, narrative, essay).

SPAN 3500 also explores the idea of reading as a socially conditioned process that depends on the contextual production of meaning. In each major unit of the course, we will stress the notion of textual production as a socially conditioned practice. To this end, the formal and conceptual aspects of each text will be studied from within the framework of the particular conditions of its production (author, time, place, culture, etc.). This course seeks to elicit greater intercultural curiosity and an understanding of the practice of reading literature as a humanizing one. Grappling with the complexities of engaging with literary texts produced in a language other than one’s own allows for increased intercultural literacy. It entails an exercise in intellectual humility and an opportunity to acquire a global perspective and new cultural understandings.

The course is closely connected with two of the **MCC’s learning outcomes:**

(5) *Leaders in Discovery:* Marquette students will advance understanding of the world by identifying significant questions and then searching for answers based on a systematic process of discovery that is rooted in intellectual inquiry and the Jesuit liberal arts tradition.

(6) Global Problem Solvers: Marquette students will be well practiced in cooperative and cross-disciplinary problem-solving skills and they will be able to present innovative solutions that draw from theological, philosophical, qualitative and quantitative perspectives to address the increasingly blurred lines between local and global challenges.

SPAN 3500 has **three course-specific learning outcomes** connected to the “Individuals and Communities theme.” Upon completion of this course, students will be able to:

- Speak, write, and understand the Spanish language with greater fluency.
- Perform literary analysis in Spanish.
- Develop a critical understanding of literary texts as cultural artifacts and the process of reading as a socially conditioned exercise, in which meanings and interpretations are produced contextually.

Required Texts:

- Friedman, Edward H. et al. *Aproximaciones al estudio de la literatura hispánica*. 7th Ed. New York: McGraw Hill, 2011.
- Alegría, Claribel. *Luisa en el país de la realidad*. Miami: La Pereza Ediciones, 2013.
- Occasionally supplementary materials available on D2L will be assigned.

Recommended:

Diccionario de Español-Inglés/ Inglés/Español (por ejemplo: www.wordreference.com) y *Diccionario de la Real Academia Española* (www.rae.es).

A note on electronic devices:

- Turn off all electronic devices before class starts. Texting or browsing the net during the class is not allowed. The use of laptops is allowed, but for the sole purpose of note taking.

Evaluation criteria:

Participation	10%
Quizzes and homework	10%
Partial exam	20%
Performances	5%
Poetry workshop	5%
Narrative workshop	5%
Oral presentation (Discovery theme-related work)	10%
Two interpretive essays (Discovery theme-related work)	35%

Attendance

You will be allowed **FOUR** absences for whatever reason. A **FIFTH** absence will result in the reduction of your final grade by ½ letter grade (5 percentage points). **SIX** absences are grounds for a WA (an administrative withdrawal for excessive absences).

Tardiness will also lower your final grade, since every three tardies will count as an absence. These absences count toward the totals mentioned in the attendance policy.

Participation (10%)

Students are expected to initiate and sustain informed academic dialogue. It is crucial to come to class having prepared all assigned materials. It is necessary to bring to class the texts assigned for the day.

Quizzes and Homework (10%)

I will often administer quizzes on the reading material assigned for the day. These will be one-question quizzes to be answered at the beginning of the class. There are no make-ups for missed quizzes due to absences or tardiness.

Any assigned homework will also be counted under this category. All homework to be turned in to the professor must be typed and handed in at the beginning of the class. **Late homework won't be accepted. Homework cannot be e-mailed unless thus instructed by the professor.** Any homework that doesn't follow these specifications won't be accepted.

Partial Exam

There will be one partial exam during the semester. It will cover the units of narrative (short story and novel) and poetry.

Performances

Students will present group performances based on a play studied in class. More details will be provided on D2L.

Poetry and Narrative Workshops

There will be two literary workshops during the semester, one on narrative and one on poetry. Students will have the opportunity to produce original creative work associated with those literary genres. More details will be provided on D2L.

Oral Presentations

Students will do group presentations on the formal, conceptual, and contextual aspects of a poem, the choice of which will be made by the professor. More details will be provided on D2L.

Interpretive Essays

Students will write two interpretive essays during the semester. The length of each essay will be of 2.5 pages (double spaced, 12 point font). Each essay should contain a thoughtful thesis statement chosen in consultation with the professor and substantiated by textual evidence from the text(s) analyzed. More details will be provided on D2L.

Academic honesty: Plagiarism is intellectual theft. Academic dishonesty violates the core principles of Marquette. If you are caught representing someone else's ideas as your own, you will receive an F on that assignment, be reported to the Academic Integrity Council, and receive any other applicable punishments. If you take this course, you are accepting Marquette's Honor Pledge:

"I recognize the importance of personal integrity in all aspects of life and work. I commit myself to truthfulness, honor, and responsibility, by which I earn the respect of others. I support the development of good character, and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity. My commitment obliges me to conduct myself according to the Marquette University Honor Code."

Finally, all class major assignments must to be submitted both through D2L –where they will be scanned for originality by the *Turnitin* system– and also personally to the professor in paper copy form on the due date, at the beginning of class.

Grade Scale:

A	93-100	A-	90-92	B+	87-89	B	83-86
B-	80-82	C+	77-79	C	73-76	C-	70-72
D+	67-69	D	63-66	F	0-62		

NOTE FOR WRITING PROFESSIONAL E-MAIL MESSAGES

It is important to practice writing e-mail messages correctly written in Spanish and with a professional tone. These are some examples of how to appropriately craft a greeting and a farewell for this type of message:

Begin with:

"Estimada Dra. Cortés-Vélez:" (formal)

"Buenos días / Buenas tardes, Dra. Cortés-Vélez:" (neutral)

"Hola, Profesora:" (informal, pero cortés) (*polite*)

End with:

"Atentamente," (neutral, profesional)

"Cordialmente," (profesional, pero amigable)

"Un saludo," (neutral, amigable)

Avoid: "Maestra"; "Señora". These are not appropriate forms of address for college professors.

CLASS SCHEDULE
SUBJECT TO CHANGES

T Aug. 28 Introducción al curso

UNIDAD DE NARRATIVA

Individuals and Communities-Related Topics: Aesthetics as a Culturally-Conditioned Product, Literature as Aesthetics, Children in Literature, Familial Relations, Indigenous Cultures, Rationality vs. Imagination

TH Aug. 30 “La literatura como arte y fenómeno estético”, *Aproximaciones*, pp. 2-8; “Introducción a la narrativa”, pp. 10-19

T Sept. 4 Recapitulación “Introducción a la narrativa”; Módulo de microcuento

TH Sept. 6 “Práctica”, *Aproximaciones*, pp. 19-24 (ejercicios 1b, 1d, 1f & 1h; 2a, 2b & 2c; 4a, 4b, 4c, 4d); “La carta”, José Luis González (D2L)

T Sept. 11 “Pecado de omisión”, Ana María Matute, *Aproximaciones*, p. 79-82
(including the biography of the autor, as will always be the case)

TH Sept. 13 “La noche boca arriba”, Julio Cortázar, *Aproximaciones*, p. 61-67

T Sept. 18 “No oyes ladrar los perros”, Juan Rulfo, *Aproximaciones*, p. 68-72

TH Sept. 20 *Luisa en el país de la realidad*, Claribel Alegría, pp. 9-86

T Sept. 25 *Luisa en el país de la realidad*, Claribel Alegría, pp. 87-162

TH Sept. 27 Recapitulación *Luisa en el país de la realidad*; **Taller de narrativa**

UNIDAD DE POESÍA

Individuals and Communities-Related Topics: Poetry and the Longing for Meaning; Poetry as Philosophy, Inter-Poetic Dialogues and Intertextuality; Poetry as Vehicle of Anti-Racist Denunciation

T Oct. 2 **Velada literaria**; “Introducción a la poesía”, *Aproximaciones*, pp. 137-151

TH Oct. 4 Ejercicio de práctica de cómputo silábico (D2L); “Soneto XXIII”, Garcilaso de la Vega, *Aproximaciones*, pp. 176-178; **Declaración de tema del primer ensayo interpretativo**

T Oct. 9 Película: *Little Ashes*

TH Oct. 11 Película: *Little Ashes*; **D2L homework about the movie**

- T Oct. 16 “A su retrato”, Sor Juana, *Aproximaciones*, pp. 190-191: **Presentación 1**;
 “Noche oscura”, San Juan de la Cruz, *Aproximaciones*, pp. 181-183:
Presentación 2

Midterm Break: Oct. 18-Oct. 21

- T Oct. 23 “A Él”, Gertrudis Gómez de Avellaneda, *Aproximaciones*, pp. 195-197:
Presentación 3; “Si ves un monte de espumas”, José Martí,
Aproximaciones, pp. 200-201: **Presentación 4**
- TH Oct. 25 “Yuntas”, César Vallejo, *Aproximaciones*, pp. 216-217: **Presentación 5**;
 “Canción del jinete”, Federico García Lorca”, *Aproximaciones*, pp. 223-
 224: **Presentación 6; Primer ensayo interpretativo due**
- T Oct. 30 “Oda al tomate”, Pablo Neruda, *Aproximaciones*, pp. 231-233:
Presentación 7; “Mujer negra”, Nancy Morejón, *Aproximaciones*, pp.
 246-249: **Presentación 8; Taller de poesía**
- TH Nov. 1 **Examen Parcial**

UNIDAD DE ENSAYO

Individuals and Communities-Related Topics: Literary Creation and Freedom of the imagination, Literature as Persuasion, Literature as Pedagogy and social Denunciation, Feminism in Literature

- T Nov. 6 “Teoría y juego del duende”, Lorca (D2L); **Declaración de tema del segundo ensayo interpretativo**
- TH Nov. 8 “Teoría y juego del duende”; **Velada literaria**
- T Nov. 13 “Y las madres qué opinan?”, Rosario Castellanos, *Aproximaciones*, pp. 426-429

UNIDAD DE DRAMA

Individuals and Communities-Related Topics: Fascism and Literature, Theater as an Anti-Fascist Vehicle; Lorca as Anti-Fascist Emblem, Feminism in Literature, Connection between Feminism and Queer Studies in Art

TH Nov. 15 “Introducción al drama”, *Aproximaciones*, pp. 251-261; **Segundo ensayo interpretativo due**

T Nov. 20 *La casa de Bernarda Alba*, Federico García Lorca (Acto I)

THANKSGIVING BREAK 11/21/16 through 11/25/16

T Nov.27 *La casa de Bernarda Alba* (Acto II); Reunión para los performances

TH Nov. 29 *La casa de Bernarda Alba* (Acto III); Reunión para los performances

T Dec. 4 Reunión para los performances

TH Dec. 6 **Performances**