



**Sul Ross State University**  
**Course Syllabus**  
- SPAN 4311-  
**SPANISH AMERICAN LITERATURE II**  
Fall 2023.

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### **Fall 2023 Course**

Course Number: SPAN 4311

Course Title: Spanish American Literature II

Type: face-to-face and online

MAB107

Credit Hours: 3

Class meetings: Tuesdays 6:00pm to 8:45pm

Student/professor hours: M/W 12:00pm to 2:30pm and Tues 5:00pm to 6:00pm via Teams

### **Instructional Plan**

This course will be taught in class for Alpine students and synchronously online for RGC students ONLY.

### **Instructor Contact Information**

Dr. Esther Daganzo-Cantens

Email: [esther.daganzo-cantens@sulross.edu](mailto:esther.daganzo-cantens@sulross.edu); [estherdaganzo@gmail.com](mailto:estherdaganzo@gmail.com)

### **Office Hours**

Mondays and Wednesdays: 12:00 pm to 2:30 pm at MAB 112A

Tuesdays: 5:00 pm to 6:00 pm (via Teams)

### **Course Description**

This course aims to give an overview of the major literary trends in Spanish America from 1839 to present. It will introduce students to the diverse literary forms of those tradition. Through a close reading of selected texts and films, we will focus on problems of literary analysis as well as on the development of Spanish American writing within its historical context.

### **Instructional Materials**

All materials in this course will be provided by the professor or accessible via the internet.

### **Student Objectives/Competencies**

Students who complete this course will be able to do the following:

- To understand the evolution of Spanish American literature from 1830 to XXI century.
- To study the relation between the literary genres and the rise of criticism
- To envision Latin American literature within the political contexts in which it grows (The independence movements and cultural emancipation/ the Modernism movement / the magical realism and Literature of the BOOM, etc.)
- To write an analytical essay, formulating and expressing a hypothesis about the meaning of a text, assembling textual evidence, citing according to MLA style, and drawing convincing conclusions
- To build Spanish vocabulary, especially that used in literary criticism, and learn a wide range of literary terms in Spanish
- To introduce the students into the main techniques and concepts of philological analysis of present texts.
- To achieve the active participation of students and their progressive self-learning.
- To acquaint with the organization of reference sources about the subject.

### Course learning Activities

1. **Attendance:** Attendance is required and is included in the final grade. Three (3) or more unexcused attendance will result in a 0 in the attendance grade.
2. **Participation:** Active student participation in Spanish is an essential element of the course. Students should come to class prepared to use Spanish to the fullest extent possible. Students will be expected to ask and answer questions in Spanish; to work in pairs in Spanish; and to listen carefully to other student responses and/or presentations. A student's failure to cooperate with the instructor or with other students will be reflected in his/her class participation grade. Moreover, a student who repeatedly displays inadequate preparation for the class, who does not pay attention in class and/or refuses to participate may lose the opportunity to earn class participation points. Each student's class participation will be evaluated on a 0-10-point scale. A student who is absent, will receive a 0. To make up for the absence, the students must talk to the professor.
3. **Oral Presentation:** Students will give an oral report (about 10-15 minutes) to the class. The topics will be assigned by the professor based on the biography of one of the writers studied in class and his/her historical period. (The presentations should have a biography of the author, major literary works, reference to the literary movement. It is encouraged to use the internet to access to videos, or any information on the author and his/her work). At the end of the presentation, the student will propose questions to the class for further class discussions.
4. **Reading quizzes:** At the beginning of each class there will be a quiz about the reading assigned for the class period.
5. **Blog:** to assess the learning material of the course, each student will create a blog (using Google blogger <https://www.blogger.com/about/?bpli=1> ) with information about very author we study in class. It is encouraged to use videos, photographs, media information, etc. about the authors. Every entry MUST have: a brief biography of the author, the literary movement pertaining his/her work, historical and political connection of his/her

work, and a personal evaluation of the author. The blog is the assessment part of the course (exam). The professor will evaluate the blog twice at semester: as a midterm and for the final.

6. **Final Paper:** Topics to be either chosen by the student or assigned by the professor. Final paper due THE LAST WEEK OF CLASS. However, papers turned in during the grace period will be subject to an automatic one-step reduction of grade (e.g., a grade of A will become an A-). No papers will be accepted after THE LAST MONDAY OF CLASS. All written work should be typed, double-spaced, in Times New Roman, 12pt. font, and grammatically accurate (including spelling and diacritical marks). No papers are accepted in handwritten form. For the paper, student will use MLA guidelines: [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html) or <https://www.easybib.com/guides/citation-guides/mla-format/>

## Academic Honesty

Students enrolled in courses at Sul Ross State University are expected to adhere to the highest standards of academic conduct. The professor will therefore be alert to any kind of cheating or plagiarism, i.e. presenting as one's own, the work of another. This includes unsigned articles on the internet, which will be closely monitored by the professor. Proof of academic misconduct according to the official rules and policies of the Academic Regulation guidelines under Academic Honesty for the parameters and consequences of academic dishonesty. Within this course, where academic misconduct has been established, a grade of 0 will be given for the assignment(s) in question, which may lead to failure in the course.

To access online to the Academic Honesty go to:

<https://www.sulross.edu/catalog/undergraduate-academic-regulations/#1605412215143-c8b265dc-3e01>

## Class Schedule

THIS CALENDAR IS TENTATIVE. IT HAS TO BE TAKEN AS A GUIDELINE ONLY. IT MAY BE MODIFIED TO FULFILL THE NECESITIES OF THE CLASS

### BLOQUE 1: Emancipación cultural 1825-1882

- a. **José María Heredia.** *Niagara*.  
Versión en español: <https://biblioteca.org.ar/libros/11368.pdf>  
Versión en inglés: <https://niagarapoetry.ca/2017/11/07/niagara-1825-jose-maria-heredia-translated-keith-ellis/>.
- b. **Esteban Echevarría:** *El matadero*.  
Versión en español: [https://www.cervantesvirtual.com/obra-visor/el-matadero-1871/html/ff17c72a-82b1-11df-acc7-002185ce6064\\_3.html](https://www.cervantesvirtual.com/obra-visor/el-matadero-1871/html/ff17c72a-82b1-11df-acc7-002185ce6064_3.html)

Versión en inglés:

<https://digitalrepository.unm.edu/cgi/viewcontent.cgi?article=2096&context=nmq>

- c. **Domingo Faustino Sarmiento.** *Facundo* (primera parte, capítulo 1 y cap. 2: originalidad y caracteres argentinos. El rastreador, el banquero, el guacho malo, el cantor) [https://www.bcn.gob.ar/uploads/Facundo\\_Sarmiento.pdf](https://www.bcn.gob.ar/uploads/Facundo_Sarmiento.pdf)

Versión en inglés:

<https://digitalrepository.unm.edu/cgi/viewcontent.cgi?article=2096&context=nmq>

- d. **José Hernández.** *El gaucho Martín Fierro* (extracto: Capítulo I. Capítulo II estrofas 4, 5, 6, 7, 12 al final. Capítulo III: del principio hasta, estrofa 25. Capítulo V: estrofas 1 a la 6. Capítulo 6: estrofa 10 (una noche...) al final. [https://www.argentina.gob.ar/sites/default/files/hernandez\\_jose\\_-\\_el\\_gaucho\\_martin\\_fierro.pdf](https://www.argentina.gob.ar/sites/default/files/hernandez_jose_-_el_gaucho_martin_fierro.pdf)
- e. **Gertrudis Gómez de Avellaneda.** *Al partir. A el. SAB.*
- f. **Clorinda Matto de Turner.** *Para ellas (extracto)*

## BLOQUE 2. Realidad Americana/ Renovación literaria 1882-1910

- a. **José Martí.** *Versos sencillos (I, V, VII, XXXIV, XXXIX). Flores del destierro (Dos patrias), Nuestra América.*
- b. **Rubén Darío.** *El cisne. A Roosevelt, Sonatina, Los cisnes. El velo de la reina Mab.*
- c. **Manuel Gutiérrez Nájera.** *Poemas; Para entonces, La duquesa Job. Cuento La mañana de San Juan.*

## BLOQUE 3: Continuidad y ruptura: Hacia una nueva expresión 1910-1960

- a. **Alfonso Reyes.** *Última Tule: Capricho de América*
- b. **Gabriela Mistral.** *Sonetos de la muerte, Ternura: sueño grande, Tala: Pan, Lagar: La desvelada*
- c. **Alfonsina Storni.** *Tu me quieres blanca.*
- d. **Cesar Vallejo.** *Los heraldos negros*
- e. **Jorge Luis Borges.** *El sur, Borges y yo, La fundación mítica de Buenos Aires*
- f. **Pablo Neruda.** *Poema 20, Alturas de Macchu Picchu.*
- g. **Juan Rulfo.** *El llano en llamas: Nos han dado la tierra.*
- h. **Elena Garro.** *La culpa es de los tlaxcaltecas.* <https://ciudadseva.com/texto/la-culpa-es-de-los-tlaxcaltecas/>

## BLOQUE 4: Consolidación y expansión 1960-1975

- a. **Julio Cortázar.** *La noche bocarriba y continuidad de los parques*
- b. **Laura Esquivel.** *Como agua para chocolate*  
[https://www.secst.cl/upfiles/documentos/04042016\\_851pm\\_5703283da4e3b.pdf](https://www.secst.cl/upfiles/documentos/04042016_851pm_5703283da4e3b.pdf)  
película: <https://www.facebook.com/100063236919956/videos/como-agua-para-chocolate/328056544368065/>
- c. **Octavio Paz.** *El laberinto de la soledad (extractos)*  
<https://www.suneo.mx/literatura/subidas/Octavio%20Paz%20El%20Laberinto%20de>

[%20la%20Soledad.pdf](#) o en

[https://docs.google.com/file/d/0B0Bs5IyJBf16SmdGNHNpTHISTTA/edit?resourcekey=0-KUf9zmXANF601qzdCtoX\\_w](https://docs.google.com/file/d/0B0Bs5IyJBf16SmdGNHNpTHISTTA/edit?resourcekey=0-KUf9zmXANF601qzdCtoX_w)

- d. **Carlos Fuentes.** *Chac Mool* <https://ciudadseva.com/texto/chac-mool/> (en inglés)  
<https://learning.hccs.edu/faculty/nathanael.lee/engl1302/Critical%20Analysis%20of%20Fiction/carlos-fuentes-chac-mool>
- e. **Gabriel García Márquez.** *Erendira*
- f. **Rosario Castellanos.**

BLOQUE 5. Asimilación y diferencia 1976 – actualidad

- a. **Carlos Monsiváis.** Aires de familia: Las migraciones culturales.
- b. **Breda Lozano.** Como piensan las piedras
- c. **Valeria Luiselli.** Los niños perdidos.