



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from Class Search/Course Catalog.

Academic Unit	<u>SILC</u>	Department	<u>Spanish & Portuguese Section</u>				
Subject	<u>SPA</u>	Number	<u>428</u>	Title	<u>Spanish American Literature</u>	Units:	<u>3</u>
Is this a cross-listed course? If yes, please identify course(s)	<u>No</u>						
Is this a shared course? Course description:	<u>No</u>	If so, list all academic units offering this course _____					

Surveys major works, figures, and movements from 1880 to the present.

Requested designation: Literacy and Critical Inquiry-L

Note- a **separate** proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
 - Mathematics core courses (MA)
 - Computer/statistics/quantitative applications core courses (CS)
 - Humanities, Fine Arts and Design core courses (HU)
 - Social and Behavioral Sciences core courses (SB)
 - Natural Sciences core courses (SQ/SG)
 - Global Awareness courses (G)
 - Historical Awareness courses (H)
 - Cultural Diversity in the United States courses (C)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name	<u>Cynthia Tompkins</u>	Phone	<u>480 727 7275</u>
Mail code	<u>0202</u>	E-mail:	<u>Cynthia.Tompkins@asu.edu</u>

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Robert Joe Cutter Date: 1/20/2015



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Ruth A. Clarke

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	<p>Syllabus SPA 428: two short essays, 15% each, plus final essay, 20% in addition to written mid-term and final exam.</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>All essays involve researching a topic, interpreting a literary text, and gathering evidence to prove their thesis. They need to prove their argument based on textual evidence and background knowledge on the respective movement, period, and author</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			

ASU - [L] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>All essays must:</p> <ul style="list-style-type: none">• Introduce the author (brief biography).• Contextualize the text within the author's literary production• Contextualize the author within the respective literary movement: realism, naturalism, modernismo, etc.• Analyze a literary text providing textual analysis that supports their arguments, based on gathering, evaluating, and interpreting evidence.
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div data-bbox="212 890 1382 1079" style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"><p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p></div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>Students get timely feedback at every point of the process, beginning by the selection of the topic & the bibliography. By rewriting the eshort ssays students practice for the final longer essay.</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p style="margin-top: 10px;">C-4</p>			

Course Prefix	Number	Title	General Studies Designation

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C 1	Students are required to write two short essays (15% each), and a final essay, (20%) in addition to written mid-term (20%) and final exam (200%). The oral presentations, (textual analysis 10% & on the final essay 5 %) are based on written texts	All written essays (papers & exams) as well as the oral presentations which are based on written text (textual analysis and presentation of final paper) require gathering, interpretation and evaluation of evidence. As an upper division course, writing and critical thinking are a means of learning content and demonstrating what they have learned
C 2	All essays involve researching a topic, interpreting a literary text, and gathering evidence to prove their thesis. They need to prove their argument based on textual evidence and background knowledge on the respective movement, period, and author	The essay on poetry requires identifying rhyme, proving knowledge of figures of speech and, identifying them in the text. The essay on the short story requires identifying type of narration, point of view, development, climax, denouement, etc. In all cases students need to provide textual support for their arguments, which are to be based on their knowledge of the respective literary movement, period & author. Oftentimes, they need to take into account the way that particular text fits into the literary production of the respective author.
C 3	All essays must: <ul style="list-style-type: none"> • Introduce the author (brief biography). • Contextualize the text within the author's literary production • Contextualize the author within the respective literary movement: realism, naturalism, modernismo, etc. • Analyze a literary text providing textual analysis that supports their arguments, based on gathering, evaluating, and interpreting evidence. 	Short essay on poetry: Involves a detailed analysis of a poem. Please include the primary text, syllable count & rhyme for the first four lines, as well as rhetorical figures. Due February 23, 2015. The second short essay is due on March 18, 2015 and must include: Type of narration, didactic, fantastic, etc...; Topic; Narrator, narratee; Plot; Characters; Point of view; Climax; Denouement; Style. All essays require research on academic sources (refereed articles from the MLA, chapters, books). At least 3 for each of the short essays & 5 for the final paper. No reference books or non-refereed internet sources count. A short oral presentation of the final essay allows for sharing student's accomplishments.
C 4	Students get timely feedback at every point of the process, beginning by the selection of the topic & the bibliography. By rewriting the short essays students practice for the final longer essay.	First short essay, poetry: Topic due February 4, 2015; Bibliography due February 11, 2015; Essay due February 18, 2015; rewrite due March 4, 2015 Second short essay: short story. Topic due February 4, 2015; Bibliography due March 11, 2015; Essay due March 18, 2015; rewrite due April 1, 2015. Final paper: Topic due April 8, 2015, Bibliography due April 15, 2015, Essay Due April 29, 2015.

SPA 428: Spanish-American Literature

MW 12:00-1:15, COWDN218, Line # 16797

Cynthia Tompkins

LL 424, 480 727 7275

cynthia.tompkins@asu.edu

Office Hours:

M-W 1:15-2:15

or by appt.

Catalog Description: Surveys major works, figures, and movements from 1880 to the present.

General Studies Designations: SPA 428 L (Literacy) & HU (Humanities)

Pre-requisites: SPA 325. The course will be offered in Spanish.

TEXTBOOK: Foster, David William, ed. *Literatura hispanoamericana: una antología*. New York: Garland, 1994.

The Blackboard shell has biographies on authors & movements, as well as questions as a guide to the readings.

OBJECTIVES:

Knowledge Expectations

- Demonstrate knowledge of the main periods of Spanish American literature as of 1880.
- Demonstrate knowledge of the main genres in Spanish America literature as of 1880.
- Demonstrate knowledge of the most relevant Spanish American authors and their work.

Skills Expectations

- Analyze literary texts.
- Compare texts from different periods.
- Explain the characteristics of different literary movements.
- Develop an overall competence in Spanish, reading, writing and speaking skills at the Advanced Low level.
- Summarize the aesthetic experience offered by literary works.

Plagiarism: the strictest policies to prevent plagiarism will be enforced.

- STA 104-01: [Student Code of Conduct](http://www.asu.edu/aad/manuals/usi/usi104-01.html) (<http://www.asu.edu/aad/manuals/usi/usi104-01.html>)
- ACD 125: [Computer, Internet, and Electronic Communications](http://www.asu.edu/aad/manuals/acd/acd125.html) (<http://www.asu.edu/aad/manuals/acd/acd125.html>)
- [ASU Student Academic Integrity](http://provost.asu.edu/academicintegrity/policy) (<http://provost.asu.edu/academicintegrity/policy>)

- **Disability Policy Statement**

- **Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to receiving disability

accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

- **Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.
- Students who need to be absent from class due to religious observances or due to participation in university- sanctioned activities, should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Grading scale

97%-100%	A+	83%-86%	B	60%-69%	D
93%-96%	A	80%-82%	B-	59%-0%	E
90%-92%	A-	75%-79%	C+		
87%-89%	B+	70%-74%	C		

For the videos (films on demand), you need to enter ASU library. Search for books and look at the bottom right corner, films on demand, or simply click on the link (enlace).

STUDENT RESPONSIBILITIES:

- Read the assigned material.
- Individual oral presentation of a textual analysis of a class reading, selected on the first day of class. "C 3."
- 5 minute oral presentation of a summary of the final essay "C 3."
- Pass the midterm and the final.
- Write two short essays, (4 pages) and a final paper (6-8 pages). The first short essay is on a poem, the second one on a short story and the final paper on a topic of your choice. Please send me all topics ahead of time. Don't start writing until I approve the topic. "C 2"
- Essays should not be based on material read in class. You may choose another text written by an author included in the syllabus, or pick another one. All essays will focus on material published by Latin American writers after 1880. Please run the topic by me before you start writing... "C 2"

All essays are to be double-spaced, in font Times New Roman 12, with 1" margins. They should:

- Introduce the author (brief biography).
- Contextualize the text within the author's literary production

- Contextualize the author within the respective literary movement: realism, naturalism, modernismo, etc.
- End with your Personal Interpretation "C 2"

Short essays:

3 pages devoted to the essay, bibliography on the 4th following MLA style. Please include three academic sources: books, chapters, or even better, refereed articles from the MLA database.* "C 2"

*(Instructions)

Go to the ASU library webpage....

<http://lib.asu.edu/>

Click on Articles

Click on Research Databases

By Name of Resource

A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z | All titles

Click on M

Click on MLA International Bibliography.

Write author's last name and first or the title of the text

Download if full text.

Essay on poetry: Involves a detailed analysis of a poem. In addition to the four pages, please include the poem, including syllable count & rhyme for the first four lines, as well as rhetorical figures throughout. "C 2." Academic sources do not include the primary source, nor reference books such as dictionaries and encyclopedias. **Topic due February 4, 2015, Bibliography due February 11, 2015, Essay Due February 18, 2015, rewrite due March 4, 2015.** "C 4"

The second short essay also requires 3 academic sources. Topic due February 4, 2015, Bibliography due March 11, 2015, Essay Due March 18, 2015, rewrite due April 1, 2015. "C 4". It must include:

- Type of narration, didactic, fantastic, etc...
- Topic.
- Narrator, narratee.
- Plot.
- Characters.
- Point of view.
- Climax
- Denouement.
- Style

"C 2"

The first two short essays may be rewritten and should be handed in within a week of being graded. The final essay may not be rewritten.

Final essay (6-8 pages) requires at least 5 academic sources on a topic of your choice."C2" **Topic due April 8, 2015, Bibliography due April 15, 2015, Essay Due April 29, 2015.** "C 4"

EVALUATION:

Oral Presentation of a Textual Analysis

of a class reading		10%	100 points	"C1"
Two short essays	15% c/u	30%	300 points	"C-1"
Final essay		20%	200 points	"C-1"
Midterm		20%	200 points	
Final exam		20%	200 points	
Attendance & Participation		05%	50 points	
Presentation of the final essay		05%	50 points	"C 1"

There is a Blackboard component. **Documentos (Documents)** includes the syllabus, instructions regarding style (MLA), and a refresher on counting syllables, as well as biographical data on the authors and information on literary movements, which are to be complemented by the short sections of videos on demand, as listed in your syllabus. **Tarea (Homework)** provides day by day assignments, including specific sections of films on demand and questions to guide your reading. **Exams** includes the daily quizzes and the final exam.

SCHEDULE OF ACTIVITIES

January 12: Introduction.

January 14: In Documents review MLA format, & syllable counting. In Homework, read and count the syllables of the first two poems. Use the questions in Course documents to guide the reading.

Screen (Hayden Library: films on demand) Modernismo:

<http://digital.films.com.ezproxy1.lib.asu.edu/play/5XUCND>

1. Modernism in Latin American Literature (01:24)

Modernism swept Latin America during the late 19th century, a time when colonialism and great social change transformed the continent. Modernism shaped Latin American literature across genres into highly original works.

2. Modernismo: Latin American Literature and Identity (02:41)

Scholars debate the origins of the Modernist aesthetic movement in Latin American literature. The Modernismo agenda sought to integrate Latin American identity by means of authors who had distinct visions about what being Latin American meant.

3. The Nature and Impact of Modernismo on Latin American Literature (02:50)

Latin America's Modernismo aesthetic movement synthesized three movements which migrated from Europe: Romanticism, Symbolism, and Parnassian Poetry. The nature and impact of Modernismo on Latin American literature are examined.

4. Linguistic Innovation in Latin America's Modernista Poetry (03:46)

Linguistic innovation was a primary goal of Latin America's Modernist authors; this aim is especially evident in the period's lyric poetry. Latin American Spanish underwent a major transformation as a result of Modernismo.

6. Latin American Literature: Rubén Darío (01:53)

Latin America's Modernist writers sought to bring literature into closer proximity with the other arts. The work and influence of Rubén Darío are examined.

Read: Modernismo in course documents (BB) & in the Anthology: Rubén Darío, "De invierno" & "Era un aire suave"

January 19: *Martin Luther King Jr. Holiday Observed – University Closed*

January 21: Read “Sonatina” “El cisne”, “La muerte de la emperatriz de la China”,

January 26: “Canción de otoño en primavera” y “El caso de la Srta. Amelia”.
Usar las preguntas en Course documents como guía de lectura.

January 28: **Screen** (Films on demand: Avant-Garde of the 1920’s (53 min)

<http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

1. Latin American Literature at the Dawn of the 20th Century (02:49)

Latin America was vibrant with vitality at the start of the 20th century, but unrest characterized the arts. The Modernismo aesthetic movement was spreading across the continent and writers tried to make sense of progress and change.

2. Ruben Dario and the Attack on Modernismo (02:54)

An aesthetic reactionary movement against Modernismo can be traced to Ruben Dario's 1896 work, "Profane Prose," which infuriated some Latin American writers. Mexican writer Enrique González Martínez formulated a response to Dario's style.

Read: Enrique González Martínez en BB y en Antología, “Tuércele el cuello al cisne...”, “Pálida”, “Cuando sepas hallar una sonrisa” y “Hora negra”

Topic of first essay due.

February 2: **Screen:** Modernismo <http://digital.films.com.ezproxy1.lib.asu.edu/play/5XUCND>

10. Fantasy and the Occult in Modernist Latin American Literature (02:59)

The narrative aesthetics of Latin America's Modernista authors included the strange, the mysterious, and the fantastic. Science, myth, and the occult influenced works by Leopoldo Lugones, Clemente Palma, and others.

Read: Leopoldo Lugones en BB y en Antología, “Salmo pluvial”, “Alma venturosa” y “Metempsychosis”

Screen: Avant-Garde of the 1920’s (53 min)

<http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

4. Latin American Poets: Delmira Agustini (04:04)

Writers such as Delmira Agustini were able to criticize Modernismo within Modernismo. Her reaction to Modernismo and her poems of decadence and sensuality are examined.

Read: Delmira Agustini en BB & in the Anthology, “La sed”, “La musa”y “El intruso”.

February 4: **Screen.:** Regionalism and Indigenism

<http://digital.films.com.ezproxy1.lib.asu.edu/play/SKCNC8>

Latin American Novels of Revolution (05:50)

From 1910-1920, the revolution involved many key intellectuals of the time, both in politics and military action. Out of this came the revolutionary novelists, beginning with Mariano Azuela's "The Underdogs." Excerpts from the novel included.

Read: Vanguardias, Azuela & vocabulary in *Los de abajo* en BB. **Topic of 1st essay due**

February 9: Read Mariano Azuela, *Los de abajo*.

February 11: Mariano Azuela, *Los de abajo*. **Bibliography of 1st short essay due**

February 16: Florencio Sánchez in BB & “La gringa” in Anthology.

February 18: Florencio Sánchez in BB & “La gringa” in Anthology. *1st short essay due*

February 23: **Screen** Avant-Garde of the 1920's

<http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

8. Latin American Literature: Vicente Huidobro and Avant-Garde Poetry (03:45)

The Latin American avant-garde had a major impact on the genre of poetry, where it attacked Modernismo with passion. The role of Vicente Huidobro in leading this movement, and his work, are examined.

Read: Vicente Huidobro in BB & in the Anthology, “Arte poética”, “El creacionismo” & *Altazor*, excerpts.

Read Gabriela Mistral in BB & in the Anthology, “La desasida” y “Los sonetos de la muerte.”

February 25: **Screen:** <http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

5. Latin American Poets: Ramón López Velarde (02:38)

Ramón López Velarde explored themes of eroticism, sensuality, and nationalism in his poetry. Verlarde is profiled and his poetry is examined.

Read Ramón López Velarde en BB y en Antología, “Mi prima Agueda” y “A la gracia primitiva de las aldeanas”

Screen: <http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

10. Latin American Literature: César Vallejo and Avant-Garde Poetry (04:39)

César Vallejo's poems dealt with themes of anguish and pain; his relationship with the avant-garde was strained but he was an important poet of the movement. Vallejo is profiled and the style and significance of his work are examined.

Screen: Narrating Modernity <http://digital.films.com.ezproxy1.lib.asu.edu/play/S2LDFN>

10. Latin American Literature: Cesar Vallejo (01:26)

During the 1920s Peruvian poet Cesar Vallejo established himself as one of the world's preeminent poets. Vallejo is profiled and the impact of his work is examined.

Read César Vallejo en BB y en Antología: “Los heraldos negros” y “Los dados eternos”.

March 2: **Midterm.**

March 4: **Screen:** Regionalism and Indigenism

<http://digital.films.com.ezproxy1.lib.asu.edu/play/SKCNC8>

1. Regionalism: Prelude (01:19)

At any time during its history, the writing of Latin American conceived different ways of perceiving literature. The innovations of "Modernismo" and the arrival of the "avant-garde" spurred many writers to seek national identity through local interests.

2. Latin American Literature: Realism vs. Regionalism (02:27)

Between 1915 and 1930, the conflict in the "novelas de la tierra" or "novels of the land" was between a new generation of writers and an aesthetic legacy. These writers denigrated novels of realism as "stylistically bland."

7. Horacio Quiroga: Latin American Author and Writer (04:36)

Author and writer Quiroga, a Uruguayan-born Argentine, wrote stories which, in their jungle settings, use the supernatural and the bizarre. This shows the influence of "modernismo." His writings emphasize language and brevity.

Read Horacio Quiroga in BB & in the Anthology, "La gallina degollada" y "El hombre muerto".
Rewrite of 1st essay due & Topic of 2nd short essay due.

March 9 - 11 Spring Break

March 16: **Screen:** <http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

9. Latin American Literature: Pablo Neruda and Avant-Garde Poetry (03:23)

Chilean poet Pablo Neruda took the Latin American avant-garde movement to a new level. The style, evolution, and significance of Neruda's work are examined.

Screen: <http://digital.films.com.ezproxy1.lib.asu.edu/play/VRF2PP>

9. Latin American Literature: Pablo Neruda (02:28)

By the 1930s Chilean writer Pablo Neruda had become one of the world's greatest contemporary poets. Neruda is profiled and the impact of his work is examined.

Read Pablo Neruda in BB & in Anthology, "Poema 20", "*Walking Around*" & "Oda a la cebolla."

March 18: Read & *Alturas de Macchu Picchu*. **Bibliography of 2nd essay due.**

March 23: **Screen:** Narrating Modernity <http://digital.films.com.ezproxy1.lib.asu.edu/play/S2LDFN>

6. Latin American Authors: Jorge Luis Borges (05:24)

Writer and critic Jorge Luis Borges became one of the foremost literary figures of the 20th century. Borges is profiled and the impact of his work is examined.

7. The Evolution of Latin American Author Jorge Luis Borges (03:36)

The work of Argentinian author Jorge Luis Borges united high art with popular culture. Experts examine the evolution of Borges' writing.

Read Jorge Luis Borges in BB & in Anthology, "El general Quiroga va en coche al muere", "El sur", "El aleph",

March 25: Read : "Tlön, Uqbar, Orbis Tertius" & "La intrusa". **2nd essay due.**

March 30: Read Xavier Villaurrutia in BB and in Anthology: "Nocturno eterno", "Nocturno de la alcoba" & "Nuestro amor".

April 1: Read Nicolás Guillén en BB y en Antología , "Negro Bembón", "Sensemayá", "Tengo" y "Burgueses".

April 6: Read Rosario Castellanos in BB & in Anthology: *El eterno femenino*. **Topic of final essay due.**

April 8: Rosario Castellanos: *El eterno femenino*. **Rewrite of 2nd essay due. Topic of 3rd essay due.**

April 13: Rosario Castellanos: *El eterno femenino*.

April 15: Read Juan Rulfo in BB & in Anthology, “El llano en llamas”, “No oyes ladrar los perros” & “Es que somos muy pobres.” **Bibliography of final essay due.**

April 20: **Screen** Narrating Modernity <http://digital.films.com.ezproxy1.lib.asu.edu/play/S2LDFN>

14. Latin American Literature from the Rio de la Plata Region (03:20)

The Rio de la Plata region has its own unique form of literature. Argentinian author Julio Cortazar's work is representative of the region; he is profiled and the significance of his work is examined.

Read Julio Cortázar en BB y en Antología, “Cartas de mamá” & “Las armas secretas”

April 22: Read Julio Cortázar, “Las babas del diablo” & “Axolotl”, *Pruebita 10*.

April 27: Latin American boom

Screen <http://digital.films.com.ezproxy1.lib.asu.edu/play/TRRGXR>

Mirar: 1. Importance of Latin American Magical Realism (02:16)

The Latin American Boom changed the way writers write and the way readers read. Iconic writers of the time became as important to 20th-century literature as the great American and European and American authors.

2. What is "Magical Realism?" (01:46)

As applied to literature, magical realism in Latin America seems to refer more to a mode or pose than a genre. Authors who wrote in this vein bring opposites together--suddenly all the contradictions that made Latin America made sense.

6. Basic Premise of Latin American Boom: Impossibility of Depicting What Is Real (02:07)

Gabriel García Márquez is often credited with the beginnings of the literary "boom" in Latin America. Broad tendencies of the boom include a fascination with fantasy and popular mythology and superimposing languages.

15. Magical Realism: Touchstone Novel (03:05)

Gabriel García Márquez's "100 Years of Solitude" is considered the touchstone novel in the magical realist mode. This segment features an excerpt from the novel.

Read Gabriel Garcia Marquez in BB & in Anthology, “Los funerales de la Mamá Grande”.

February 29: *Rigoberta Menchú, Me llamo Rigoberta Menchú y así me nació la conciencia* (XXXII, XXXIII). **Short Presentations of final paper. Final paper due**

May 4: **Short Presentations of final paper.**

May 6: Final Exam. 9:50-11:40

LITERATURA HISPANOAMERICANA:

UNA ANTOLOGIA

David William Foster

Con la colaboración de

Roberto Forns Broggi

Patricia Murillo Valdez

Gustavo Oscar Geirola

Guillermo Núñez Noriega

José B. Alvarez IV

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PREFACIO

Literatura hispanoamericana: una antología aspira a ser una antología comprehensiva de los textos más señeros de la literatura hispanohablante de América Latina. Su organización obedece a distintos criterios que imperan en la docencia en Estados Unidos, en función del contexto de la presentación de esta literatura a estudiantes de dicho país, ya sean anglohablantes o hispanohablantes.

Primero, se ha procurado un equilibrio en la representación cronológica. La enorme eclosión en la producción y en el reconocimiento de la literatura contemporánea ha sido contrabalanceada por la necesidad de recuperar los textos de la conquista y de la colonia, especialmente en el contexto del quinto centenario, y al mismo tiempo sin desmedro de la literatura que media entre estos dos polos cronológicos. El material servirá para una secuencia de cursos de un año lectivo, o una división en dos semestres centrada en el año 1880, el momento definitivo del modernismo, o una división en tres cuatrimestres: la conquista y la colonia corresponderán al primero, la independencia y el modernismo al segundo, con el tercero ocupándose de la época contemporánea. Al mismo tiempo, para no caer en divisiones fundamentadas en la literatura europea o en una armazón simplemente histórica, los textos, bien que se agrupan cronológicamente, no están repartidos bajo rótulos convencionales, los cuales, de todas maneras, no funcionan muy bien a nivel continental, debido a la enorme variación en las condiciones socioculturales de un país a otro.

Segundo, reconociendo la necesidad de un continuo proceso de análisis de la cobertura que se le da a la literatura hispanoamericana, dadas las extensiones cronológicas y geográficas que ella implica, la presente compilación pretende tomar en cuenta algunos de los énfasis de la historiografía reciente. Ello se verá en la inclusión de la autobiografía de Manzano, uno de los textos claves en la literatura afro-americana, en la incorporación de una amplia gama de textos firmados por escritoras, y en la inclusión de mucho material que no aparece en otras antologías, desde material de la historia personal de Rigoberta Menchú hasta textos teatrales completos, desde la prosa de Rubén Darío hasta un ensayo de Octavio Paz y otro de Borges e incluso la carta de Sor Juana.

Tercero, aunque no ha sido siempre posible cumplirlo, el principio rector aquí es la reproducción de textos completos: así se incluyen dos obras de teatro, dos novelas, el texto completo de "Las alturas de Macchu Picchú", la autobiografía de Manzano y el relato de Carlos Sigüenza y Góngora; asimismo en texto completo se incluye uno de los capítulos de *El laberinto de la soledad* de Octavio Paz y la *Respuesta* de Sor Juana. Toda antología no puede ser más que una selección en última instancia bastante jerarquizante, y la que indudablemente se ha ejercido aquí ha sido en aras de facilitar un conocimiento de una representación muy granada de la literatura latinoamericana que procura ir un poco más allá de la serie ya canonizada de las antologías anteriores.

Evidentemente, esta antología se destina a estudiantes con un nivel relativamente alto de preparación lingüística por lo menos tres años de lengua a nivel universitario y, preferentemente, un curso de presentación general a conceptos de período, género y movimientos. Conceptualmente, el texto hace pareja con el *Handbook of Latin American Literature*, o como texto ancilar o como referencia de consulta. Por lo tanto, no se ha querido utilizar páginas de este texto para la presentación histórica y crítica de los textos, con la idea de que el estudiante dependerá de las exposiciones del profesor y las lecturas en fuentes paralelas como en el ya citado *Handbook*.

Todos los textos han sido reproducidos de reconocidas ediciones críticas y, salvo ligeras modificaciones para imponer una uniformidad ortográfica (la supresión del acento en pretéritos como *fue*, por ejemplo) y por razones de un diseño gráfico uniforme, se han conservado las particularidades de la fuente en lo que respecta a la puntuación, las mayúsculas, la letra cursiva y demás. La única excepción ha sido en el caso de *Martín Fierro*, donde las variaciones impuestas por los esfuerzos de Hernández de captar la pronunciación campestre se resienten a toda tentativa de conformación ortográfica. Las notas a los textos tienen la doble función de aclarar referencias culturales e históricas por uno lado, y, por otro, de anotar usos lingüísticos que no figuran en un buen diccionario bilingüe. A estos efectos se ha consultado como autoridad el *Collins Spanish-English, English-Spanish Dictionary*, de Colin Smith, uno de varios diccionarios notables por la acertada representación de vocablos y usos latinoamericanos que lo caracteriza.

Finalmente, se quiere agradecer a las editoriales que han concedido los permisos necesarios para la confección de esta antología, como también a muchas personas que han colaborado con sus conocimientos: Norma Mabee, Fanny Arango Ramos, Ana Brenes García, George Carver, Cristina Guzzo, and Lynne Stoner.

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Joan Daves Agency for poetry selection from Gabriela Mistral. Copyright 8
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