



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School: New College of Interdisciplinary Arts and Sciences Department: School of Humanities, Arts & Cultural Studies
Prefix: LAS Number: 330 Title: From the Inside: The Latin American Journey Units: 3
Is this a cross-listed course? No If yes, please identify course(s) N/A
Is this a shared course? No If so, list all academic units offering this course N/A

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials: N/A (Required)

Course description: Journeys through a wide variety of genres and critical scholarship in Spanish. Provides a broad exposure to different types of reading and writing.

Requested designation: Literacy and Critical Inquiry-L Mandatory Review: No

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

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.

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, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name: Claudia Villegas-Silva E-mail: villegas-silva@asu.edu Phone: (602)543-6008

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 9/30/2016



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Lundy

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"/>	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>	Syllabus, table of contents
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.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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"/>	CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	See Syllabus
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.	See Syllabus
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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>	See Syllabus
<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: 20px auto; width: 80%;"> <p style="background-color: yellow; padding: 5px;">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>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
LAS	330	From the Inside: The Latin American Journey	L

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)
C1	This course provides a broad exposure to different types of reading and writing. 55% of the course grade is based on a variety of written assignments: the Country Journal 20%, LAS In Phoenix 5%, Final Written paper is 20%, additional written homework is 10%.	See Country Journal Assignment Description: Students will keep a detailed journal throughout the course including class notes, questions, reflections, and discoveries made, as well as research items, bibliographies, webographies, etc., accumulating cultural items and information to be used as the basis for the final assignment. In addition to other written assignments, the major assignment for this course will be a final paper to be completed and submitted at the final class session. Details of the journal, its anticipated contents, method of construction, and delivery mode will be discussed throughout the semester. The final paper is a 10-12 page critical essay based on the country that students are assigned to research. The paper may be based on cultural, literary or historical data and is to be analyzed critically using a minimum of 5 outside theoretical sources.
C2	The Country Journal and the Final Paper require students to gather, interpret, and critically assess information on a Latin American country and reflect critically, daily in their journal and this process culminates in their final paper.	See Country Journal Assignment Description: The Country Journal is used to analyze a variety of important genres in Latin American intellectual cultural history and production requiring students to assess from a broad perspective to a specialized line of inquiry.
C3	The oral component of the course represents a total of 30% of the final grade. This is comprised of In-Class discussion at 20% and Individual Oral Presentations at 10%. This is in addition to 55% of the total grade based on written assignments.	See Weekly Course Schedule: Examples of the oral component include class discussions weekly, author presentations, group presentations, in-class discussions, journal reports, article and essay commentary, as well the presentation of the final projects.
C4	There is a bi-weekly informal account of journal findings with instructor feedback in class. Additionally, the instructor requires three meetings throughout the semester to discuss final paper thesis, bibliography, proposal feedback, and midterm evaluation and feedback.	In Weekly Course Schedule, see Week 3B, Week 8B, and Week 15A. These are the junctures in the semester where detailed instructor feedback is provided and where each student's thesis proposal is discussed and evaluated, the critical bibliography is developed, and final papers are edited.



Professor C. Villegas-Silva
villegas-silva@asu.edu
(602) 543-6008
Skype: dr.cvs
Office: FAB N224

LAS 330: Class # 88139
Days: T & Th 10:30-11:45 AM
West Campus – SANDS 223
Office Hours: 9:25-10:25 & by apt.

Note to reviewers: We are requesting new enrollment requirements for this course through ChangeMaker.

LAS 330 From the Inside: The Latin American Journey

Course description

Journeys through a wide variety of genres and critical scholarship in Spanish. Provides a broad exposure to different types of reading and writing. Because the Latin American Studies program is flexible, students must be able to engage with many different types of texts across disciplines. Covers Latin American cultural history from pre-Colombian to the post-modern by exploring different formats and genres around major central themes.

Learning Objectives:

- Students will be able to critically assess cultural information in Spanish.
- Students will improve their written and oral communication skills in Spanish.
- Students will be able to recognize and analyze a variety of important genres in Latin American intellectual cultural history and production.

Commented [TE1]: C1 Throughout the semester, there is a lot of emphasis placed on improvement of writing and Spanish language skills through writing assignments, class discussions, and oral presentations.

Required Texts:

- Voces de hispanoamerica: Antología literaria. Raquel Chang-Rodríguez, Malva E. Filer. Heinle & Heinle: Boston, MA, 1998.
- Readings on Blackboard.
- El lugar sin limites. José Donoso.

Assignments and Activities

1) Readings: Our readings, which are all available as PDFs on the course Blackboard site, include texts from a variety of fields: literature, economics, history, sociology, and urban studies, among others. You should give close attention to the each selection, actively engaging with the text by writing questions in the margins, circling key words, looking up terms you do not know, underlining themes and issues you find intriguing, all strategies that will assist you in writing well about your readings. As responsive Blackboard-readers, you should think of yourselves as having a dialogue with the material and reading to formulate your own ideas and positions. It is essential to your success in this course that you complete all readings by the date assigned and come to class prepared to re-engage with them.

2) Lectures: In addition to careful reading, this class demands good attendance and active participation from everyone. The lectures will be punctuated with questions, prompts for brainstorming, and other means to involve you actively with the material. Together, we will foster a student-centered learning environment in which you have an important stake in producing the meaning of the course.

3) Class Discussion: Class discussion allows you to demonstrate understanding of the course materials through an informal presentation of ideas based on your reading and thinking outside of class. This practice has a number of benefits for you, the student: practice in thinking through problems and organizing your thoughts, formulating arguments and counterarguments, asking probing questions about the material, testing ideas and evaluating evidence, and responding thoughtfully to diverse points of view. Thus everyone is expected to participate to some degree. Consider the classroom a safe place to test ideas and react to other perspectives, and remember that the discussion will be more valuable if everyone comes to class prepared.

Commented [TE2]: C3 Class discussions are worth 20% of the oral grade component.

4) Country Journal: Students will be expected to keep a detailed journal throughout the course including class notes, questions, reflections, and discoveries made, as well as research items, bibliographies, webographies, etc., accumulating cultural items and information to be used as the basis for the final assignment. The major assignment for this course will be a final paper to be completed and submitted at the final class session. Details of the journal, its anticipated contents, method of construction, and delivery mode will be discussed throughout the semester. It should include journal entries (reflections), photographs, and a montage of your designated countries collected and researched information. You will present informal accounts of your findings to the class every two weeks.

Commented [TE3]: C1, C2 This written assignment requires the gathering, interpretation, and evaluation of evidence and is 20% of the final grade.

5) Final Paper: The final paper is to be a critical paper 10-12 pages in length using MLA format. The subject will be given to you in the first two weeks of class and will be based on the country that you are assigned to research. The paper may be based on cultural, literary or historical data and is to be analyzed critically using a minimum of 5 outside theoretical sources. The paper should reflect your research done in your journal throughout the semester.

Commented [TE4]: C1, C2 The final written assignment is 20% of the final grade. It is a 10-12 page critical essay based on the weekly journal research and writing performed throughout semester, includes five sources, and requires interpretation of findings.

6) LAS in Phoenix: This assignment requires that you visit the Latin American Art Exhibit, a film, a play or other cultural event where Latin America or a country of Latin America is featured. This will count as 5% of your total grade. You will be given a week of “field work” time in order to complete the assignment.

Commented [TE5]: C1 This project is 5% of the total grade and is a writing assignment requiring interpretation and reflection based on a week of field work and cultural inquiry.

Course Grading/Grades and Grading Scale

Assignment of letter grades is based on a percentage of points earned. The letter grade will correspond with the following percentages achieved. All course requirements must be completed before a grade is assigned.

• In-Class Discussion (homework & journal based)	20%
• Country Journal	20%
• Mid-term	15%
• Final Paper	20%

- Written Homework Assignments 10%
- Oral Presentations 10%
- Museum or Event Visit Short Essay 5%

Commented [TE6]: C1, C3 55% of the course grade is based on a variety of written assignments: Country Journal 20%, LAS In Phoenix 5%, Final Written paper is 20%, additional written homework is 10%. 30% of the final grade is based on oral presentations and in-class discussions.

A+ = 100 - 97.5	A = 97.49 - 94.5	A- = 94.49 - 90.0
B+ = 89.99 - 87.5	B = 87.49 - 83.5	B- = 83.49 - 80.0
C+ = 79.99 - 77.5	C = 77.49 - 73.5	C- = 73.49 - 70
D+ = 69.99 - 67.5	D = 67.49 - 63.5	D- = 63.49 - 60
E = 59.99 - 0		

Attendance/Participation

Students are required to attend and participate in class. I will pass a sign-up sheet every day and it is the responsibility of the student to write their name clearly. Please notify me if you need to miss class for illness, religious observance, or a university sanction activity.

Withdrawal Policy

The instructor will not withdraw students for any reason and students should be aware that non-attendance will not automatically result in their being dropped from the course. Therefore, if a student does not attend class during the first week or for any extended period of time during the semester, they should not presume that they are no longer registered. It is the student’s responsibility to be aware of their registration status. For additional information about ASU’s withdrawal policy and the possible consequences of withdrawing from a class, contact the university Registrar’s Office or your academic advisor.

Grade of Incomplete

A grade of incomplete will be awarded only in the event that a documented emergency or illness prevents a student who is doing acceptable work from completing a small percentage of the course requirements at the end of the semester. The guidelines in the current general ASU catalog regarding a grade of incomplete will be strictly followed.

Academic Integrity

The highest standards of academic integrity are expected of all students. The failure of any student to meet these standards may result in suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the individual academic unit. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating of such activities. The university academic integrity policy is available from the Academic Programs and Graduate Studies Office. Unit academic integrity policies are available from the deans of the individual academic units. The web address for the full text of the Student Academic Integrity Policy is here: <http://provost.asu.edu/academicintegrity>

Accommodations for Students with Disabilities

The University is committed to providing quality education to all students regardless of ability. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course

instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Resource Center to determine appropriate accommodations for a particular student in a particular course. For more information, please reference the Disability Resource Center:

<http://ds.umn.edu/students/Enrolled/responsibilities.html>. <https://eoss.asu.edu/drc>

Classroom Etiquette

Students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 <http://www.asu.edu/aad/manuals/ssm/ssm201-10.html>.

As the instructor I define what constitutes appropriate classroom behavior. Given the content of this course, it stands to reason that students will disagree with each other. However, we need to learn how to make arguments to support our position and maintain a cordial atmosphere and use tact in expressing differences of opinion. The instructor will deal with inappropriate discussion immediately, and students will be notified privately that their behavior and interaction in the class was inappropriate. Student access to the course Send Email feature may be limited or removed if an instructor feels that students are sending inappropriate electronic messages to other students in the course. While the instructor or ASU cannot control what you post on social media, such as Facebook, Twitter, or Tumblr (except those sanctioned by ASU) please think before you post something about a classmate or colleague that can violate privacy or can be hurtful.

Guidelines for Dealing with Disruptive Students

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Course/Instructor Evaluation

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "ASU Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file. You can check this online at the following URL: <http://www.asu.edu/epouupdate/>

Weekly Course Schedule

Topic I

Week 1-3: Indigenous voices, Colonialism and Independence

Week 1 Indigenous voices

- A: In class: Introduction to course
Indigenous voices
Watch video of construction of Aymara world

Homework: Read Popol Vuh, Poesia Nahuatl, Poesia Quechua. Voces, 1-19
Blackboard: Read: Creation legends- Aymara and Quechua.
Cuento Aymara

- B. In class: Discussion-readings.
Watch Play: Mi nombre es José Mamani.

Homework: Read: Carta de Cristóbal Colón, Bartolomé de las casas, and
Bernal Díaz de Castillo. VOCES, 23-40

Blackboard: Read: Larrain, La conquista.

Week 2 La conquista

- A: In Class: Discussion. Watch: La conquista de Mexico.

Commented [TE7]: C3 Each week there will be class discussions, individual and group presentations, in-class discussions, journal reports, article and essay commentary, as well the presentation of the final projects.

Homework: El Inca Garcillaso de la Vega, Alonso de Ercilla y Zuniga.
VOCES, 50-76.
Blackboard: Read: Essay: Fernando Ortiz, Contrapunteo Cubano del
Tabaco y el azucar.

- B. In class: Discussion: Constructing the indigenous world through
Artifacts: An anthropological perspective: Virtual tours of
Anthropological Museums in Mexico City and Lima, Peru.

Homework: The church in colonial times
Read: Sor Juan ones de la Cruz. VOCES, p. 83-91
Blackboard. Critical Article. Debra Poole:
"Accommodation and Resistance in Andean Ritual Dance," TDR
34(2):98-126 (Summer 1990)

Week 3: Independence

- A. In class: Discussion: Sor Juan Inez de la Cruz. Watch and discuss Festival de la Tirana.
(Cosmovision)

Homework:
Blackboard: Watch: El Husar de la muerte (theatrical production) (Manuel Rodriguez)

Read: Andres Bello VOCES, 106-114.

- B. In class: Independence and Heroes

Homework: Research Paper Ideas

Commented [TE8]: C4 Detailed instructor feedback provided, students' work is discussed and evaluated, and papers are edited.

Topic II: Cultural emancipation

Week 4-6

Week 4

- A: In class: Discussion.

Homework: Jose Maria Heredia, Esteban Echeverria, Domingo Faustino
Sarmiento. VOCES, 115-159.

- B. In class: Discussion. Social Imaginaries-art, architecture and practices.

Homework: Read Gertrudis Gómez de Avellaneda (Voces, 173-178), Clorinda Matto de
Turner. Voces, 208-216.

Week 5

A. In class: Discussion, Women's role in the construction of the nation(s) and identity.

Homework: Read: Blackboard, Essays. Doris Meyer

B. In class: Discussion.

Homework: read Jose Marti, VOCES 217-237.
Blackboard. Larrain, Chapter 2

Week 6-8

Topic III: American reality and cultural renovation

Week 6

A: In class: Discussion.

Homework: Ruben Dario, p. 265-283
Blackboard. Critical article on Dario and his influences.

B. In class: Discussion. Watch. Baldomero Lillo and el chiffon Del Diablo.
Film.

Homework. Black board. Larrain, chapter 3
Read and watch on Blackboard. Florencio Sanchez, La gringa (play)

Week 7

A: In class: Discussion.

Homework. Leopoldo Lugones VOCES, 294-304. Study for Mid-term.

B: In class: Discussion Lugones and Mid-term review.

Week 8

A. Mid-term Exam

B. No class: Meet one on one in office: be prepared to discuss final paper and
Project. Discuss mid-term exam.

Commented [TE9]: C4 Required one-on-one instructor and student conferences where final paper, projects, and mid-term exam are discussed.

Week 9-12

**Topic IV: Towards a Latin American Identity:
Poetry's New Cultural and Social Revolution**

Week 9

A: In class: Introduction to Poetry and Social/Political Role.

Homework: Blackboard: Gabriela Mistral, Vicente Huidobro & Pablo Neruda. Essays.
VOCES. Mistral, Huidobro, Neruda.

B: In class: Discussion.

Homework: Blackboard. Neruda. Canto General

Week 10:

A. Neruda, Continued.

Homework: Horacio Quiroga-Alfonso Reyes, Voces, 305-345.

B. Due in class: Proposal for final paper/project due.

Homework. Read. José Carlos Mariategui. Voces, 346-377.

Week 11

A. In class: Discussion continues, Poetry-Europe and Latin America.
Borges and Vallejo.

Homework, Jorge Luis Borges. 383-387, César Vallejo and Nicolas Guillen. VOCES.

B. In class: Discuss Borges, Vallejo and Guillen.

Homework: Read, Alfonsina Storni, Delmira Agustini. VOCES.

Week 12

A. In class: Discuss Storni and Agustini.

Watch: Il postino (poetry in a global market)

B. In class. Film continues.

Homework: Reflection, What is the role of poetry in Latin American?

Week 13-16

Topic V: Consolidation and Expansion

Week 13

A: In-class: Introduction to 1960-present

Homework: Read, Emilio Carbellido.

Homework: Carbellido. VOCES, El censo (p. 485-96)

B: Theater's role in Latin America and discussion Carbellido.

Week 14

A: Discussion. Read: Diane

Homework: Read Castellanos, Poniatowska and Valenzuela. Voces.

B: Discussion. The female writer's contribution.
Discuss readings.

Homework:

Blackboard: Female playwright: Diana Raznovich, *Casa Matriz*.

Week 15

A: In class: *Skype with Diana Raznovich*. Isabel Allende. *La casa de los espíritus* (film)

Homework: Work on paper and final project

B: In class: Isabel Allende. *La casa de los espíritus* (film)
Homework: Work on paper and final project

Week 16:

A: Discuss film.
In class: Final Project Presentations

B: Palabras Finales/Last words.
Paper Due

Commented [TE10]: C4 Detailed instructor feedback is provided on final paper and project.

VOCES
DE
HISPANOAMERICA

ANTOLOGIA LITERARIA

Segunda edición

RAQUEL CHANG-RODRIGUEZ
THE CITY COLLEGE—GRADUATE SCHOOL
CITY UNIVERSITY OF NEW YORK

MALVA E. FILER
BROOKLYN COLLEGE—GRADUATE SCHOOL
CITY UNIVERSITY OF NEW YORK

HH
Heinle & Heinle Publishers
Boston, Massachusetts 02116 U.S.A.

I T P An International Thomson Company
New York • London • Bonn • Boston • Detroit • Madrid
Melbourne • Mexico City • Paris • Singapore • Tokyo • Washington
Albany NY • Belmont CA • Cincinnati OH



INDICE DE MATERIAS

Preface	ix
1 La configuración del mundo hispanoamericano: Las raíces, la colonia, la independencia (¿?-1824)	1
Voces amerindias: los mayas, los nahuas y los quechuas	13
Popol Vuh (Las antiguas historias del Quiché)	16
Poesía nahuatl	17
Poesía quechua	19
Cristóbal Colón (1451-1506)	23
Carta a Luis de Santangel	24
Bartolomé de las Casas (1484-1566)	28
Historia de las Indias	30
Bernal Díaz del Castillo (c. 1496-1584)	38
Historia verdadera de la conquista de la Nueva España	40
Alonso de Ercilla y Zúñiga (1533-1594)	50
La Araucana	52
El Inca Garcilaso de la Vega (1539-1616)	68
Comentarios Reales de los Incas	70
Juan del Valle Caviedes (c. 1645-c. 1697)	77
Coloquio que tuvo con la muerte un médico estando enfermo de riesgo	79
Privilegios del pobre	80
Para labrarse fortuna en los palacios	80
A una dama en un baño	81
Sor Juana Inés de la Cruz (1651-1695)	83
Respuesta de la poetisa a la muy ilustre sor Filotea de la Cruz	86
Hombres necios	89
Este amoroso tormento	90
Este que ves, engaño colorido	91

iv ■ VOCES DE HISPANOAMERICA

Rosa divina que en gentil cultura	92
Detente, sombra de mi bien esquivo	92
Al que ingrato me deja, busco amante	93
José Joaquín Fernández de Lizardi (1776–1827)	95
El Periquillo Sarniento	97
Andrés Bello (1781–1865)	106
La agricultura de la zona tórrida	108
Autonomía cultural de América	112
2 Búsqueda de la emancipación cultural (1825–1882)	115
José María Heredia (1803–1839)	126
En el teocalli de Cholula	127
En una tempestad	132
Niágara	133
Esteban Echeverría (1805–1851)	139
El matadero	141
Domingo Faustino Sarmiento (1811–1888)	156
Facundo	159
Gertrudis Gómez de Avellaneda (1814–1873)	173
Al partir	175
Romance	176
A él	177
Juan Montalvo (1832–1889)	179
Washington y Bolívar	181
Ricardo Palma (1833–1919)	184
Amor de madre	186
El alacrán de fray Gómez	190
José Hernández (1834–1886)	196
Martín Fierro	198
Clorinda Matto de Turner (1852–1909)	208
Para ellas	210
Malccoy (Leyenda india)	212
3 La realidad americana y la renovación literaria (1882–1910)	217
José Martí (1853–1895)	227
Mi caballero	230
Sobre mi hombro	230
Versos sencillos, I, V, VII, X, XXXIV, XXXIX, XLIV	231
Copa con alas	235

Las alas	338
Nocturno	339
Tu amor	339
Alfonso Reyes (1889-1957)	341
Capricho de América	342
X Gabriela Mistral (1889-1957)	346
Los sonetos de la muerte	348
Sueño grande	349
Pan	350
La desvelada	352
Alfonsina Storni (1892-1938)	355
Tú me quieres blanca	356
Cuadrados y ángulos	357
Peso ancestral	357
Hombre pequeñito	358
El hijo	358
X César Vallejo (1892-1938)	360
Los heraldos negros	362
XXVIII	363
Voy a hablar de la esperanza	364
Piedra negra sobre una piedra blanca	364
Masa	365
X Vicente Huidobro (1893-1948)	367
Nipona	369
Arte poética	369
Luna o reloj	370
Altazor; o El viaje en paracaídas	370
José Carlos Mariátegui (1894-1930)	375
Siete ensayos de interpretación de la realidad peruana	377
X Jorge Luis Borges (1899-1986)	383
Fundación mítica de Buenos Aires	385
Borges y yo	387
El sur	387
Miguel Angel Asturias (1899-1974)	394
Leyenda de la Tatuana	396
X Nicolás Guillén (1902-1989)	402
Búcate Plata	404
Velorio de Papá Montero	405
Sensemayá	406
Balada de los dos abuelos	407
Un largo lagarto verde	409
X Alejo Carpentier (1904-1980)	411
Semejante a la noche	413

X	Pablo Neruda (1904–1973)	424
	Poema 20	427
	Walking around	428
	Alturas de Macchu Picchu	429
	Oda a los calcetines	432
	Estación inmóvil	433
	Juan Rulfo (1918–1986)	435
	Nos han dado la tierra	437
5	Consolidación y expansión (1960–)	443
	Julio Cortázar (1914–1984)	455
	La isla a mediodía	458
	Octavio Paz (n. 1914)	464
	Todos santos, día de muertos	466
	El pájaro	478
	Dos cuerpos	479
	Himno entre ruinas	479
	Emilio Carballido (n. 1925)	483
	El censo	485
	Rosario Castellanos (1925–1974)	497
	Válium 10	499
	Poesía no eres tú	501
	Costumbres mexicanas	501
	Carlos Fuentes (n. 1928)	505
	Chac Mool	507
	Gabriel García Márquez (n. 1928)	516
	La prodigiosa tarde de Baltazar	518
	Elena Poniatowska (n. 1933)	526
	Las lavanderas	528
	Esperanza número equivocado	529
	Luisa Valenzuela (n. 1938)	532
	Los censores	534
	Rosario Ferré (n. 1938)	538
	La muñeca menor	540
	Antonio Cisneros (n. 1942)	545
	Tupac Amaru relegado	546
	Tres testimonios de Ayacucho	547
	Las salinas	548
	Hay veces que los hijos	549
	Requiem (3)	549

viii	■ VOCES DE HISPANOAMERICA	552
		554
	Isabel Allende (n. 1942)	
	Clarisa	565
		567
	José Alcántara Almánzar (n. 1946)	
	En carne viva	
		575
	Cronologías	591
	Guía de material visual adicional	592
	Glosario de términos literarios y culturales	603
	Indice	

JOSE DONOSO

EL LUGAR SIN LIMITES

**EL OBSCENO PAJARO
DE LA NOCHE**

Prólogo, cronología y bibliografía

HUGO ACHUGAR

BIBLIOTECA



AYACUCHO

PROLOGO, por <i>Hugo Achugar</i>	IX
CRITERIO DE ESTA EDICION	XXXVII

EL LUGAR SIN LIMITES	1
EL OBSCENO PAJARO DE LA NOCHE	79

CRONOLOGIA	389
BIBLIOGRAFIA	397