

ARIZONA STATE UNIVERSITY MAIN / EAST

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 1/20/09

- 1. ACADEMIC UNIT: Department of Transborder Chicana/o and Latina/o Studies
2. COURSE PROPOSED: TCL 445 Transborder Latin American Short Story 3
3. CONTACT PERSON: Name: Norma A. Valenzuela Phone: 5-9426
Mail Code: 3502 E-Mail: norma.valenzuela@asu.edu

- 4. ELIGIBILITY: New courses must be approved by the Main Campus Curriculum Subcommittee and must have a regular course number.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area.

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities and Fine Arts-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C
(Note: one course per form)

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

This course emphasizes the comprehension and interpretation of the Latin American short story in a transborder context. It challenges the student to engage with the development of its aesthetic, literary, and cultural traditions.

CROSS-LISTED COURSES: [X] No [ ] Yes; Please identify courses:

Is this a multisection course?: [X] No [ ] Yes; Is it governed by a common syllabus?

Carlos Velez-Ibanez
Chair/Director (Print or Type)

[Signature]
Chair/Director (Signature)

Date:



Prof. Marta Sánchez  
Office Hours: COOR 6642 M-W 11:12

email: [mesanchez@asu.edu](mailto:mesanchez@asu.edu)

## SYLLABUS

**Course Description:** This course is a study of the modern Latin American short story, with primary focus on the development of its literary and cultural tradition. **4d** Our approach is transregional and transborder, meaning that we focus on the interconnections of this modern genre across the borders of Spanish América. We take a long historical view of the genre by reading representative stories of important literary movements and the aesthetic and cultural values they promoted and fostered. The organization of the course is chronological, beginning with the early 19th century and ending with a contemporary short story collection of the Northern Mexican region. To succeed in this course, students must be able to demonstrate that they can read and think critically, perform literary analysis, evaluate textual evidence and write lucid, coherent English. **4d** This course may be taught in Spanish. To succeed in this course when taught in Spanish, the student must speak, comprehend, and write in Spanish sufficiently well to obtain a C grade.

### **Course Goals:**

1. To learn the development of the literary and cultural tradition of the modern Latin American short story. **4-d**
2. To familiarize ourselves with major literary techniques used by short-story practitioners within the aesthetic and cultural ambiance of their historical moment. **2**

### **Learning Objectives:**

1. To learn to gather and evaluate textual evidence from close readings of short stories. **2**
2. To conceptualize, express, and develop oral and written arguments that demonstrate a critical reading of the short story. **2**

### **Texts:**

COURSE READER OBTAINED AT <http://www.universityreaders.com/students> PRICE: \$37.86  
Rosina Conde. Women on the Road. Difocur, 1994. ASU Bookstore

### **Requirements:**

1. Attend all classes and participate in discussions **10%**  
Attendance is taken at each class and class participation is noted.
2. Three analytical essays 6-7 pgs (essay #1 = 15%; #2 = 15%; #3 = 20%) **50%**  
"Analytical" means student is doing a close reading of the language, techniques, structures of the short story and situating it within its literary tradition. **2** It does not mean plot summary. Due beginning of class, Wed of weeks 4, 6, 9. The three essays are very important and represent 50% of the total grade.



**Requirements (cont'd):**

- Late papers are penalized. All written and graded work is returned promptly; at the latest, one week after due date. This way students have time to speak with instructor before the next assignment is due.
3. Consistent participation on Blackboard, showing assessment and evaluation of the material. **2, 4d 10%**
  4. Oral presentation. May be done in groups. Each student evaluated on individual basis. **10%**
  5. Final Paper Due May 2 2:10p **20%**

**Evaluation:**

1. Regular attendance is very important. An attendance sheet will be passed at each class. All students are responsible for signing their name. The signature is confirmation that the student has been in class. All students are expected to remain in class until finished. Any student leaving before the class has ended will not receive credit for the class. Illness and emergencies (death of a close relative) are excused, but students must bring medical documentation.
2. All students are to participate in class discussions, either with comments or questions.
3. All students are to complete the written assignments on Discussion Board.
4. The essay and in-class exam are very important; these assignments, along with Discussion Board and the final exam or paper, represent the major portion of the grade, or 70%. The professor will assign topics in due time so that students can plan and discuss ideas before writing the papers.
5. Toward mid-course, students will form groups to prepare for the oral presentation. Each student must belong to a group. Presentations are on the texts studied in class. Each student will receive an individual grade. Stories on the syllabus but not covered in class are also options for presentations.
6. Students wanting to know their progress may ask instructor anytime after the sixth week of semester.

**SCHEDULE OF READINGS AND ASSIGNMENTS**  
**CR= COURSE READER**

**WEEK #1**

- 1.14 Orientation: Goals, Learning Objectives, Texts, Themes  
 The Short Story – History and Genre Consult Maps  
**GUATEMALA/MEXICO:**  
 Augusto Monterroso “The Dinosaur,” “The Eclipse”
- 1.16 More Stories by Augusto Monterroso: “Mr. Taylor,” “First Lady” **CR #1**

**WEEK #2**

- 1.21 Martin Luther King Holiday
- 1.23 **ARGENTINA:** Esteban Echeverría “The Slaughterhouse” **CR # 2**  
 Context: Literary History: “Independence and Literary Emancipation” **CR # 21**

**WEEK #3**

- 1.28 Continue with “The Slaughterhouse”
- 1.30 **NICARAGUA:** Rubén Darío “The Bourgeois King” **CR # 3**  
 Study **CR Handout #26**  
 Context: Literary History: “A Symbolic Rebellion: The Modernist Movement”  
**CR # 22**



**WEEK #4**

2.4 **URUGUAY:** Horacio Quiroga "The Decapitated Chicken," "The Dead Man"  
"Drifting" CR # 4  
Theory of short story: "10 Commandments for Short Story Writer"  
CR Handout #27

2.6 **CHILE :** María Luisa Bombal "The Tree" CR # 5  
Context Literary History:  
"Return to the Roots: The Indian, the Negro, and the Earth" CR #23  
**FIRST WRITTEN ASSIGNMENT DUE**

**WEEK #5**

2.11 **CHILE:** Baldomero Lillo "Gate No. 12" CR #6  
**ECUADOR:** Demetrio Aguilera Malta "The Cholo Who Got His Revenge" CR #7

2.13 **HONDURAS:** Víctor Cáceres Lara "Malaria" CR #8  
**MÉXICO:** Martín Luis Gúzman, "The Festival of the Bullets" CR #9  
**FIRST WRITTEN ASSIGNMENT RETURNED**

**WEEK #6**

2.18 **MÉXICO:** Amparo Dávila "The End of a Struggle," "Haute Cuisine" CR #10

2.20 **ARGENTINA** Beatriz Guido "The Usurper" CR # 11  
**URUGUAY** Armonía Somers "The Fall" CR # 12  
**WRITTEN ASSIGNMENT #2 DUE**

**WEEK #7**

2.25 **MÉXICO:** Juan Rulfo "Macario," "Paso del Norte" CR # 13

2.27 Theory on short story:  
"Algunos aspectos del cuento" de Julio Cortázar (Argentino) CR # 24  
CR Handout #28 **WRITTEN ASSIGNMENT #2 RETURNED**

**WEEK #8**

3.3 **URUGUAY** Mario Benedetti  
"The Budget," "The Demitasse Cupts," CR #14  
CR Handout #29

3.5 "The Price of Rage" **WRITTEN ASSIGNMENT #3 DUE**

**WEEK #9**

3.9 – 3.16

Semester Break

**WEEK #10**

3.17 **MEXICO:** Elena Garro "It's the Fault of the Tlaxcaltecas" CR #15  
CR Handout #30 **WRITTEN ASSIGNMENT #3 RETURNED**

3.19 **PUERTO RICO:** Ana Lydia Vega "Aerobics for Love" CR #16



**WEEK #11**

- 3.24 More Theory on Short Story: "The Short and the Long of It" CR #25
- 3.26 **ARGENTINA:** Luisa Valenzuela "Strange Things Happen Here," "The Best Shod"  
"Love of Animals" CR#17

**WEEK #12**

- 3.31 **MEXICO:** Elena Poniatowska "Political Elections" CR #18  
**PUERTO RICO:** Rosario Ferré "Mercedes Benz 200 SL" CR #19
- 4.2 **ARGENTINA:** Julio Cortázar  
"Continuity of Parks" "House Taken Over," "Axólotl" CR #20

**WEEK #13**

- 4.7 **BAJA CALIFORNIA – TIJUANA:** Rosina Conde CR #21  
*Women on the Road:* "Rice and Chains," "Do you Work or Go to School?"
- 4.9 **BAJA CALIFORNIA – TECATE:** Rosina Conde  
*Women on the Road (cont'd)*

**WEEK #14**

- 4.14 *Women on the Road (cont'd)*
- 4.16 *Women on the Road (cont'd)*

**WEEK #15**

- 4.21 Student Presentations Begin
- 4.23 Student Presentations Begin

**WEEK #16**

- 4.28 Student Presentations End
- 4.30 Reading Day

<b>Final Paper Due</b>	<b>Fri May 2</b>	<b>2:10 PM</b>
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**All papers will be returned with comments and graded no later than May 7.**

**PLAGIARISM**

University Standards on Academic Integrity apply in this course. Make sure you are familiar with the university policies on academic honesty by visiting [http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)

No plagiarism or cheating will be allowed in this course, and instances of cheating will be dealt with harshly.



**PAPER #1 Analysis of two short stories**

**DUE WED WEEK 4 (Beginning of class).**

**This assignment is worth 15% of your total grade.**

**Length: 6-7 pages**

Your paper should include the following:

- a) **Introduction** and thesis sentence; usually consists of brief introductory remarks that lead to a concise statement of the thesis. The thesis results from the gathering, interpretation and evaluation of information. Don't spend a lot of time introducing your topic—get to the statement and development of your thesis as soon as possible.
- b) **Body**: several paragraphs in which you explain and develop aspects of your thesis, by using specific examples from the stories. Use interesting and applicable examples to develop your idea and always relate them to your central argument. Summarize only enough to help your reader get the context and spend most of your time on analysis and evaluation. The better papers (A's and B's) will analyze and interpret, not concentrate on plot summaries. **2** Make sure the examples you choose are relevant to your central idea.
- c) **Conclusion**, or a concise summary of the main points of your paper. Reiterate your main points, ideally using different words, to underscore the importance of your thesis.

Choose one of the following topics:

Late papers are penalized. For example, if the essay is turned in after class on Feb 6, and it merits a B+ grade, the grade will be reduced to a B. If it is turned in Feb 7, one day late, the grade will be reduced to a B-; if turned in on the following Monday, it will be reduced to a C- or less.

**Prompt #1: Write an essay on two of the following short stories we have read and discussed in class: "The Slaughterhouse," "The Bourgeois King," "The Dead Man."**

1. Choose two stories and find a common theme: for example, the classic conflict between civilization and barbarism, between the individual and the collectivity, violence, images of Christianity.
2. Read the stories closely so as to identify expressive techniques used by the authors, and explain how they relate to your argument or thesis. Explain the different styles and techniques used by each author and how they exemplify the dominant aesthetic, literary, and cultural values of the authors' social milieu. **4-d**

Expressive techniques include choice of imagery (especially repeated images), the narrator and his/her choice of words, the use of landscape and setting (where the story takes place), the structure of the story (chronological or circular, use of flashback), the way tension is created, the effect it has on the reader, irony, tone.



**PAPER #2 Analysis of two short stories**

**DUE WED WEEK 4 (Beginning of class).**

This assignment is worth 15% of your total grade.

**Length: 6-7 pages**

Your paper should include the following:

- a) Introduction and thesis sentence; usually consists of brief introductory remarks that lead to a concise statement of the thesis. The thesis results from the gathering, interpretation and evaluation of information. Don't spend a lot of time introducing your topic—get to the statement and development of your thesis as soon as possible.
- b) Body: several paragraphs in which you explain and develop aspects of your thesis, by using specific examples from the stories. Use interesting and applicable examples to develop your idea and always relate them to your central argument. Summarize only enough to help your reader get the context and spend most of your time on analysis and evaluation. The better papers (A's and B's) will analyze and interpret, not concentrate on plot summaries. **2** Make sure the examples you choose are relevant to your central idea.
- c) Conclusion, or a concise summary of the main points of your paper. Reiterate your main points, ideally using different words, to underscore the importance of your thesis.

Choose one of the following topics:

Late papers are penalized. For example, if the essay is turned in after class on Feb 20, and it merits a B+ grade, the grade will be reduced to a B. If it is turned in Feb 21, one day late, the grade will be reduced to a B-; if turned in on the following Monday, it will be reduced to a C- or less.

You must discuss 2 stories. Give an equal amount of time and space to each story. You don't want to devote 4 pages to one and 2 to the other. Strike a balance. Your paper may be 6 pages long but no longer. The quality of ideas is worth more than the number of pages.

**Prompt #1**

By now we have read two Latin American women writers. María Luisa Bombal and Amparo Dávila. The first is Argentinian, the second Mexican. They lived in different historical moments and they responded to and themselves shaped different aesthetic and literary traditions. Nonetheless, they interconnect thematically in the sense that each author attempts to give voice to the marginalized peoples of Latin America. Who are the marginalized in their stories? How do they use marginalized characters to respond to the aesthetic and literary traditions that excluded them. **4-d** Construct your essay as a response to this question and develop your answer with specific examples and analytical commentary. **4-d**

**Prompt #2**

Do you agree that these women authors challenge "official histories" of Latin America? What are some of these official histories? For example, upper-class educated male intellectuals have constructed an "official" view of La Malinche. Write an essay in which you articulate what you understand this "official" view to be and then evaluate how Elena Garro's story, "Blame the



Tlaxcaltecas" challenges this cultural and literary tradition. 4-d Incorporate into your essay another story of your choice that also presupposes an "official history."

**Six Commandments to Keep When Writing Your Essay:**

1. Your paper must have a thesis or argument: one idea you want to demonstrate to your audience. The thesis sets up the line of argumentation in your paper.
2. Your ideas should develop logically and sequentially.
3. You should use specific examples from the stories but it is very important to analyze and interpret these examples. Do not be content to simply give an example. Comment on it, analyze it, and show how it relates to your central idea.
4. You may use quotations but use them sparingly. Interpretation and evaluation are more important than incorporating many quotations.
5. Avoid unnecessary repetition. You can emphasize an important idea but vary your use of words.
6. In your conclusion, you should explain why your idea matters? This is the "so-what" of writing.

**TIPS:**

Start early to gather and organize your ideas before beginning to write your paper.

Write a draft expressing the ideas you want to communicate.

Gather and organize your examples.

Be sure to state your argument or thesis clearly and succinctly.

Give your paper a title

Reread your paper before you turn it in.

Always save a copy of your paper.

**PRESENTATION OF ESSAY**

Your essay must be between 6-7 pages, typed and double-spaced; with margins no larger than 1.25 wide and no less than 1in wide. Please use Times New Roman 12 or a font of comparable size. Number your pages. Turn in the grading rubric with your essay.



## Arizona State University Criteria Checklist for

### HUMANITIES, FINE ARTS AND DESIGN [HU]

#### Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2004



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

<b>ASU - [HU] CRITERIA</b>			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A <b>CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Sylb p1 Handout 1, 2
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	Sylb p1 Handout 1, 2
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing a skill in the creative or performing arts, including courses that are <b>primarily</b> studio classes in the College of Fine Arts and in the College of Architecture and Environmental Design.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing skill in the use of a language – <b>However, language courses that emphasize cultural study and the study of literature can be allowed.</b></li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses which emphasize the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to teaching skills</li> </ul>	



Course Prefix	Number	Title	Designation
<u>TCL</u>	<u>494 / 445</u>	<u>Transborder Latin American Short Story</u>	Humanities

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)
<b>Please see syllabus and supporting documents.</b>	<b>Please see syllabus and supporting documents.</b>	<b>Please see syllabus and supporting documents.</b>



**COURSE READER**  
**TABLE OF CONTENTS**  
**LATIN AMERICAN SHORT STORY**  
Cross listed - West Campus's SPA 494 (34141) and ETH 494 (35314)

**MAPS of LATIN AMERICA**

**SHORT STORIES**

1. Augusto Monterroso, "The Dinosaur" (42), "The Eclipse" (29-30), "Mr Taylor" (3-9), "First Lady" (18-28), fr. Complete Works and Other Stories. Trans. Edith Grossman. Austin: U Texas P, 1995.
2. Esteban Echeverría, "The Slaughterhouse," fr. The Spanish-American Short Story, ed. Seymour Menton. Los Angeles: U California P, 1980. 3-22.
3. Rubén Darío, "The Bourgeois King," fr. Eye of the Heart. New York: Avon, 1973. 85-90.
4. Horacio Quiroga, "The Decapitated Chicken" (47-56), "Drifting" (57-62), "The Dead Man" (101-06), fr. The Decapitated Chicken and Other Stories. Trans. Margaret Sayers Peden. Austin: U Texas P, 1976.
5. María Luisa Bombal, "The Tree," fr. The Spanish-American Short Story. Ed. Seymour Menton. Los Angeles: U California P, 1980. 271-82.
6. Baldomero Lillo, "Gate No. 12," fr. The Spanish-American Short Story. Ed. Seymour Menton. Los Angeles: U California P, 1980. 106-13.
7. Demetrio Aguilera Malta, "El Cholo Who Got His Revenge," fr. The Spanish-American Short Story, Ed. Seymour Menton. Los Angeles: U California P, 1980. 219-21.
8. Víctor Cáceres Lara, "Malaria," fr. The Spanish-American Short Story. Ed. Seymour Menton. Los Angeles: U California P, 1980. 234-39.
9. Martín Luis Gúzman, "The Festival of the Bullets," fr. The Spanish-American Short Story. Ed. Seymour Menton. Los Angeles: U California P, 1980. 179-92.
10. Amparo Dávila, "The End of a Struggle" (52-55), fr. Short Stories by Latin American Women: The Magic and the Real. Ed. Celia Correas de Zapata. Houston: Arte Público P, 1990. "Haute Cuisine" (122-24), fr. Other Fires: Short Fiction by Latin American Women. Ed. Alberto Manguel. New York: Crown, 1986.
11. Beatriz Guido, "The Usurper," fr. Other Fires: Short Fiction by Latin American Women. Ed. Alberto Manguel. New York: Crown, 1986. 188-99.
- 12 Armonía Somers, "The Fall," fr. Other Fires: Short Fiction by Latin American Women. Ed. Alberto Manguel. New York: Crown, 1986. 9-23.



13. Juan Rulfo, "Macario" (1-8), "Paso del Norte" (145-56), fr. The Burning Plain. Trans George D. Schade. Austin: U Texas P, 1978.
14. Mario Benedetti, "Blood Pact" (1-6), "The Demitasse Cups" (35-40), "The Price of Rage" (60-63), fr. Blood Pact and Other Stories. Willimantic, CT, 1997.
15. Elena Garro, "It's the Fault of the Tlaxcaltecas," fr. Other Fires: Short Fiction by Latin American Women. Ed. Alberto Manguel. New York: Crown, 1986. 159-78.
16. Ana Lydia Vega, "Aerobics for Love" (41-61), fr. True and False Romances. Trans. Andrew Hurley. London: Serpent's Tail, 1994.
17. Luisa Valenzuela, "Strange Things Happen Here" (3-12), "The Best Shod" (13-14), Love of Animals (26-9), fr. Strange Things Happen Here. New York: Harcourt Brace. 1979.
18. Elena Poniatowska, "Political Elections" (44-7), fr. Lilus Kikus and Other Stories. Albuquerque: U New Mexico P, 2005.
19. Rosario Ferré, "Mercedes Benz 200 SL" (121-31), fr. The Youngest Doll. Lincoln: U Nebraska P, 1991.
20. Julio Cortázar, "Axólotl" (3-9), "House Taken Over" (10-6), "Continuity of Parks" (63-5), fr. End of the Game. Trans. Paul Blackburn. NY, Harper, 1963.

#### BACKGROUND: LITERARY HISTORY

21. Jean Franco. "Independence and Literary Emancipation," An Introduction to Spanish-American Literature. New York: Cambridge, 1994. 28-45.
22. Jean Franco. "A Symbolic Revolt: The Modernist Movement," The Modern Culture of Latin America: Society and the Artist. Middlesex: Penguin, 1967. 25-51.
23. Jean Franco. "Back to the Roots: The Indian, The Negro, The Land." The Modern Culture of Latin America: Society and the Artist. Middlesex: Penguin, 1967. 117-47.

#### ARTICLES on THEORY OF SHORT STORY

24. "Algunos aspectos del cuento." Julio Cortázar. Cuadernos hispanoamericanos (marzo 1971), 3-14.
25. "The Short and the Long of It." Mary Louise Pratt. Poetics 10 (1981): 175-94.



**STUDY GUIDE to PREPARE SELECT STORIES**

26. El rey burgués
27. Horacio Quiroga "Ten Commandments."
28. Algunos aspectos del cuento
29. Mario Benedetti
30. Elena Garro