

PITTSBURG STATE UNIVERSITY
College of Arts and Sciences
SPRING 2006

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| Course Number and Title: | MLL 475-01 Latin American Short Story |
| Department Assignment: | Modern Languages and Literatures |
| Credit Hours: | 3 |
| Pre-requisite: | Instructor Consent |
| Meets: | Arranged |
| Faculty Member: | Judy Berry-Bravo, Ph.D., Chair Modern Languages and Literatures Professor of Spanish and Portuguese |
| Office: | 429 Grubbs Hall |
| Office Hours: | 8:00-9:00 a.m. M-F and 10:00-11:00 a.m. MTThF |
| Telephone: | 235-4708 (voice mail) |
| E-mail: | jberry-b@pittstate.edu |
| Textbook: | Booklet from Professor |
| Recommended: | <u>Pequeño Larousse Ilustrado</u> (Spanish-Spanish dictionary) or <u>Gran diccionario moderno Larousse</u> (Spanish-English dictionary) |

Course Description:

For students with significant experience studying Spanish in formal settings and with the capability of conducting directed studies on an independent basis. The course is designed to facilitate the transition from reading for comprehension to reading for interpretation. As their knowledge of Spanish increases, the strategies they use to understand literary texts should approximate more and more those that native speakers employ automatically when they read their own language. Once students have mastered the necessary skills for ascertaining the meaning of a text, they develop critical reading and interpretive skills.

Major Topics:

Overviews from literary history provide background information, as do brief biographical sketches of each author that include the context and significance of his/her work. The writers whose stories will be the focus of the course are: Isabel Allende (Chile), Reinaldo Arenas (Cuba), Mario Benedetti (Uruguay), Jorge Luis Borges (Argentina), Julio Cortázar (Argentina), Gabriel García Márquez (Colombia), Gregorio López y Fuentes (México), Silvina Ocampo (Argentina), José Emilio Pacheco (México), Cristina Peri Rossi (Uruguay), Elena Poniatowska (México), Pablo de la Torriente Brau (Puerto Rico), and Luisa Valenzuela (Argentina).

Class Format:

Students work independently and turn in weekly assignments on Fridays as described below in the Schedule of Readings and Assignments. They also meet individually with a native speaker Conversation Partner for thirty minutes weekly.

Grading:

The standard grading scale is applied to these evaluative instruments:

| | | |
|---|------------|-----------|
| Class Journal 13 entries @ 25 points each | 325 | 495-550=A |
| Term Paper | 100 | 440-494=B |
| Lab Assignments 2 @ 10 points each | 20 | 385-439=C |
| Brief Analyses 7 @ 15 points each | <u>105</u> | 330-384=D |
| | 550 | 0 -329=F |

Important Dates:

- ☀ Class journals should contain all of the pre-reading, post-reading, and textual analyses for each story. The assignments outlined for each week constitute said journal. These are turned in electronically by Friday of each week. Points are earned for completeness, organization, and timeliness.
- ☀ The term paper is a work in progress throughout the semester. Students choose a research topic from a list of suggestions or a topic arrived at in consultation with the professor. They turn in an abstract worth 10 points during the third week of classes, the week of February 6. The abstract should be a paragraph headed by the tentative title chosen for your paper. The title should be concise and informative, helping readers understand what the paper is about. The abstract itself is a paragraph that contains the purpose of the paper, clearly states the topic, and how tells how it will be approached, i.e., works to be read and analyzed. The abstract will later become the opening paragraph to the term paper. A tentative bibliography using MLA format and worth 10 points is due during the fifth week, the week of February 20. Students can refer to the Bibliography near the end of this syllabus for some of the most often used general secondary sources. Students must search in the library for relevant primary and secondary sources on their particular topic. Once they have finished writing, they will draw from those and other sources to prepare a Works Cited page using MLA format. Students may consult this website for details on writing a paper and creating a Works Cited (Obras citadas) page: <http://www.ccc.comnet.edu/mla/index.shtml> Other helpful information about

writing a paper can be found near the end of this course syllabus. This includes sections on Writing a Term Paper, Help with Language for Your Term Paper, and Literary Analysis. The final paper worth 80 points is due during the week of May 1.

☀ Lab assignments require students to conduct research using the Internet. They gather information about history and the arts in order to better understand literary pieces and their socio-cultural contexts. Students choose which topics to research and the due dates most convenient for them. They write at least two paragraphs summarizing their findings. Students must cite the website/s utilized for their research.

☀ Brief analyses assignments are listed for seven of the weeks given below. They require students to expound in writing on literary aspects of short stories. Students should write at least one paragraph for each of these assignments.

Term Papers:

Students choose one of these topics:

- 1) Los cuentos de Jorge Luis Borges y su relación con filosofías o teologías que ofrecen una explicación del universo.
- 2) El uso del humor y/o de la ironía en los cuentos de Mario Benedetti.
- 3) Los cuentos de Elena Poniatowska: Las técnicas periodísticas en los aspectos formales, lingüísticos o estilísticos.
- 4) La exageración o la hipérbole, la ironía y el humor en los cuentos de Gabriel García Márquez.
- 5) La crítica social en los cuentos de Julio Cortázar.
- 6) Los personajes femeninos de Cristina Peri Rossi.
- 7) El amor en los cuentos de Isabel Allende.
- 8) La libertad y la censura en los cuentos de Luisa Valenzuela.

Lab Assignments:

Students choose two of these topics:

- 1) Los gauchos.
- 2) Los lugares, parques, comidas, equipos de fútbol y otras cosas típicas de Montevideo.
- 3) Las momias de Guanajuato.
- 4) Silvina Ocampo.
- 5) Las Madres de la Plaza de Mayo
- 6) El grupo guerrillero de los tupamaros

State Standards:

Students make progress towards meeting standards required for the PreK-12 Teaching Field in Foreign Language, including:

Standard #1 The teacher of a foreign language has knowledge in specific areas related to the target language, its literature, and its culture appropriate to the developmental needs and interests of students.

Knowledge #1 The teacher is aware that language manifests itself in all aspects of life.

Knowledge #2 The teacher knows how the target culture and target language interrelate.

Knowledge #3 The teacher understands linguistic and cultural realities as dynamic and complex and views perspectives of language and culture in relation to practices and products.

Knowledge #4 The teacher knows both formal and informal aspects of the target language: geography, history, economics, the arts, religion, politics, daily living and customs, social sciences, literature, and origins of the language.

Performance #1 The teacher presents the target language, its literature, and its culture in contextually meaningful situations.

Performance #2 The teacher explains the interrelated connections between the target language and the target culture.

Examples of Required Performance: Write short essays in Class Journal and a developed essay for a Term Paper, participate in class discussions, conduct research on the Internet for lab assignments.

Standard #5 The teacher of a foreign language demonstrates knowledge of second-language instructional methods, resources, and classroom management techniques conducive to critical and creative thinking.

Knowledge #2 The teacher understands foreign language instructional principles and techniques and knows how to integrate cultural knowledge, literature, history, and customs through group learning, discussions, journals, oral presentations, drama, and multi-media projects into instruction.

Knowledge #2 The teacher understands foreign language instructional principles and techniques and knows how to integrate cultural knowledge, literature, history, and customs through group learning, discussions, journals, oral presentations, drama, and multi-media projects into instruction.

Performance #2 The teacher immerses students in foreign language communication through informative, directive, expressive, imaginative, and other interactive means.

Performance #4 The teacher, to promote students' critical understanding, presents alternative, diverse concepts and representations of foreign language culture, and encourages the students to assume cultural perspectives other than their own.

Examples of Required Performance: Participate in class discussions and maintain a Class Journal, conduct research on the Internet for lab assignments.

Standard #7 The teacher of a foreign language models a variety of effective communication and instructional techniques to address the diverse needs of students.

Knowledge #1 The teacher understands the value of listening, speaking, reading, and writing in the communication process.

Performance #2 The teacher demonstrates the ability to communicate with accuracy and appropriateness in written form: vocabulary, mechanical skills, physical and organization form, style and tone, voice, development of ideas, sentence structure and fluency, and discourse.

Examples of Required Performance: Write short essays for Class Journal and a developed essay for a Term Paper.

Standard #8 The teacher of a foreign language integrates knowledge of and encourages interactions with the local cultures and the general school curriculum through a foreign language.

Knowledge #1 The teacher understands the culture(s) of a foreign language.

Knowledge #2 The teacher knows how to integrate aspects of the foreign language with other curricula.

Performance #2 The teacher helps students research the foreign language culture(s).

Performance #3 The teacher accesses opportunities within and outside of the community to increase cultural awareness.

Examples of Required Performance: Write a developed essay for a Term Paper, participate in class discussions and maintain a Class Journal, conduct research on the Internet for lab assignments.

Class Policy:

This course assumes that students want to work independently in a guided fashion. It includes numerous activities that require one to engage, explore, explain, elaborate, and evaluate. Assignments should be completed on time. Late assignments will be graded accordingly. Each assignment will add some new dimension to your knowledge of the language and its related cultures. You are expected to make a commitment to your learning.

Communication:

Since language is communication, keep the lines of communication open. For example, if you're having problems keeping up due to your heavy work schedule or your work is "less than perfect" because you were up all night writing a paper, let me know. Don't let me draw false conclusions about you! Cooperate and be flexible with me and your Conversation Partner. Have fun improving your Spanish and learning about the rich and varied cultures in which you can use it!

Schedule of Readings and Assignments:

#1 Week of January 23

I. Gregorio López y Fuentes (México, 1897-1966).

- a) Underline important facts about author.
- b) Write answers to Preparación questions.
- c) Study the Vocabulario section that follows the story.
- d) Read "Una carta a Dios."
- e) Write answers to Díganos questions.
- f) Write answers to Desde el punto de vista literario questions.

II. Jorge Luis Borges (Argentina, 1899-1986).

- a) Underline important facts about the author.
- b) Study the Expresiones that follow the story.
- c) Read "Las ruinas circulares."
- d) Write answers to Preguntas.

- e) Choose one of the topics from Para Comentar y Escribir. Write at least one paragraph.

#2 Week of January 30

I. Jorge Luis Borges (Argentina, 1899-1986).

- a) Underline important facts about the author.
- b) Complete the Vocabulario section that follows the story.
- c) Read “El fin.”
- d) Write answers to the Después de Leer questions.

II. Jorge Luis Borges (Argentina, 1899-1986).

- a) Underline important facts about the author.
- b) Complete the Vocabulario section that follows the story.
- c) Write answers to the Preparación questions.
- d) Read “Leyenda”
- e) Write answers to the Díganos questions.
- f) Write answers to the Desde el punto de vista literario questions.

#3 Week of February 6

I. Pablo de la Torriente Brau (Puerto Rico, 1901-1936).

- a) Underline important facts about the author.
- b) Complete the Vocabulario section that follows the story.
- c) Write answers to the Preparación questions.
- d) Read “Ultimo acto.”
- e) Write answers to the Díganos questions.
- f) Write answers to the Desde el punto de vista literario questions.

II. Term Paper Abstract Due.

#4 Week of February 13

I. Silvina Ocampo, (Argentina 1903-1994).

- a) Study the Basic Vocabulary and Useful Expressions
- b) Complete the Vocabulary Usage sections.
- c) Complete the Using Vocabulary in Context section.
- d) Complete the Cognates and Word Formation section.
- e) Write answers to the Anticipating the Story questions.
- f) Read “La casa de azúcar.”
- g) Write answers to the Reading Comprehension questions.
- h) Do the grammar exercises for Pluperfect Subjunctive and Conditional Perfect.

II. Mario Benedetti (Uruguay, 1920-).

- a) Underline important facts about the author.
- b) Read Guía y actividades de pre-lectura, underlining important parts and answering questions.
- c) Read “Una carta de amor.”

- d) Write answers to the Comprensión y expansión questions.
- e) Choose one of the topics from Temas de discusión o análisis. Write at least one paragraph.

#5 Week of February 20

I. Mario Benedetti (Uruguay, 1920-).

- a) Underline important facts about the author.
- b) Study the Vocabulario section.
- c) Complete the Actividades de prelectura.
- d) Read “Memoria electrónica.”
- e) In the Actividades de postlectura section, write answers to the Comprensión del cuento questions.

II. Term Paper Tentative Bibliography Due.

#6 Week of February 27

I. Elena Poniatowska (Paris moved to México as child, 1932-).

- a) Underline important facts about the author.
- b) Read Guía y actividades de pre-lectura, underlining important parts and answering questions.
- c) Read “Cine Prado.”
- d) Write answers to the Comprensión y expansión section.
- e) Choose one of the Temas de discusión o análisis. Write at least one paragraph.

II. Gabriel García Márquez (Colombia, 1928-).

- a) Underline important facts about the author.
- b) Read “El ahogado más hermoso del mundo.”
- c) Write answers to Preguntas.
- d) Choose one of the topics in Para comentar y escribir. Write at least one paragraph.

#7 Week of March 6

I. Gabriel García Márquez (Colombia, 1928-).

- a) Study the Basic Vocabulary sections.
- b) Complete the Vocabulary Usage sections.
- c) Complete the Using Vocabulary in Context section.
- d) Complete the Cognates and Word Formation section.
- e) Write answers to the Anticipating the Story questions.
- f) Read “Un señor muy viejo con unas alas enormes.”
- g) Answer the Reading Comprehension questions.
- h) Do the grammar exercise for *sino*, *sino que*, and *pero*.

II. Gabriel García Márquez (Colombia, 1928-).

- a) Underline important facts about the author.
- b) Complete the Vocabulario section.

- c) Write answers to the Preparación questions.
- d) Read “Un día de éstos.”
- e) Write answers to the Díganos questions.
- f) Write answers to the Desde el punto de vista literario questions.

#8 Week of March 13

I. Julio Cortázar (Belgium *Argentine parents, 1914-1984).

- a) Underline important facts about the author.
- b) Complete the Vocabulario section.
- c) Write answers to the Preparación questions.
- d) Read “Los amigos.”
- e) Write answers to the Díganos questions.
- f) Write answers to the Desde el punto de vista literario questions.

II. Julio Cortázar (Belgium *Argentine parents, 1914-1984).

- a) Underline important facts about the author.
- b) Complete the Fuente de palabras section about negative prefixes.
- c) Study the grammar section about the use of infinitives.
- d) Re-write the ¡Otra vez! Section, changing verbs to the appropriate past time.
- e) Read “Casa tomada.”
- f) Write answers to the Interpretación questions.

#9 Week of March 20 SPRING BREAK

#10 Week of March 27

I. Julio Cortázar (Belgium *Argentine parents, 1914-1984).

- a) Underline important facts about the author.
- b) Read Guía y actividades de pre-lectura, underlining important parts and answering questions.
- c) Read “Grafitti.”
- d) Write answers to Comprensión y expansión questions.
- e) Choose one of the topics under Temas de discusión o análisis. Write at least one paragraph.

II. Luisa Valenzuela (Argentina, 1938-).

- a) Underline important facts about the author.
- b) Read Guía y actividades de pre-lectura, underlining important parts and answering questions.
- c) Read “Los censores.”
- d) Write answers to Comprensión y expansión questions.

#11 Week of April 3

I. Luisa Valenzuela (Argentina, 1938-).

- a) Underline important facts about the author.

- b) Complete the Vocabulario section.
- c) Read “La historia de papito.”
- d) Write answers to the Después de leer questions.

II. Cristina Peri Rossi (Uruguay, 1941-).

- a) Underline important facts about the author.
- b) Read Guía y actividades de pre-lectura, underlining important parts and answering questions.
- c) Read “Indicio 15” and “Indicio 25.”
- d) Write answers to Comprensión y expansión questions for both stories.
- e) Choose one of the topics under Temas de discusión o análisis. Write at least one paragraph.

#12 Week of April 10

I. Cristina Peri Rossi (Uruguay, 1941-).

- a) Underline important facts about the author.
- b) Study the Vocabulario.
- c) Complete the Actividades de pre-lectura section.
- d) Read “El ángel caído.”
- e) Write answers to Comprensión del cuento.
- f) Choose one of the topics under Temas para conversar o para escribir. Write at least one paragraph.

II. José Emilio Pacheco (México, 1939-).

- a) Write answers to Prepárese a leer questions.
- b) Underline important facts about the author.
- c) Read “La cautiva.”
- d) Write answers to Después de la lectura questions.

#13 Week of April 17

I. José Emilio Pacheco (México, 1939-).

- a) Underline important facts about the author.
- b) Study the Vocabulario sections.
- c) Complete the Actividades de pre-lectura.
- d) Read “Aqueronte.”
- e) Write answers to the Actividades de post-lectura section.

II. Reinaldo Arenas (Cuba, 1943-1990).

- a) Underline important facts about the author.
- b) Answer Preparación questions.
- c) Complete the Vocabulario section.
- d) Read “Con los ojos cerrados.”
- e) Write answers to Díganos questions.
- f) Write answers to Desde el punto de vista literario questions.

#14 Week of April 24

I. Isabel Allende (Perú *Chilean parents, 1942-).

- a) Underline important facts about the author.
- b) Study the Expresiones.
- c) Read “Una venganza.”
- d) Write answers to the Preguntas section
- e) Choose one of the topics under Comentar y escribir. Write at least one paragraph.

II. Isabel Allende (Perú *Chilean parents, 1942-).

- a) Study the Basic Vocabulary.
- b) Complete the Vocabulary Usage section.
- c) Complete the Using Vocabulary in Context section.
- d) Complete the Cognates and Word Formation section.
- f) Write answers to the Anticipating the Story questions.
- g) Read “Dos palabras.”
- h) Answer the Reading Comprehension questions.

#16 Week of May 1

I. Term Paper Due.

WRITING A TERM PAPER

There are several important steps towards writing your term paper. First, you choose a topic of interest. Then, you began your research in the library. The next step is to write an abstract. You might also think of it as the introduction to your paper. In fact, it will become the introduction that guides the remainder of your work. In the introduction, you present the topic, explain its importance, and give a thesis –a clear and concise explanation of the main idea--. You also briefly state how you plan to approach the topic.

Once your abstract has been approved, you can begin to write an outline that will guide your writing. An outline is a plan showing the relationship between main topics and supporting ideas. A good outline organizes you before you begin and serves as a check that your arguments are on track.

The body of your paper is where you develop the thesis and provide specific evidence to support it. Several strategies are often employed by effective writers to develop the body of their essay. Examples and definitions of unfamiliar terms can help your reader follow your ideas. Descriptions may also be appropriate, and sometimes the narration of a short passage from a work or about an event can help to support your thesis. You may also choose to compare and contrast certain ideas, break them down into their component parts, look for causes and effects, or argue for a particular interpretation. Any of these strategies can also serve as the organizational backbone of an essay.

Finally, your term paper will end with a conclusion. This is your opportunity to summarize main points and consider further implications.

Points to consider while composing your essay:

- Keep your audience in mind when writing. Is your style appropriate?
- Keep your thesis in mind. Is discussion in the body pertinent to what you are saying?
- Make up a title. It can be either informative or imaginative, but it must reflect the main idea of the term paper.
- Keep in mind a working title. It will help keep you on track, but change it if your ideas change.

HELP WITH LANGUAGE FOR YOUR PAPER

Reported Speech

Here are some ways to introduce information taken from others:

| | | | |
|----------------|--------------|------------|---------------|
| Dice que | Opina que | Piensa que | Le parece que |
| Insiste en que | Cuenta que | Afirma que | Confiesa que |
| Contesta que | Responde que | Cree que | Explica que |

Marking Sequence with Transition Words

| | | | | |
|--------------|--------------|----------------|------------|----------|
| al principio | enseguida | después | por último | al final |
| primero | antes | más tarde | por fin | |
| luego | antes de eso | después de eso | finalmente | |

Providing Smooth Transitions

Transition words provide the glue that holds a piece of writing together. Here are some examples:

así que= so (result)
como resultado=as a result
por eso=that's why
sin embargo=however
ya que, puesto que=since
debido a (que)=due to

de repente, de pronto=suddenly
entonces=so (logical result)
por lo tanto=therefore
como consecuencia=as a consequence
a causa de (que)=because

Using Transitions of Concession

Often when discussing or giving opinions, certain transition words and expressions are particularly useful for acknowledging the validity of another person's points or ideas, while at the same time challenging them:

a pesar de (que)=despite, in spite of
aunque=although, even though
con todo, aún así=still, even so, nevertheless
no obstante=nevertheless
sin embargo=however

Example: A pesar de que la trama es excelente, hay, sin embargo, ciertas lagunas que afectan la credibilidad.

Comparing

parecerse a=to resemble
al igual que=just like, as
a semejanza de=just like, as
de la misma manera=in the same way
de la misma forma=in the same way
del mismo modo=in the same way

ser similar=to be similar to
ser parecido=to be similar to
ser semejante a=to be similar to
tan (+ adjetivo) como=as (adj.) as
tanto A como B=both A and B

Contrasting

a diferencia de=unlike
diferenciarse de=to differ from
en cambio=on the other hand, instead
en contraste con=in contrast to/with
más (+adj./sustantivo) que=more (adj./noun) than
menos (+adj./sustantivo) que=less/fewer (adj./noun) than

por un lado=on the one hand
por otro lado=on the other hand
sin embargo=however
no obstante=however

Causes and Effects

así que=thus, so
el factor=the factor
la causa=the cause
por consiguiente=therefore
por eso=therefore
por lo tanto=therefore
conducir a=to lead to
llevar a=to lead to

el resultado=the result
ya que=since
puesto que=since
como=since
a causa de (que)=because of, due to
debido a (que)=because of, due to
como resultado=as a result
como consecuencia=as a
consequence

This course includes excerpts from these books:

Album eds. Rebecca M. Valette and Joy Renjilian-Burgy (Lexington, MA: D. C. Heath, 1993): 156-166.

Al tanto: Catorce cuentos contemporáneos ed. Gene S. Kupferschmid (Boston: Houghton Mifflin, 1999): 1-8, 48-55, 112-123.

Aventuras literarias eds. Ana C. Jarvis, Raquel Lebreo, and Francisco Mena-Ayllón (Boston: Houghton Mifflin, 1999): 28-36, 38-41, 48-50, 122-125.

Graded Spanish Reader: Segunda etapa eds. Justo Ullos and Leonor Alvarez de Ulloa (Lexington, MA: D. C. Heath, 1996) 167-185, 239-257, 287-305.

Horizontes: Cultura y literatura eds. Graciela Ascarrunz Gilman and Carmen Benito-Vessels (Boston: Heinle & Heinle, 1997): 180-183.

La pluma mágica: Cuentos de América Latina eds. Ilán Stavans and Flora Schiminovich (Boston: Heinle & Heinle, 1994): 61-71, 73-82, 131-139.

Modern Spanish Prose: Literary Selections from Spain and Latin America ed. Gustave W. Andrian (New Jersey: Prentice Hall, 2000) 58-62, 71-75.

Panoramas literarios: América Hispana ed. Teresa Méndez-Faith (Boston: Houghton Mifflin, 1998): 263- 277, 341-364.

***LATIN AMERICAN
SHORT STORY***

MLL 475-01

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