

**Course Description:**

Spanish 373 offers a panoramic vision of Hispanic literature. Through the reading of the included texts, in this course, students will familiarize themselves with the most relevant literary genres and movements, as well as the sociopolitical contexts in which this literature is developed. The overarching focus of the course is the study of representations of death and eroticism in literature as responses to society, politics and aesthetics.

**Texts:**

All of the texts of the course can be found online.

\*A good dictionary is recommended.

<http://lema.rae.es/drae/>

[http://www.wordreference.com/English\\_Spanish\\_Dictionary.asp](http://www.wordreference.com/English_Spanish_Dictionary.asp)

The internet: there is a lot of useful and interesting information. Experiment and be careful. Not everything found here is reliable.

**Evaluation:**

-Partial exam: 12% (Essays, identification of themes and key vocabulary)

-Composition1: 12% (4 pages)

-Composition 2: 12% (4 pages)

-Mini-quizzes/Homeework/Mini-essays/Forums: 38%

-Editorial preparation of texts 4%

-Final project: 18%

-Final exam: 4% (Essays, identification of themes and key vocabulary)

**Readings**

The amount of reading for this class is very intensive and the pace extremely fast (I cannot stress this enough). It is important that you do the readings before the appropriate class periods. Plan ahead so that you will not get behind. I foresee that you will need 1 1/2 hours of preparation for every hour in the classroom setting. Regularly—in fact in almost every class—I will give you short quizzes on the readings to test your comprehension; this item conforms the higher percentage of the grade of the class. You should expect to be directly addressed and to respond to questions posed by the professor or by fellow students during class discussions. All documents will be available from Sakai or in the web.

**Class Attendance**

In this course, active participation of the student is absolutely necessary. To actively participate, you must be present. In case of an absence, it is the responsibility of the student to turn in the homework on time at the professor's office. In addition, it is their responsibility to contact a classmate or the professor to find out the activities and homework of the missed class. After the second absence, it will be necessary to provide a written excuse. After three unexcused absences, the final grade will be reduced to the next level on the grading scale for each additional absence. Examples of excused absences are sickness, grave accidents, participation in court/jury, participation in game for university sports team and religious events that are justified with proper documentation.

**Partial Exam (12%)**

This exam will cover the themes, texts and authors studied in class, characteristics of literary trends, vocabulary acquired in process of learning, programmed readings, and information provided by the professor or particular essays from classmates.

**Composition 1** (12%. 4 pages).

**Composition 2** (12%. 4 pages).

In order to write well, it is necessary to learn how to correct your own work. For this reason, the compositions will be corrected once you have my comments and suggestions. For each one of the compositions, the students must propose to the professor a list of three topics that interest them the most and they will then agree on a topic. Please note that the compositions cannot be a summary of the life or work of the author. Instead, they should discuss themes related to the author or his/her work. The professor will give more detailed instructions of the characteristics of each assignment. **Be careful!** These proposals must be discussed with the professor before beginning to work on the composition. If these instructions are not followed, the student will not be able to write the composition and as a consequence they will not receive a grade for the assignment. **Important!** Spelling and grammatical errors are not acceptable, not even in the first version of the work. Dedicate as much time as possible to make sure that your written works are completed at an advanced level of writing. Errors of this sort will cause your grade to drastically decrease. **Be careful!** The use of electronic translators is considered a violation of the honor code.

You will have one week to turn in a new version after receiving the first corrected version. It is possible that some compositions will be read and commented upon by classmates or the professor, so that everyone can benefit from the corrections, suggestions and ideas. It is important to note here that all of the works developed throughout the course are public, therefore they can be openly discussed.

Format. Essays must be written in Times New Roman, size 12, font. The margins must have the “normal” setting in Word, that is, 1” Top, 1” Bottom, 1” Left, and 1” Right. The line spacing is 2.0. The pages of the compositions are of content only, the bibliography pages do not count as pages of the essay.

**Mini-quizzes/Home work/Mini-essays/Forums** (38%)

It is necessary that students not only consume knowledge, but they produce it. In other words, in addition to digesting the readings, it is encouraged that students form a critical perspective. A critical perspective can be demonstrated in the form of a discussion, a brief writing in class, a reflective work, a mini-quiz, or a group activity. We will have mini-quizzes that will permit us to clarify important elements of each one of the readings. These mini-quizzes can also include the questions and themes that are found at the end of each reading (general questions, analysis questions, topics for written reports, as well as topics of reflection and commentary). In general, in addition to evaluating the basics of the texts, the mini-quizzes aim to train students in their capacity to critically analyze the literary texts, or in their ability to derive knowledge from essays, theories, art works, or photography. On certain occasions, instead of mini-quizzes, students will write texts of one page illustrating their ideas about fundamental concepts. These texts will be sent to the rest of the class so that they can benefit from personal reflection.

**Editorial Preparation of Text** (4%)

Each student will be responsible for editorially preparing a text for class. This preparation consists of adding notes, electronic connections, images or commentaries that serve for the better understanding of each text. The student must have prepared their assigned text at least two weeks before the corresponding class.

**Final Project** (18%)

This will be a project throughout the duration of the course. We will agree upon a common project that incorporates the knowledge learned in class. This project will be presented to the community (university or outside of the university). We will also agree upon the most suitable date to carry out this public activity.

**Final Exam** (4%)

This exam will cover the topics, texts and authors studied in class, characteristics of literary trends, vocabulary acquired in the learning process, assigned readings and information provided by the professor or particular essays of classmates.

**Daily Preparation:** a. The students must learn a significant amount of literary terminology (with examples) and will write specific daily exercises. On other occasions, students will prepare a summary of the assigned text for the class or

they will write answers at the end of each reading. This is not a lecture class and student participation is fundamental. The professor will revise or correct the homework during the semester without prior announcement. The student should carefully read all of the material introduced in the texts, the authors, as well as the theoretical/historical framework.

**Honor Code:** Academic dishonesty in any form is unacceptable, because any breach in academic integrity, however small, strikes destructively at the University's life and work. Outside help of any kind on any assignment that is to be turned in for a grade is considered academic dishonesty.

What this means is that, with the exception of consultation with your instructor, no help may be received on any homework assignment, papers, class presentation or other assigned work (oral or written) without being in violation of the honor code. This includes material from the internet, including the use of online translators (which are uniformly extremely poor). "Help" means any aid received from tutors, friends, native speakers or anyone else other than your instructor on any assignment. However, your textbook, class notes, and web resources may be consulted for homework assignments and other out-of-class work unless you are specifically instructed otherwise by your instructor.

Quizzes, tests, and papers also must be completed entirely by each student individually with no help of any sort from fellow classmates, dictionaries, textbooks or notes without proper citation; and further, on every quiz and exam the student must indicate in writing that he/she adheres to the pledge.

Furthermore, it is the responsibility of every student to inform the instructor of any infractions of the honor code by another student. Group study, however, is an activity that is both accepted and recommended. In preparation for any exam or quiz, any number of students may work together to help one another prepare.

Se recomienda que visite la página oficial si necesita más detalles: <http://honor.unc.edu/>

## Course Program

*This calendar is subject to change*

### **Day 1:**

Introduction to the class

### **Day 2:**

Anónimo. *Popol Vuh*. (Fragmento) "La doncella hija de Kuchumakik" (Sakai)

Voces amerindias (Náhuatl, maya e inca): <https://prezi.com/lwai24i-zrft/literatura-azteca-maya-e-inca/>

<http://hispanoamericana.blogspot.com/2008/04/caractersticas-de-la-literatura-de-los.html>

El código Maya: <https://youtu.be/wnrOo-WkrY0>

Popol Vuh (El mito de la creación): <https://youtu.be/TDt9rQrGp1I>

Georges Bataille. *Erotism. Death and Sensuality*. "Introduction" (Sakai)

### **Day 3:**

"Se ha perdido el pueblo mexicatl", "Después de la derrota" (Sakai)

El encuentro: <https://prezi.com/f8jdxqork8b1/literatura-del-descubrimiento-y-la-conquista/> (¡Cuidado!, ver

vídeos en diapositivas 4 y 6)

Georges Bataille. *Erotism. Death and Sensuality*. "Eroticism in inner experience" (Sakai)

### **Day 4:**

"Arawi (morena mía)" (Sakai)

Poema quechua contemporáneo ("Hamuy urpi/ Ven amada mía"): <https://youtu.be/9DJ8qWnlInA>

Georges Bataille. *Erotism. Death and Sensuality*. "The link between taboos and death" (Sakai)

### **Day 5:**

Bartolomé de las Casas. (1474-1566) *Breve relación de la destrucción de las Indias Occidentales*. “De la Nueva España”. (Sakai)

Fray Bartolomé de las Casas. Biografía y obra: (1/3) <https://youtu.be/NO7ZgtPtP50> (2/3) <https://youtu.be/QuQ1eo0-klc> (3/3) <https://youtu.be/u-1W0cgGpb8>

### **Day 6:**

Pedro de Oña. *De Arauco domado*. “Canto V” (fragmentos). (Sakai)

Pedro de Oña. <https://www.slideshare.net/journalistmgm/exposicin-de-pedro-de-oa>

### **Day 7:**

Francisco de Terrazas. (1525?-1600) “A una dama que despabiló una vela con los dedos”, “A unas piernas”. (Sakai)

Mario Vargas Llosa. “Sin erotismo no hay gran literatura”. (Sakai)

### **Day 8:**

Juan del Valle y Caviedes. “A una dama en un baño”, “A una dama que, yendo a miraflores, cayó de la mula en que iba” (Sakai)

Juan del Valle y Caviedes. <https://prezi.com/6z63whfaoupm/juan-del-valle-y-caviedes/>

### **Day 9:**

Sor Juan Inés de la Cruz. “Divina Lisi mía”, “Pues desde el dichoso día”, “En que satisfaga un recelo”. (Sakai)

Sor Juana Inés de la Cruz. Biografía y obra: <https://youtu.be/gPranNMoHdU>

Sor Juana Inés de la Cruz. [https://en.wikipedia.org/wiki/Juana\\_Inés\\_de\\_la\\_Cruz](https://en.wikipedia.org/wiki/Juana_Inés_de_la_Cruz)

### **Day 10:**

Francisca Josefa del Castillo y Guevara. (1671-1742). “Deliquios del Divino Amor en el corazón de la criatura y en las agonías del huerto”. (Sakai)

Francisca Josefa del Castillo y Guevara. <https://prezi.com/llydhiwcf1pv/analisis-literario-de-la-poesia-de-sor-francisca-josefa-del-castillo/>

### **¡Ojo! Turn in first version of composition 1**

### **Day 11:**

Jorge Isaacs. “Débora”, *María* “Capítulo XLV” (Sakai)

Romanticismo. <https://prezi.com/avabgdqh4g/romanticismo-hispanoamericano/>

Jorge Isaacs. [https://prezi.com/\\_jrjyw2r438i/maria-jorge-isaacs/](https://prezi.com/_jrjyw2r438i/maria-jorge-isaacs/)

Rhi Johnson. “Mourning Weeds: Objects of Desire and Objects of Death in *María* by Jorge Isaacs” (Sakai)

### **Day 12:**

Ignacio Manuel Altamirano. “Los naranjos” (Sakai)

Romanticismo. [https://prezi.com/hx\\_psh8oqbnp/epoca-del-romanticismo-latinoamericano/](https://prezi.com/hx_psh8oqbnp/epoca-del-romanticismo-latinoamericano/)

Ignacio Manuel Altamirano. <https://prezi.com/vhqwdf3ph1fo/ignacio-manuel-altamirano/#>

### **Day 13:**

Ricardo Palma. “Romanticismo” (Sakai)

Ricardo Palma. “La cosa de la mujer” (Sakai)

Elisabeth Austin. “Reading Transgression in Ricardo Palma’s *Tradiciones en salsa verde*” (Sakai)

Georges Bataille. *Erotism. Death and Sensuality*. “Taboos related to reproduction”, “Affinities between reproduction and death”. (Sakai)

Ricardo Palma. <https://youtu.be/kjiLFTBc1bY>

### **Day 14:**

Gertrudis Gómez de Avellaneda. “Soneto imitando una oda de Safo” (Sakai)

Gertrudis Gómez de Avellaneda. Biografía y obra: <https://youtu.be/tLSdjN3Ab3M>

### **Day 15:**

Gertrudis Gómez de Avellaneda. “La venganza. Invocación de los espíritus de la noche”. (Sakai)

Emil Volek. “Tu amante ultrajada no puede ser tu amiga (Your Scorned Lover Can’t Be Your Friend): Editing Tula’s Love Letters”. (Sakai)

### **Day 16:**

Esteban Echeverría. “El matadero”. <http://ciudadseva.com/texto/el-matadero/>

Georges Bataille. *Erotism. Death and Sensuality*. “Transgression” (Sakai)

### **Day 17:**

Esteban Echeverría. “El matadero”. <http://ciudadseva.com/texto/el-matadero/>

Herbert Marcuse. “Eros and Thanatos”

**¡Ojo! Turn in final version of composition 1**

### **Day 18:**

José Asunción Silva. “Nocturno III” (Sakai)

[https://prezi.com/unqbyxfm\\_r55/jose-asuncion-silva/](https://prezi.com/unqbyxfm_r55/jose-asuncion-silva/)

El modernismo. <https://youtu.be/XoknprpxDcw?list=PLheBxBx3kzfD0WRtX9mHMoDdnSVHXoZDv>

Sigmund Freud. “Mourning and Melancholia”

### **Day 19:**

Rubén Darío. *Azul*. “La ninfa” “El palacio del sol”. (Sakai)

El modernismo. <https://youtu.be/L52OUUYqV0k?list=PLheBxBx3kzfD0WRtX9mHMoDdnSVHXoZDv>

### **Day 20:**

Rubén Darío. “El rubí” “Palomas blancas y garzas morenas”. (Sakai)

Rubén Darío. Biografía y obra: <https://youtu.be/bA7LYvjg77E>

Juan Pablo Patiño Káram. “El erotismo en los cuentos de *Azul...* de Rubén Darío como propuesta vital”. <http://pendientedemigracion.ucm.es/info/especulo/numero31/azulrd.html>

**Day 21:**

Delmira Agustini. “Boca a boca”, “Nocturno” (Fuera, la noche en veste) “Visión” (Sakai)

Continuidad y ruptura: hacia una nueva expresión. [https://youtu.be/Qd\\_xb6JoKWM](https://youtu.be/Qd_xb6JoKWM) <https://prezi.com/bgyqirz-fijt/vanguardias-literarias/>

Margaret Bruzelius. “ ‘En el profundo espejo del deseo’: Delmira Agustini, Rachilde, and the Vampire” (Sakai)

**Day 22:**

Examen parcial.

**Day 23:**

Delmira Agustini. “El intruso” “Otra estirpe” “Serpentina”. (Sakai)

Morena Carla Lanieri. “El imaginario erótico femenino en Delmira Agustini y Alfonsina Storni” (Sakai)

**Day 24:**

Clemente Palma. “Vampiras”. (Sakai)

Juan Carlos González Espitia. “Blood Matters” (Sakai)

**Day 25:**

Clemente Palma. “El príncipe alacrán”. (Sakai)

Salvador Luis Raggio Miranda. “El monstruo y el intelectual modernistas. Una exploración de los estigmas de lo monstruoso en ‘El príncipe alacrán’ de Clemente Palma” (Sakai)

Ainhoa Segura Zariquiegui. “El decadentismo en Clemente Palma-Crisis religiosa, patriarcal, y aristocrática en Perú”. (Sakai)

**Day 26:**

Horacio Quiroga. “¿Quién podía...” “Estabas muerta”. “Al autor de La Dame Seule”. “A la señorita Isabel Ruremonde”. (Sakai)

Claves de lectura - Horacio Quiroga. <https://youtu.be/II7vHbX5T88>

**Day 27:**

Horacio Quiroga. “El hombre muerto”. (Sakai)

Carlos Abreu Mendoza. “Horacio Quiroga: A Writer on the Limits” (Sakai).

**¡Ojo! Turn in first version of composition 2**

**Day 28:**

“El bachiller”. Amado Nervo. (Sakai)

Amado Nervo (1870-1919). <https://youtu.be/I6D6XsbBWbo>

**Day 29:**

“El bachiller”. Amado Nervo. (Sakai)

### **Day 30:**

César Vallejo. “Los heraldos negros”. “Masa”. (Sakai)

César Vallejo. Biografía y obra: [http://prezi.com/n6lt1pk\\_hsf-/?utm\\_campaign=share&utm\\_medium=copy&rc=ex0share](http://prezi.com/n6lt1pk_hsf-/?utm_campaign=share&utm_medium=copy&rc=ex0share)

### **Day 31:**

César Vallejo. *Trilce* “XIII”. “XXX”. “¡Dulzura por dulzura corazón!”... (Sakai)

Araceli Soní Soto. “Muerte/sexo en *Trilce*” <https://aracelisoni.wordpress.com/2009/08/25/muertesexo-en-trilce/>

**¡Ojo! Turn in final version of composition 2**

### **Day 32:**

Alfonsina Storni. “Tú me quieres blanca”. (Sakai)

Alfonsina\_Storni. Biografía y obra: <https://youtu.be/8m2OQN7Jv-k>

### **Day 33:**

Alfonsina Storni. “Pasión”

Carl N. Degler. “What Ought To Be and What Was: Women’s Sexuality in the Nineteenth Century”

### **Day 34:**

Pablo Neruda. “La United Fruit Co”..(Sakai)

Pablo Neruda. Biografía y obra: <https://youtu.be/pu1D8NaAA84>

### **Day 35:**

Pablo Neruda. “Soneto XII” Plena mujer, manzana carnal. (Sakai)

Selena Millares. “El concepto de lo erótico en Darío y Neruda. Estudio de una simbología” (Sakai)

### **Day 36:**

Julio Cortázar. “Tu más profunda piel”. *Rayuela*. “Capítulo 7”. (Sakai)

Consolidación y expansión. El “boom” de la narrativa latinoamericana. <https://youtu.be/S88qbhqCPGo>

Julio Cortázar. Biografía y obra: <https://youtu.be/GtRUNMwO32o>

Julio Cortázar. “Situación del intelectual latinoamericano”

[http://www.mundolatino.org/cultura/juliocortazar/cortazar\\_3.htm](http://www.mundolatino.org/cultura/juliocortazar/cortazar_3.htm)

### **Day 37:**

Julio Cortázar. “La señorita Cora”. (Sakai)

Jorge Ruffinelli- Cortazar-erotismo-y-alegria.pdf (Sakai)

### **Day 38:**

Luisa Valenzuela. “De noche soy tu caballo” (Sakai)

Luisa Valenzuela. <https://prezi.com/cr1l9u-4sxxr/luisa-valenzuela/>

Katherine Ostrom. “ ‘Eu de noite sou seu cavalo’- Luisa Valenzuela’s Story of Interpretation and Inhabitation” (Sakai).

**Day 39:**

Rosario Castellanos. “Destino” (Matamos lo que amamos). (Sakai)

Rosario Castellanos. Biografía y obra: [https://youtu.be/iNfINmcX\\_wE](https://youtu.be/iNfINmcX_wE)

Erin Gallo. “The Political Becomes the Personal: Rosario Castellanos and the US Women’s Liberation Movement”. (Sakai)

**Day 40:**

Gioconda Belli. “Pequeñas lecciones de erotismo”. (Sakai)

Gioconda Belli en Entredós. Parte I. (Start in 8’00 and watch linked part II). <https://youtu.be/shBwGcfyTqc>

Gioconda Belli. <https://prezi.com/7bfg-hhmwwoe/nueva-tesis-feminista/>

**Day 41:**

Junot Díaz. “Alma”. <http://www.newyorker.com/magazine/2007/12/24/alma>

Junot Díaz: Immigrants, Masculinity, Nerds, & Art. <https://youtu.be/TA8X6TUA83k>

**Day 42:**

Repaso

**Final Exam TBA**