

WL 3373 The Short Story in Latin America

Southern Methodist University
Department of World Languages and Literatures
Professor: María del Pilar Melgarejo
May term 2017
10am-12pm & 1pm-3pm
Location: TBD/Check Access

Professor: Dr. María del Pilar Melgarejo Days and time: May 18th-June 2nd
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I. Course Content

Different dimensions of Latin American literature can be traced through the short story. This class will approach the short story as a genre that creates a literary universe that allows the reader to access different literary worlds. This genre has held a prominent place for decades across the continent. The course will use the short story as a vehicle to introduce some of the most important Latin American writers from different countries such as Argentina, Brazil, Colombia, México, Chile, and Puerto Rico, as well as U.S. Latino/a writers. We will also study how these different authors articulate, through short stories, their perspective about cultural, social and political dynamics prevalent in their particular contexts.

II. Student Learning Outcomes

Language and Literature Student Learning Outcomes:

1. *Students will demonstrate an understanding of how a symbolic system communicates meaningfully within its language community.*
2. *2a. Students will analyze or create text such as literature, films, or musical compositions.*

Information Literacy Student Learning Outcomes:

1. *Students will be able to select and use the appropriate research methods and search tools for needed information.*
2. *Students will be able to evaluate sources for quality of information for a given information need.*

Oral Communication Student Learning Outcomes:

1. *Students will select, organize and use appropriate evidence or information to suit a specific or targeted audience.*

2. *Students will use appropriate vocal and visual cues to deliver a presentation to a specific or targeted audience.*

III. Course Materials:

Short stories and other assigned texts, like scholarly articles, will be posted in Canvas.

* The students will read selected short stories: Juan Rulfo, "Luvina," "They gave us the land;" Jorge Luis Borges, "The Circular Ruins," "Death and the Compass;" Julio Cortazar, "The Night Face Up;" Horacio Quiroga, "Decálogo," "Feather Pillow;" María Luisa Bombal, "The Tree;" Gabriel García Márquez, "A Very Old Man with Enormous Wings," "There Are no Thieves in this Town;" Clarice Lispector, "The Hen," "The Smallest Woman in the World;" Machado de Assis, "Midnight Mass;" Isabel Allende, "The Stories of Eva Luna;" Rosario Castellanos, "Modesta Gómez;" Rosario Ferré, "The Youngest Doll;" and Junot Díaz "Monstro" and "Wildwood."

*Short stories as well as theoretical readings will come from the following sources:

- *A Companion to Latin American Literature and Culture*, (ed) Castro-Klaren. Selected articles.
- Roberto González Echevarría, editor. *The Oxford Book of Latin American Short Stories*. Oxford University Press, 1997.
- Carlos Fuentes and Julio Ortega, editors. *The Vintage Book of Latin American Short Stories*. Vintage, 2000.
- Roberto González Echevarría. *Modern Latin American Literature: A Very Short Introduction*. Oxford University Press, 2012.
- Borges, Jorge Luis. *Labyrinths*. Selected Short Stories and Other Writings, most recent edition.
- Gabriel García Márquez. *Collected Stories*. Harper Perennial Modern Classics, 1999.

Other texts:

- Christopher Columbus. "Letter of Discovery"
- Edgar Allan Poe. "Poe on Short Fiction"
- Mary Louise Pratt. "The Short Story: The Long and Short of It"
- Horacio Quiroga's essay on the short story
- Julio Cortázar. "Some Aspects of the Short Story"

IV. Course Assessment/ Grading System

Participation/Preparation/Courtesy	10%
Short Reports (3)	25%
Final Exam (1)	20%
Oral Presentations (1)	25%
Final Research Paper	20%

V. Description of course components

a) Participation, Preparation, and Courtesy

Participation means that the student will actively contribute to class and group discussions both by asking and answering questions. Active, thoughtful and informed participation is expected at each class meeting. Students will read the corresponding reading assignment, written homework and completed any other pertinent assignment in advance of the day it will be discussed in class. They will know ahead of time when they have to submit the short reports. Students are expected to attend all discussions and oral presentations, and to contribute actively. The professor reserves the right to give quizzes, including “pop” quizzes, at her discretion to evaluate preparation.

Courtesy means being respectful of the classmates, the instructor and the learning process in general. Food, cell phones, texting and improper mannerisms (such as burping, indiscreetly yawning, sleeping, etc.) interfere with that principle as do *tardies*, early departures and regularly leaving and re-entering the classroom while class is in session. Turn off mobile telephones and all electronic devices before coming in to class.

b) Short Reports

There will be 3 short reports during the semester. Reports consist of answering four questions related to the short story or/and academic text assigned for that day. Students will have to demonstrate their ability to analyze the literary text using the theoretical framework that the theoretical texts offered. Students also need to establish connections between the literary text and the cultural, political and historical context of the author. Reports are to be completed at home and turned in the day of the in-class discussion of the story.

Unless otherwise noted by the instructor, all written assignments must abide by the following formatting requirements:

- typed or word-processed (printed, not e-mailed),
- double-spaced,
- 12 point font (Times, Times New Roman),
- length (where applicable, predetermined by the instructor),
- stapled (where applicable).

Handwritten assignments will not be accepted under any circumstances. Furthermore, a deduction of 5 points will be applied to each written assignment that does not comply with the afore-mentioned requirements. The day a particular assignment is due, it is to be turned in to the instructor at the beginning of the class (and not by the end of the work day). Late work will not be accepted. No excuses (i.e. my printer is not working, I run out of ink, I forgot my homework on my dorm, etc.) will be considered.

d) Exams

There will be 1 exam to evaluate the ability to develop a literary analysis and the knowledge that the student has about the context of the literary text and different literary and theoretical concepts.

f) Oral Presentations

Each student will be in charge of thoroughly preparing and presenting to the class one short story in an oral presentation. The student will use the class discussions, the course materials and other sources to prepare a thoughtful presentation. Reading memo cards, notes or Power Point slides projected with long sentences on them is not allowed. The presentation will last 15 minutes (followed by a 5 minute Q&A) and must be accompanied by a succinct one-page handout. The use of any other material that will engage the audience is welcome.

g) Final Research Paper

Students will choose two or three short stories and will write a 12-15 page critical essay. The analytical and research components are key to this project. This research paper has different research steps that require the student to propose an abstract, create a critical bibliographical list of sources and discuss with the class the topic of their research.

VI. Attendance

Students are expected to attend all classes, to arrive on time, and remain in class until dismissed in order to fully benefit from this course. Three hours of absence (three class meetings) will be overlooked regardless of the reason. Every additional unexcused hour of absence (except for the first day of classes) will result in a 2% reduction of the student's final grade. If more than nine hours of class time are missed, the student will be administratively dropped or assigned an F for the course. It is the student's responsibility to keep track of his/her own absences to avoid failing the course. The student is also responsible for obtaining any notes and/or assignments from the days that s/he was absent (regardless of whether excused or unexcused). Any combination of 3 late arrivals and/or early departures will be counted as one unexcused absence.

VII. Excused absences

a) Health: Verification of medical illness and request for an excused absence from class will be handled in one of two ways. A physician or staff member from health/counseling and testing will provide either (1) a hand-written note on a Health Center prescription form, or (2) a signed letter written on Health Center stationary. Excused medical absences shall have specific dates or time periods indicated. Encounter forms and walk-out statements verify a student's visit to the Health Center but do not indicate an excused medical absence.

b) Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their instructors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

c) University Extracurricular Activities: Absences related to an officially sanctioned, scheduled University extracurricular activity need to be verified by an Academic Compliance form signed by your coach or activity sponsor. You will be given the opportunity to make up class assignments or other graded assignments missed as a result

of your participation, but it is your responsibility to make arrangements with your instructor prior to any missed examination or assignment for making up the work.

VIII. Make-ups and late work

Make-up exams will be allowed and late work accepted only and exclusively in the event of documented excused absences. Written proof of an excused absence must be submitted immediately upon return to class in the event of an illness or prior to a class missed due to religious observance or extracurricular activity. If the student is absent on the day of a written/oral evaluation or when any other assignment is due, s/he will receive a grade of zero on that work unless the absence is excused.

IX. Academic Dishonesty

According to University regulations and the SMU Honor Code, dishonesty in connection with any university activity constitutes misconduct for which students may be subject to administrative action or disciplinary penalties. Cheating, plagiarism, or knowingly furnishing false information are examples of dishonesty.

Instances of cheating include, but are not limited to: handing in work done by someone else as your own (in paper or electronic form), copying from websites, assisting others in cheating, failing to cite sources, etc.

While in this course collaboration on assignments is encouraged, individual work must be demonstrated. This means that all written assignments as well as other types of assignments must be the original work of the student turning them in. Any work that is either partially or fully copied, plagiarized or that is the result of academic dishonesty will result in a grade zero for that work.

X. Disability Accommodations

Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

XII. Course Calendar

Schedule: Spring 2017

Week	Date	Day	Topics and Readings
			Introduction: Reflections about writing in the Americas
1	05/18	Th	Introduction
			<ul style="list-style-type: none"> • “Introduction”. Roberto González Echevarría, editor. <i>The Oxford Book of Latin American Short Stories</i>.
			<ul style="list-style-type: none"> • Christopher Columbus. “Letter of Discovery”
			<ul style="list-style-type: none"> • Popol Vuh. “A maiden Story”. Roberto González Echevarría, editor. <i>The Oxford Book of Latin American Short Stories</i>.
2	05/19	F	<ul style="list-style-type: none"> • “Introduction” Carlos Fuentes and Julio Ortega, editors. <i>The Vintage Book of Latin American Short Stories</i>
			What is a Short Story?: towards a definition of the genre
			<ul style="list-style-type: none"> • Leopoldo Lugones. “Izur”.
			<ul style="list-style-type: none"> • Edgar Allan Poe. “Poe on Short Fiction”
			<ul style="list-style-type: none"> • Mary Louise Pratt. “The Short Story: The Long and Short of It”
			Representations of Latin America: national subjects
3	5/22	M	“The Slaughter house”. Esteban Echeverría
			“The Tiger of the Plains”. Domingo Faustino Sarmiento
			“For Love and Money: Of Potboilers and Precautions” Doris Sommer. <i>A Companion to Latin American Literature and Culture</i> , (ed) Castro-Klaren. Selected articles.
			<i>Writing Workshop</i> – in the library
			Science and the Uncanny in the Fiction of Horacio Quiroga
4	05/23	T	<ul style="list-style-type: none"> • Horacio Quiroga’s essay on the short story

			<ul style="list-style-type: none"> Horacio Quiroga, "Decálogo,"
			<ul style="list-style-type: none"> Horacio Quiroga. "Feather Pillow"
			* Rosa María Díez Cobo. "Horror Inside a Feather Pillow: Monsters, Beasts and Primeval Beings in Latin American Short Stories"
5	05/24	W	The Concept of "Literatura Fantástica." Cortázar, Borges
			<ul style="list-style-type: none"> Julio Cortázar. "Some Aspects of the Short Story"
			* "Continuity of the parks". Julio Cortázar
			<ul style="list-style-type: none"> Julio Cortazar, "The Night Face Up"
			<ul style="list-style-type: none"> Jorge Luis Borges, "The Circular Ruins"
			<ul style="list-style-type: none"> Jorge Luis Borges, "Death and the Compass"
			The beginning of the Magical Realism
6	05/25	Th	"A Very Old Man with Enormous Wings" a short story from García Márquez
			"The "Boom" of Spanish-American Fiction and the 1960's Revolutions (1978-75)". Gerald Martin.
			* "Tell them not to kill me", "Luvina" "They gave us the land". Juan Rulfo.
7	05/26	F	<ul style="list-style-type: none"> María Luisa Bombal, "The Tree".
			* "The Doll Queen". Carlos Fuentes.
			* "The Challenge". Mario Vargas Llosa.
			* "The Walk". José Donoso.
			Latin American Literary Boom. Magical Realism and García Márquez.
8	05/30	T	<ul style="list-style-type: none"> "There Are no Thieves in this Town" Gabriel García Márquez
			<ul style="list-style-type: none"> "Balthazar's Marvelous Afternoon". Gabriel García Márquez.
			"A Witch Writing. A Biography in His Own Words" Gabriel García Márquez
			Brazilian Authors. Machado de Assis, Lispector
9	05/31	W	<ul style="list-style-type: none"> Clarice Lispector, "The Hen"
			<ul style="list-style-type: none"> "The Smallest Woman in the World"

			<ul style="list-style-type: none"> • Machado de Assis, "Midnight Mass"
			<ul style="list-style-type: none"> • "Joao Guimaraes Rosa, Antonio Callado, Clarice Lispector, and the Brazilian Difference". Elizabeth A. Marchant. <i>A Companion to Latin American Literature and Culture</i>, (ed) Castro-Klaren.
10	06/1	Th	Feminist Insurrections... Allende, Castellanos, Ferré
			<ul style="list-style-type: none"> • Isabel Allende, "The Stories of Eva Luna"
			<ul style="list-style-type: none"> • Rosario Castellanos, "Modesta Gómez"
			<ul style="list-style-type: none"> • Rosario Ferré, "The Youngest Doll"
			Dominican Republic and US Latinos. Junot Díaz.
11	06/02	F	<ul style="list-style-type: none"> • Junot Díaz "Monstro" and "Wildwood"
			Discussion and short presentations of Final Research Papers
			Final Exam