

**San José State University**  
**College of Humanities and Arts / Department of World Languages and Literatures**  
**SPAN 1603, El Cuento Fantástico en Latinoamérica / The Fantastic Short Story in Latin**  
**America, Section 1, Spring 2018**

**Course and Contact Information**

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<b>Office Hours:</b>	Wednesday 130-230pm / Thursday 330-430pm and by appointment
<b>Class Days/Time:</b>	Wednesday 3:00pm-5:45pm
<b>Classroom:</b>	Clark Hall 206
<b>Prerequisite:</b>	SPAN 101B (or equivalent)

**Course Format**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas course management system at <https://sjsu.instructure.com/courses/1240862>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu>, and on Canvas to learn of any updates.

**Course Description**

*Outstanding authors or movements of Spain and Latin America:* 160C generally focuses on outstanding authors or movements of Spain and Latin America. This semester we will focus on the development of the fantastic short story in Latin America from its earliest example to the present day. Through a chronological study of stories from diverse Latin American countries we will trace the evolution of a literary form as a reflection and critique of the societies that produced them. Additionally, we will view films from the fantastic genre, which will also provide material for discussion and analysis.

**Course Goals**

The goals of this course are to familiarize students with the genre of the fantastic short story as it has developed in Latin America over the last century. Students will improve their ability to read and analyze short literary texts, and to understand their historical and literary contexts. Students will also improve their written expression in Spanish through the redaction and revision of several short essays analyzing the texts we have read.

**Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

- Appreciate literary texts of the Spanish-speaking world and the traditions that produced them;
- Recognize stylistic elements in literature and film;
- Discuss universal themes found in works of literature and their film adaptations.

- Complete written assignments focusing on texts read in the class which incorporate research from reliable outside sources.

### Required Texts/Readings

Readings will be available on the course site: <https://sjsu.instructure.com/courses/1259137>. *Students should print out stories, articles and reading comprehension prompts and bring texts to class in a binder that will constitute the class reader.*

Movies required for out of class viewing will be available online or at the World Languages and Literature Media Center at Clark Hall 208.

### Course Requirements and Assignments

Students will be expected to come to each class having read the assigned texts available on Canvas and having completed the accompanying comprehension questions. Homework assignments close one minute before class time to ensure students are prepared to engage with the material in class. Student participation is central to the success of the class, so students should come ready to participate in class discussions. Additionally, there will be two short compositions due during the semester, on topics related to the readings. There will be one midterm, and one final exam in which the students can demonstrate their understanding of the texts and their critical ability. Additionally, students will be required to view films outside of class time, and engage in online discussions about the films.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

**NOTE: SPAN 160C is a 4 unit class, with a significant time commitment outside of class time.** The added one unit of credit consists in independent film viewing, written contributions to online class discussions about the films, and *constructive* evaluations of other students' written contributions. This part of the class is worth 15% of your grade, so it is not optional.

### With each movie you will:

1. Watch the complete movie before the due date indicated. Most are on youtube, but several will be available at the Media Center at Clark Hall 208.
2. Select *one scene* and analyze it in the context of what you have read and learned in class. Don't forget to describe the style and technique of the scene. (write at least 250 words). This is not a description of the action, but rather your judgment about what the scene *means* or how and why it impacts the viewer.
3. Save your observation to the Canvas discussion group for that film.
4. Read at least two analyses of the film by other students and offer *constructive* feedback
5. Be prepared to share your observations with the class.

## Final Examination or Evaluation

There will be final exam for the course on May 17th. Please look at your schedule in advance, because make up exams are only given for verified emergencies.

## Grading Information

### Determination of Grades

- Student Performance --- 10% (Based on participation in class discussion, and in class presentation)
- Reading Comprehension and Short Responses --- 25%
- Compositions (2) --- 20%
- Online Film Discussion – 15%
- Midterm Exam --- 15%
- Final Exam --- 15%

### Grading scale:

94-100 A	89-87 B+	79-77 C+	69-67 D+
93-90 A-	86-84 B	76-74 C	66-64 D
	83-80 B-	73-70 C-	63-60 D-
			59-0 F

**No extra credit options will be offered.**

## Classroom Protocol

Because this class focuses on discussion and class participation, cell phones are not allowed in the classroom. Students are expected to come ready to participate in the classroom discussions in a mature and respectful fashion. If you have to miss class for any reason, please inform your instructor by email prior to the class.

## University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## SPAN 160C / El Cuento Fantástico en Latinoamérica, Spring 2018, Course Schedule

This schedule is subject to change with fair on Canvas or by email.

### Course Schedule

Week	Date	Topics, Readings,	Assignments, Deadlines (for following week)
1	1/24	Introducción: El concepto del cuento fantástico El cuento Lo fantástico Latinoamérica <i>Cronos</i>	<b>Lecturas para 1/31:</b> Sigmund Freud --- “El sentido del “Unheimlich”, o el siniestro Tzvetan Todorov --- “la definición del fantástico” Horacio Quiroga --- “El almohadón de plumas” & “Decálogo del escritor perfecto”  <b>Comprensión (1/29):</b> “La definición del fantástico” <b>Comprensión (1/31):</b> “El almohadón de plumas”  <b>Cine (Comentario 1/29 / Repuestas 1/31):</b> <i>Cronos</i>
2	1/31	Sigmund Freud --- “El sentido del “Unheimlich”, o el siniestro” Tzvetan Todorov: :”la definición del fantástico” Horacio Quiroga --- “El almohadón de plumas” & “Decálogo del escritor perfecto”	<b>Lecturas para 2/7:</b> Leopoldo Lugones --- “Yzur” Adolfo Bioy Casares “En Memoria de Paulina” <b>Lectura Opcional:</b> Bioy Casares: Prologo a <i>Antología de la literatura fantástica</i> (1940)  <b>Comprensión (2/5):</b> Leopoldo Lugones --- “Yzur” <b>Comprensión (2/7):</b> Adolfo Bioy Casares “En Memoria de Paulina”
3	2/7	Leopoldo Lugones --- “Yzur” Adolfo Bioy Casares “En Memoria de Paulina” <i>Cronos</i>	<b>Lecturas para 2/14:</b> <b>Lecturas:</b> Jorge Luis Borges – “El Sur” “Borges y yo” & “El Laberinto” (poema en clase)  <b>Comprensión (2/14):</b> “El Sur”  <b>Cine (Comentario 2/12 / Repuestas 2/14):</b> <i>Abre los ojos</i>

Week	Date	Topics, Readings,	Assignments, Deadlines (for following week)
4	2/14	Jorge Luis Borges – “El Sur” “Borges y yo” & “El Laberinto” <i>Abre los ojos</i>	<b>Lecturas para 2/21</b> Julio Cortázar – “La noche boca arriba”, “Instrucciones para como tener miedo”, “El sentimiento de lo fantástico” & “Continuidad de los parques” Jamie Alazraki --- “¿Qué es lo neofantástico?”  <b>Comprensión (2/19):</b> “La noche boca arriba” <b>Comprensión (2/21):</b> “El sentimiento de lo fantástico” & “Continuidad de los parques”  <b>Prepara para escritura en clase: Lo neofantástico</b>
5	2/21	<b>Escritura en clase: Lo neofantástico</b>  Julio Cortázar – “La noche boca arriba”, “Instrucciones para como tener miedo”, “El sentimiento de lo fantástico” & “Continuidad de los parques” Alazraki --- “¿Qué es lo neofantástico?”	<b>Lecturas para 2/28</b> Amparo Dávila --- “El huésped”  <b>Comprensión (2/26):</b> “El huésped”  <b>Cine: (Comentario 2/26 / Repuestas 2/28):</b> <i>Hombre mirando al sudeste</i>  <b>Investigación (2/28):</b> abstracto de un artículo sobre uno de los autores / Prepara para presentarlo a la clase.  <b>Escritura (2/28):</b> Borrador del primer ensayo
6	2/28	Amparo Dávila --- “El huésped” <i>Hombre mirando al sudeste</i>  <b>Presentaciones de los artículos y tu tesis.</b>	<b>Lecturas para 3/7</b> Luisa Valenzuela – “De noche soy tu caballo” Julio Cortázar – “Apocalipsis en Solentiname”  <b>Comprensión (3/5):</b> “De noche soy tu caballo” <b>Comprensión (3/7):</b> Julio Cortázar – “Apocalipsis en Solentiname”  <b>Cine: (Comentario 3/5 / Repuestas 3/7):</b> <i>Get out</i>
7	3/7	Luisa Valenzuela – “De noche soy tu caballo” Julio Cortázar – “Apocalipsis en Solentiname” <i>Get out</i>	<b>Tarea:</b> Examen colaborativo  <b>Escritura (3/12):</b> Revisión del primer ensayo
8	3/14	<b>Repaso para el examen</b>	<b>Estudiar</b>

Week	Date	Topics, Readings,	Assignments, Deadlines (for following week)
9	3/21	<b>Examen Parcial</b>	<p><b>Lecturas para 4/4</b> Alejo Carpentier: pasaje de “De lo real maravilloso americano” y “Semejante a la noche” Elena Garro – “La culpa es de los Tlaxcaltecas”</p> <p><b>Comprensión 4/2:</b> Alejo Carpentier --- pasaje de “De lo real maravilloso americano “ <b>Comprensión 4/4:</b> Alejo Carpentier --- “Semejante a la noche” <b>Comprensión 4/4:</b> Elena Garro – “La culpa es de los Tlaxcaltecas”</p> <p><b>Cine: (Comentario 4/9 / Repuestas 4/11):</b> <b>Cine:</b> <i>The Shape of Water</i></p>
10	3/28	<b>SPRING BREAK</b>	☺☺
11	4/4	<p><b>Una desviación: El realismo mágico</b> Alejo Carpentier --- pasaje de “De lo real maravilloso americano” y “Semejante a la noche” Elena Garro – “La culpa es de los Tlaxcaltecas”</p>	<p><b>Lecturas para 4/11</b> Gabriel García Márquez --- “La luz es como el agua” y Carlos Fuentes – “Chac Mool”</p> <p><b>Comprensión 4/9:</b> “Chac Mool” <b>Para escribir 4/11:</b> “La luz es como el agua”</p>
12	4/11	<p>Gabriel García Márquez --- “La luz es como el agua” Lecturas: Carlos Fuentes – “Chac Mool” <i>The Shape of Water</i></p>	<p><b>Lecturas para 4/18</b> Alberto Chimal – “Se ha perdida una niña” Agustín Monterroso “El dinosaurio”</p> <p><b>Comprensión (4/9):</b> “Se ha perdida una niña” <b>Para escribir: (4/11)</b> Agustín Monterroso “El dinosaurio”</p> <p><b>Para escribir: (4/18):</b> Borrador del segundo ensayo</p>
13	4/18	<p>Alberto Chimal – “Se ha perdida una niña” Agustín Monterroso “El dinosaurio”</p>	<p><b>Lecturas para 4/25</b> Edmundo Paz Soldán – “La continuidad de los parques” Ricardo Piglia – “Tesis sobre el cuento. Los dos hilos: Análisis de las dos historias”</p> <p><b>Para escribir:</b> Análisis del “la historia secreta” de un cuento leído (<b>preparación para presentación</b>)</p>

Week	Date	Topics, Readings,	Assignments, Deadlines (for following week)
14	4/25	Edmundo Paz Soldán – “La continuidad de los parques”  <b>Presentación:</b> Análisis del “la historia secreta” de un cuento leído	<b>Lecturas para 4/25</b> <b>TBA</b>  <b>Entregar revisión del ensayo final (5/2)</b>
15	5/2	Más con Alberto Chimal  <b>Entregar revisión del ensayo final</b>	<b>Examen Colaborativo</b>
16	5/9	<b>Conclusiones / Repaso</b>	<b>Estudiar</b>
	5/17	<b>FINAL EXAMEN: 12:15pm-2:45pm</b>	