

INSTRUCTOR'S NAME: ; instructor's email: [xxxx@lagcc.cuny.edu](mailto:xxxx@lagcc.cuny.edu)  
<http://faculty.lagcc.cuny.edu/instructor>

SEMESTER:

### Instructor's Information

**Instructor:**

**Homepage:** <http://faculty.lagcc.cuny.edu/instructor>

**Email:** [xxxx@lagcc.cuny.edu](mailto:xxxx@lagcc.cuny.edu)

**Tel:** 718-482-5460

**Office:** B-234

**Office Hours:**

**Preferred communication:** E-mail is preferred, with which you should expect my response within 24 hours.

**Class Schedule:**

### Course goals and objectives

**Catalog Course Description:** This course deals with an introduction to Latin American literature and its relationship to the dynamics of social change. The course also traces the influence of European, North American, African and pre-Columbian elements on Latin American literary movements. Topics include pre-Columbian literatures, colonization and exploration, the wars of independence and abolition. This class is entirely taught in Spanish.

**Section Description:** This course explores the development of Latin American literature and its relationships to the dynamics of social change. The course also traces the influence of European, North American, African, and pre-Columbian elements on Latin American literary movements such as Romanticism, Realism and Naturalism. Topics include pre-Columbian literatures.

By the end of the semester, you will be able to

- **Identify and discuss key authors, issues, and concepts related to Latin American literatures and cultures;**
- **Recognize the characteristics of relevant aesthetic movements;**
- **Identify and describe the most representative works of Latin American literature;**
- **Develop critical analysis of texts in different literary genres.**

**Prerequisites:** Pre-and co-requisites: CSE095/ENG098/ESL097; Exemption Exam

### Flexible Core Objectives: Individual and Society

**The course bears 3 credits that count as Flexible Core (Individual and Society) of the CUNY's new general education curriculum (Pathways).**

In this course you will:

- **Gather, interpret, and assess information from a variety of sources and points of view.**  
Students will reflect and write essays to respond to primary texts including literary and critical secondary sources in interpreting colonial and nineteenth century Latin American writing.
- **Evaluate evidence and arguments critically or analytically.**

Students are guided through a process of reading and critiquing materials on primary sources and evaluating them, as well as evaluating the evidence and arguments made within the primary literature.

- **Produce well-reasoned written or oral arguments using evidence to support conclusions.**

Students are required to cite evidence to support conclusions drawn in critical analyses offered in response papers, examinations, and oral interpretations of colonial and nineteenth century Latin American literature in Spanish.

- **Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.**

Students use historical, cultural, and literary methodologies and theories to understand the issues that have bearing on colonial and nineteenth century Latin American literature.

- **Examine how an individual's place in society affects experiences, values, or choices.**

Students will analyze the life and behavior of the characters in the literary works they read, with an emphasis on how their actions are affected by their places in the society and the impact of the literary works on individuals and society.

- **Articulate ethical uses of data and other information resources to respond to problems and questions.**

Students compare and contrast issues in colonization and other movements by reading selected and representative literary works.

<b>Textbook, grading, and other class logistics</b>
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**Textbooks:** Malva Filer and Raquel Chang-Rodríguez, *Voces de Hispanoamérica*, 4<sup>th</sup> Ed. New York: Heinle, 2013  
 José Hernández, *El gaucho Martín Fierro/La vuelta de Martín Fierro*. Madrid: Cítedra, 1998.

**Grades:** Your final grade will be determined based on the following evaluation points.

Mditerm and Final: 40% (20% each)

ePortfolioReflection essays: 40% (20% each)

Class participation: 10%

Blackboard discussion:10%

- **Grade distributions:** A: 95-100%, A-: 90-94%, B+: 86-89%, B: 83-85%, B-: 80-82%, C+: 76-79%, C: 73-75%, C-: 70-72%, D+: 66-69%, D: 63-65%, D-: 60-62%, F: -59 %, **WU:** Unofficial withdraw (≈F), **W:** Withdraw

<b>Weekly schedule (subject to change)</b>
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Week	Content	Readings/homework
Week 1	Introduction <ul style="list-style-type: none"> <li>• Indigenous literatures</li> <li>• Discovery and chronicles</li> <li>• Colón, Las Casas</li> <li>• Leyenda negra vs. Leyenda blanca</li> <li>• The debate between Las Casas y Sepúlveda</li> </ul>	Colón, pp. 24-29 Las Casas, pp.30-38
Week 2	The Chronicles of Bernal Díaz del Castillo <ul style="list-style-type: none"> <li>• Other versions of the fall of Tenochtitlán</li> </ul>	Díaz del Castillo, pp. 39-50 Blackboard Discussion

Week 3	Epic poetry <ul style="list-style-type: none"> <li>Alonso de Ercilla y Zúñiga, <i>La araucana</i></li> <li>Classical and medieval epic models</li> </ul>	Ercilla, pp. 51-63 ePortfolio reflection essay#1 on chronicles and events that shape Latin American societies
Week 4	Beginnings of the Baroque movement <ul style="list-style-type: none"> <li>Blas Valera, Waman Puma, Juan de Betanzos, Pedro Cieza de León, Francisco Gómez de Gómara</li> <li>El Inca Garcilaso de la Vega, <i>Comentarios Reales de los Incas</i></li> </ul>	Garcilaso de la Vega, pp. 64-74 Blackboard Discussion
Week 5	The Mexican Baroque <ul style="list-style-type: none"> <li>Sor Juana Inés de la Cruz, the Tenth Muse and first feminist</li> <li>Cultismo y conceptismo</li> </ul>	Sor Juana, pp. 81-93 Blackboard Discussion
Week 6	Classicism, didacticism, <i>bildunsroman</i> , and the picaresque novel <ul style="list-style-type: none"> <li>Fernández de Lizardi, <i>El Periquillo Sarmiento</i></li> <li>MIDTERM</li> </ul>	Fernández de Lizardi, pp.9 4-100
Week 7	Romanticism in Europe and in America <ul style="list-style-type: none"> <li>Heredia, Avellaneda, Echeverría</li> <li>“Civilización y barbarie”</li> <li>“Le bon sauvage”</li> </ul>	pp. 110-118 Heredia, pp. 119-127 Echevarría, pp. 128-143 Sarmiento, pp. 144-160 Avellaneda, pp. 161-165
Week 8	Tradiciones y costumbrismo <ul style="list-style-type: none"> <li>Ricardo Palma, <i>Tradiciones Peruanas</i></li> </ul>	Palma, pp. 171-181 Blackboard Discussion
Week 9	Nacionalismo <ul style="list-style-type: none"> <li>La novela indianista</li> </ul>	pp.194-202
Week 10	Nacionalismo <ul style="list-style-type: none"> <li>La poesía gauchesca, <i>El Gaucho Martín Fierro</i></li> </ul>	pp. 182-193 Hernández Blackboard Discussion
Week 11	El modernismo latinoamericano <ul style="list-style-type: none"> <li>Simbolismo y Parnaso</li> <li>Los modelos franceses</li> <li>Gutiérrez Nájera, Martí, Darío</li> </ul>	Martí. pp. 212-226 Gutiérrez Najera, pp. 227-238 Darío, pp.247-262 ePortfolio reflection essay #2on Martín Fierro and the development of national identity
Week 12	El modernismo latinoamericano <ul style="list-style-type: none"> <li>Dandismo y Decadencia: Herrera y Reissig</li> </ul>	Modernist poetry
Week 13	Final Exam	

### Policies

**Classroom policies:** The following policies have been instituted to ensure an optimal learning experience for all students:

- Please arrive on time.
- Please prepare for each class meeting by completing all writing/reading assignments beforehand.
- Please turn your cell phone to silence during class.
- Please turn off your cell phone during the exam and the quiz.

**Valuing LaGuardia's Diversity:** As a college community we represent a world of perspectives on race, ethnicity, class, gender, sexual orientation, ability, religion, and nationality, to name a few. I concur with **the College's Declaration of Pluralism**, if you have any suggestions in helping me to create a welcoming classroom environment, please tell me.

**Rules for Personal Conduct:** You are expected to obey the rules and regulations of the College about conduct. Disorderly or indecent behavior is not appropriate in a college setting. It is a violation of college rules and is not acceptable.

**The student attendance policy:** As stated in the college catalog: "Attendance in class is a requirement and will be considered in the evaluation of student performance. Instructors are required to keep an official record of student attendance. The maximum number of unexcused absences is limited to 15% of the number of class hours. Note: Absences are counted from the first day of class even if they are a result of late registration or change of program" (117).

**The academic dishonesty policy:** As stated in the catalog: "Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties ranging from a grade of 'F' on a given test, research paper or assignment, to an 'F' in the course or suspension or expulsion from the College. Academic Dishonesty includes:

- Cheating
- Plagiarism
- Internet Plagiarism
- Obtaining Unfair Advantages
- Falsification of Records and Official Documents
- Misconduct in Internships (117)

**Policy on assigning the grade of Incomplete:** As stated in the college catalogue: "The Incomplete grade may be awarded to students who have not completed all of the required course work but for whom there is a reasonable expectation of satisfactory completion. A student who is otherwise in good standing in a course defined as complying with the college attendance policy and maintaining a passing average but who has not completed at most two major assignments or examinations by the end of the course may request an incomplete grade. To be eligible, such a student must provide, before the instructor submits grades for the course, a documented reason, satisfactory to the instructor, for not having completed the assignment on time. Instructors giving IN grades must inform students in writing of the conditions under which they may receive passing grades. Departments may designate certain courses in which no incomplete grades may be awarded." (120).

**Declaration of pluralism:** The Education and Language Acquisition Department embraces diversity. We must respect each other regardless of race, culture, ethnicity, gender, religion, age, sexual orientation, disability and social class. For detailed information regarding the policy, please refer to Student Handbook 2011-2012 (p.89).

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## FIRST EPORTFOLIO REFLECTION ESSAY: THE CHRONICLES

Latin American Literature begins with indigenous texts, including native views of the conquest and colonization that were largely destroyed or otherwise ignored. The official view of the conquest was written mostly by European captains, soldiers or priests who were determined to eradicate the cultures that had preceded them in order to facilitate conversion and submission of the natives. Nevertheless, some mestizo chroniclers such as Blas Valera, Waman Poma and Garcilaso de la Vega used the circuitous conventions of post-renaissance and pre-Baroque literary conventions in order to advance their views of the conquest with relative impunity. After class analysis of the journals, chronicles and epic poems by Cristobal Colon, Bartolome de Las Casas, Bernal Diaz del Castillo, Garcilaso de la Vega Inca, and Alonso de Ercilla y Zuniga, reflect on the following:

1. How do conventions of *locus amoenus* and verosimilitude favor the manipulation of observable phenomena to further the ambitions of colonizers. Give specific examples.
2. What was the role of Bartolome de Las Casas in the Valladolid debates about the humanity of the Amerinds?
3. How do the chronicles of Bernal Diaz, meant to glorify the role of the common soldier in the conquest of Mexico, inadvertently glorify the role of the native enemies of the Aztecs in the conquest of Mexico?
4. What literary conventions does Garcilaso use in order to contradict Spanish chroniclers with relative impunity? What is the

fate of the less diplomatic Blas Valera or the more ambiguous Waman Poma?

5. Can you think of other historical periods, recent or distant, when historical events were manipulated to further particular ideologies? Do conquered peoples usually prevail in stating their version of historical events? What can you do to obtain a balanced view of such periods and draw your own conclusions? Give an example of an event in which you have looked for various sources in order to reach an objective conclusion.

6. What have you learned about the construction of Latin American identity from the reading and analysis of these texts?

## SECOND EPORTFOLIO REFLECTION ESSAY: MARTIN FIERRO

[http://electroneubio.secyt.gov.ar/Jose\\_Hernandez\\_Martin\\_Fierro\\_Ida\\_y\\_vuelta.pdf](http://electroneubio.secyt.gov.ar/Jose_Hernandez_Martin_Fierro_Ida_y_vuelta.pdf)

*Martín Fierro* represents a crucial moment in Argentine history when a "cultural war" (mirroring the Valladolid debate of 1550 between Bartolomé de Las Casas and Juan Ginés de Sepúlveda) results in the Campaign of the Desert. This policy, adopted by *unitario* presidents following the ideas expressed by Domingo Faustino Sarmiento in *Facundo: Civilización y barbarie*, aimed to exterminate the pampa Indians and resettle their former territories with European immigrants. After reading and discussing this gauchesco epic in class, write a reflection (about 500 words) covering the following topics:

1. What is Sarmiento's view of the indigenous population and how does he propose to deal with them? How is this reflected in *Martín Fierro*?
2. How is the gaucho a "bridge" between the two Argentinas? What makes his culture unique, and how is this reflected in the poem?
3. How does the disappearance of the gaucho and most Indians change Argentina's cultural identity? How is this related to the phenomenon of alienation in Argentine arts and letters?
4. Can you establish a parallel between the "cultural war" in Argentina and similar phenomena in your country or origin or elsewhere in the world? Do you think Argentina and the rest of Latin America have tried to transcend this cultural schism? Discuss how cultural integration is reflected in at least two works of literature, art or music you are familiar with.