

Add Course Request

Submitted on: 2013-03-09 07:56:04

1. COURSE SUBJECT	SPAN
2. COURSE NUMBER (OR PROPOSED NUMBER)	3267W
3. COURSE TITLE	The Spanish American Short Story
4. INITIATING DEPARTMENT or UNIT	Spanish (Literatures, Cultures and Languages)
5. NAME OF SUBMITTER	Miguel A Gomes
6. PHONE of SUBMITTER	Phone: +1 860 486 3314
7. EMAIL of SUBMITTER	Email: miguel.gomes@uconn.edu
8. CONTACT PERSON	Roger Travis
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	57
10. PHONE of contact person	Phone: 486-3314
11. EMAIL of of contact person	Email: roger.travis@uconn.edu
12. Departmental Approval Date	03/31/2013
13. School/College Approval Date	03/05/2013
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Spring, Year: 2014
16. Offered before next printed catalog is distributed?	No
17. General Education Content Area	Content Area 1 Arts and Humanities
18. General Education Skill Code (W/Q). Any non-W section?	W No
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 19
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	Monday-Wednesday-Friday or Tuesday-Thursday

25. Will this course be taught in a language other than English?	Yes If yes, then name the language: Spanish
26. Please list any prerequisites, recommended preparation or suggested preparation: Recommended preparation: Span 3178	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions:	
29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: This course is only available at Storrs. It is intended to be taught by tenured or tenure track faculty whose field of research is modern Spanish American literature. We only have tenured or tenure track faculty at the Storrs campus.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: SPAN 3267W. The Spanish American Short Story Either semester. Three credits. Recommended preparation: Span 3178. With a change in content, this course may be repeated for credit. Readings of major authors and works with special emphasis on the development of the short story since the nineteenth-century and on its relations to other short narrative forms (such as the fable, the cuadro de costumbres, or the tradición) as well as to significant moments of Spanish American social history.	
37. RATIONALE FOR ACTION REQUESTED The number of majors and minors in Spanish has been steadily increasing in the last few years and so has the demand of writing courses, invariably taught at capacity. With this proposal, the Spanish program intends to add more variety to its offer of W courses. It is also trying to add more flexibility to its major and minor plan of studies, since this course may be used to fulfill the literature requirement or, due to its writing component, the advanced language requirement. From a strictly academic point of view, the main reason for adding this course is that our program did not have a course entirely devoted to the short story, a genre that has proven to be extremely important in Spanish America and has been practiced and theorized by authors of international influence, such as Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez,	

Luisa Valenzuela, and Roberto Bolaño.

38. SYLLABUS:

Online URL: ([https://web2.uconn.edu/senateform/request/course_uploads/kcp13001-1366119353-SPANISH 3267wSPRING 2014 sample syllabus\(revised\).doc](https://web2.uconn.edu/senateform/request/course_uploads/kcp13001-1366119353-SPANISH 3267wSPRING 2014 sample syllabus(revised).doc))

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

a. This course will introduce students to the history and current state of the Spanish American short story through reading, analysis and discussion of primary and secondary texts.

b. Weekly assignments: reading and discussion of 2-3 short stories.

The evaluation will be based on those stories, as follows:

50% brief in-class compositions and/or editing assignments. Students will write an essay on one of the stories discussed in class. A second edited version should be presented to the instructor after he or she has handed the first version back.

25% Oral presentation on a short story assigned by the instructor.

25% Final Paper on a topic previously discussed with the instructor (at least 15 pages, list of works cited included –at least 50% non-internet sources and at least 50% sources in Spanish; 2 spaces; Times New Roman font: 12).

c. We will search for answers to these questions: What are some of the coordinates for the study of the Spanish American short story? How do we define its historical evolution? What are the formal changes the genre has experienced? How do historical and social contexts affect them? We will review the multiple trajectories of the short story in Spanish America, giving special attention to the different narrative modes (realist, fantastic, magical-realist, etc), themes and contexts that define the genre.

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

Three of the purpose of Gen Ed courses are integral to this course: “1)Students will become articulate,” “(2)students will acquire intellectual breadth and versatility,” and “(3) students will acquire critical judgement.”

Explanation: This course requires students to become acquainted with the poetics of the narrative texts under study, which involves familiarity with both fiction technique and literary tradition. Additionally, students are asked to pay attention to the rhetorical level of a text, how the narrator uses language, but also how characters express themselves in different situations. Students are taught how literary works function and how they are constructed. Students will also have to connect literary texts to their aesthetic contexts, since our discussion involves the potential links between literature and other arts (painting, film, music).

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

a. Arts and Humanities:

This course engage students in the following activities listed as desirable for Group I Gen Ed courses: “1) Investigations and historical/critical analyses of human experience” and “4.)

Comprehension and appreciation of written, graphic and/or performance art forms”.

Explanation: Texts discussed in this course will offer students an idea of subjective and objective reactions to important events in Spanish American history from the early 19th-century to our days. Some of the historical moments referred to in the literary works under discussion include the War of Independence (1810-1824), the end of slavery during the second half of the 19th-century, the arrival of neocolonial European and North American agents around 1900, and the Mexican Revolution. The intersection of aesthetics, ethics and politics in Spanish American literature will be essential to our work in this class.

b. Social Sciences:

c. Science and Technology:

i. Laboratory:

d. Diversity and Multiculturalism:

43. International:

e. Q course:

f. W course:

Writing will be fundamental for students understanding of this course’s content. Instructors will devote at least one week of class to review the essential elements of critical essay writing and will devote at least one week to discuss terms and concepts essential to the analysis of short narratives. All assignments will ask students to examine the choices writers make when producing literary texts. Reading of criticism on Spanish American short stories will allow students to both develop a sense of the skills involved in critical reading and a sense of the most successful strategies necessary for writing criticism. Because students will be revising their writing, the assignments will also allow them to experience themselves the value of reshaping their approaches, ideas, and prose. Draft revisions are a scheduled component of the course program. The syllabus will also inform students that they must pass the W component in order to pass the course.

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

Senate approved CA1 11.11.13. Senate approved W 10.14.13. GEOC/CA1/WAppr_041713KCP. RevisedSyllabus_041613KCP. ApprCA1_032613KCP. RevisionLn29byCA1_031213KCP. NewCA1/W_031113KCP

SPRING 2014

SYLLABUS (PROGRAMA DEL CURSO) [SAMPLE]

THE SPANISH AMERICAN SHORT STORY
(EL CUENTO HISPANOAMERICANO: ORÍGENES Y DESARROLLO)

CLASS MEETS:TBD

CLASSROOM: TBD

Professor Miguel Gomes

OFFICE: OAK HALL 227

OFFICE HOURS: TBD

TEXTS: available in HuskyCT

FINAL GRADE. Students must pass the W component in order to pass the course. The grade will be estimated as follows:

25% Oral presentation (15 min.) on a short story assigned by Prof. Gomes.

50% 4 brief in-class compositions plus editing assignments. Students will write an essay on one of the stories discussed in class. A second edited version should be presented to Prof. Gomes after he has handed the first version back.

25% Final Paper on a topic previously discussed with Prof. Gomes (at least 15 pages, list of works cited included—at least 50% non-internet sources and at least 50% sources in Spanish; 2 spaces; Times New Roman font: 12. SEE AGENDA FOR WEEK 8).

A 94-100 A- 90-93 B+ 87-89 B 84-86 B- 80-83

C+ 77-79 C 74-76 C- 70-73 D+ 66-69 D 60-65 F 59-0

CLASS POLICIES:

- Prof. Gomes will be available for consultation during office hours. If you have questions about assignments or other class matters, you may reach him via e-mail between 7 a.m. and 6 p.m. (miguel.gomes@uconn.edu).
- There are no make-ups or extra-credit, except in emergency cases.
- Emergency is defined as: a) serious illness or accident or b) death, serious illness or accident in your immediate family. Except in the stated cases, **NO LATE WORK WILL BE ACCEPTED.**
- **PLAGIARISM/CHEATING IS NOT TOLERATED.** Any form of plagiarism means failure for the entire course. Sources must be properly cited.
- **DISRUPTIVE BEHAVIOR IN GENERAL WILL NOT BE TOLERATED IN CLASS.** Disruptive behavior includes text messaging, cell phones ringing, or computer-related activities not having to do with the course.

WEEKLY MATERIAL TO BE COVERED:

WEEK 1:

Introduction to the course and its objectives.

History of the short story genre and main theoreticians.

Readings: selected essays by E.A.Poe, Horacio Quiroga, Julio Cortázar.

WEEK 2:

Review of terms and concepts essential in the analysis of short narratives.

Readings:

Selected short stories by Pedro Emilio Coll, Augusto Monterroso, Marco Denevi, Ana María Shua and critical essays about those texts.

WEEK 3:

Review of essential elements of critical essay writing. Quoting and gathering lists of works cited. The MLA's guidelines as adapted to the Spanish language and the norms of the Real Academia de la Lengua.

WEEK 4:

19th-century short narrative genres and the birth of the modern nations. Neoclassical satires and allegories; first *cuadros de costumbres*.

Readings:

- José Joaquín Fernández de Lizardi, selected texts from el *Pensador Mexicano*.
- Buenaventura Pascual Ferrer, selected “cuadros” from *El Regañón de la Habana*.
- Simón Bolívar, “Mi delirio sobre el Chimborazo”.

WEEK 5:

19th-century short narrative genres. Discourses of nation in the Romantic and Realist era: *cuadros de costumbres*.

Readings:

- Fermín Toro, “Un romántico.”
- Esteban Echeverría, “El matadero.”

In-class composition 1.

WEEK 6:

Prof. Gomes will return in-class composition 1 with marks and comments.

19th century short narrative genres. Discourses of nation in the Romantic and Realist era: *tradiciones*.

Readings:

- Ricardo Palma, “Donde el Diablo dejó el poncho” and “La monja de la llave.”
- Clorinda Matto de Turner, “El santo y la limosna.”

Rewrite of composition 1 due.

WEEK 7:

19th century short narrative genres. Discourses of nation in the Romantic and Realist era: *leyendas*.

Readings:

- Gertrudis Gómez de Avellaneda, “El aura blanca.”
- Justo Sierra, “La fiebre amarilla.”

In-class composition 2.

WEEK 8:

Prof. Gomes will return in-class composition 2 with marks and comments.

The birth of the modern short story: *el modernismo*.

Readings:

- Rubén Darío, “Cuento de Pascua” and “Thanatopia.”
- Leopoldo Lugones, “Yzur.”

Rewrite of composition 2 due.

Students should hand in an abstract of their final paper. It should describe the objectives of their research, a preliminary outline, and a preliminary bibliography.

WEEK 9:

Prof. Gomes will return abstract of final paper with comments. If necessary, he will set up a meeting with students who need further discussion of their final paper proposal.

The historical avant-garde.

Readings:

- Julio Garmendia, “El difunto yo.”
- Juan Emar, “El loro verde.”
- Roberto Arlt, “La luna roja.”

In-class composition 3.

WEEK 10:

Prof. Gomes will return in-class composition 3 with marks and comments.

20th-century’s regionalist writers: from *mundonovismo* to *indigenismo*.

Readings:

- Horacio Quiroga, “A la deriva” and “La serpiente de cascabel.”
- Rufino Blanco-Fombona, “El catire.”
- José María Arguedas, “El sueño del pongo.”

Rewrite of composition 3 due.

WEEK 11:

The fantastic.

Readings:

- Jorge Luis Borges, "Funes el memorioso."
- Juan José Arreola, "El guardagujas."
- Julio Cortázar, "La isla al mediodía."

In-class composition 4.

WEEK 12:

Prof. Gomes will return in-class composition 4 with marks and comments.

New models of reality: origins and literary development of magical realism (and *lo real maravilloso*).

Readings:

- Arturo Uslar Pietri, "La lluvia."
- Alejo Carpentier, "Viaje a la semilla."
- Gabriel García Márquez, "La prodigiosa tarde de Baltazar."

Rewrite of composition 4 due.

WEEK 13:

A draft of final paper is due.

Gender, class, and social strife in the late 20th and the early 21st -century.

Readings:

- Luisa Valenzuela, "De noche soy tu caballo."
- Ana Lydia Vega, "Letra para salsa y tres soneos por encargo."
- Roberto Bolaño, "El Ojo Silva."

WEEK 14:

Prof. Gomes will return draft of final paper with marks and comments. Rewrite of final paper is due on the fourth day after the last class.

Review and conclusions.