

Fall 2021

Stony Brook University

Department of Hispanic Languages and Literature

College of Arts and Sciences

SPN 312 Introduction to Literary Studies

Mon. & Weds. 2:40-4:00, Frey 222

This course satisfies the DEC category G & Skill 3

This course satisfies the SBC category HFA+, SPK

Course Instructor: Joseph M. Pierce

Section: 01

Office Hours: Online Only: Tues./Thurs. 2:00-3:00PM, or by appointment.

Instructor contact information: HUM 1139 & joseph.pierce@stonybrook.edu

COURSE DESCRIPTION

Introduction to Literary Studies

This course will introduce students to major works of prose, poetry and film by contemporary Latin American writers and artists. In addition, it seeks to develop critical skills of literary and cultural analysis with regard to these works, and to improve students' writing and speaking abilities. Finally, it will situate major currents in Latin American social thought with contemporary concerns regarding class, race, gender, sexuality, and colonialism. Thus, this course interrogates more than simply what literature is, or how one studies it, but how literature and the literary circulate through and in doing so shape our understanding of life.

COURSE LEARNING OBJECTIVES

- Introduce students to the diverse histories, cultures, societies, economies and political systems of modern Latin America and the Caribbean.
- Explore the historical, cultural, literary, and visual representations of diverse Latin American populations.
- Analyze literary and cultural texts about these populations to learn how literature and visual representations, as objects of study of the Humanities, convey information that enriches and adds complexity of meaning to our understanding of a given object or social/ historical event.
- Practice expressing how fiction constructs a world of its own to be analyzed on its own terms, while it relates to, comments about, and influences society.

Required Texts:

Julio Cortázar, *Clases de literatura*. Berkeley. 1980 (this is also available as a .pdf on Bb)

Additional readings available on Blackboard in .pdf format.

Attendance: Consistent attendance and thoughtful participation are crucial to your success in this class. However, given the ongoing COVID-19 pandemic, I will be as flexible as possible in this regard. This semester I will have a no-questions-asked absence policy. The only thing you need to do to invoke this policy is email me before you need to miss a class. Please do not email me medical information. I only need to know that you will be missing class. That is all. There is no

limit to the number of absences you may invoke. If you do miss a class, your responsibility is to post a question or comment about the assigned reading on our Blackboard Discussion Board. Attendance will be taken in each class to allow for contact tracing if one of us tests positive for COVID-19. Please sit in the same seat each day for this purpose.

Participation: I will not be assigning participation grades this semester. Rather, each student will be responsible for reflecting on their own participation and assigning themselves a grade. I will provide a rubric for this purpose.

Position Essays: You will be responsible for writing 4 short essays that rehearse and hone your skills in literary interpretation. Each of these essays will take the form of a 2-page analysis (double-spaced) of a literary text that we have studied in class. Each essay will have a different prompt to guide your analysis. Essays should be printed (and stapled) and turned in at the beginning of class. They must be rigorously formatted according to MLA style. If you are unable to attend class on the day an essay is due, please email it to me directly before class with the subject line "Position Essay [and the number here]".

Discussion Board Diary: This will be the primary avenue for participation in the class. Before each class you need to post a reaction, question, or critique of the assigned reading/material. (For example: What literary themes do you recognize? What formal elements can you identify? What voices, textures, rhythms, do you sense? How does this work make you feel? What 'message' is the author trying to convey? What do you not understand?) This should be posted on our Blackboard course Discussion Board. Being active on the discussion board, such as commenting on other people's reactions is a good way to show that you are in fact participating in class. The point of this is to ensure that you have thought about each text before we discuss it in class. If you cannot post before class, you should do so after. You don't have to write much: between one line and one paragraph. Questions and doubts are encouraged and equally valid as statements of appreciation or analysis. This will not be graded by me but will be used to inform our class discussions and will serve as evidence of your participation.

Oral Presentation: Each student will prepare a 7-minute conference style presentation on a topic designed in consultation with the professor. These mini-conferences (panels) will be read or delivered extemporaneously, but may not use audio-visual support (sorry). There will be two panels for each of these class days and each panel will be followed by a Q&A session. Each panel will have a theme (1. The Fantastic, 2. The Real, 3. Music and Humor, and 4. Sensuality). You will sign up for a panel on October 25. Your presentation should form the basis of and include the central claim for your final paper, described below. In 7 minutes you should be able to read 2-3 pages. Practice and time it out. I will limit each presentation to 7 minutes precisely.

Final Paper: You will finish the course by completing a 6-page essay (double-spaced). No more, no less. For this paper you must compare one text that we have read in class to one text that we have not. You will need to find another literary text (novel, short story, poem, film, song, etc.) for comparison. You can showcase your skills and ideas in the final presentation, and hone those ideas based on peer review and audience feedback. These final essays should be submitted to Blackboard one week after the last day of class: December 13 by 5PM.

Evaluation criteria:

Participation and Discussion Board: 35%

Position Essays (4): 35%

Oral Presentation: 10%

Final Paper: 20%

Grading System

100-93	A	79-77	C+
92-90	A-	76-73	C
89-87	B+	72-70	C-
86-83	B	69-67	D+
82-80	B-	66-60	D
		59-0	F

DISABILITY SUPPORT SERVICES (DSS)

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT

Critical Incident Management: Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Student Conduct and Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Until/unless the [latest COVID guidance](#) is explicitly amended by SBU, during Fall 2021 “disruptive behavior” will include refusal to wear a mask during classes.

For the latest COVID guidance, please refer

to: <https://www.stonybrook.edu/commcms/strongertogether/latest.php>

MEETING SCHEDULE

- August 23** Course Introduction: What is “Literature”? What is “Life”? Can Literature be Life? Can Literature be Medicine? [Can this be a Title?]
- August 25** Liliana Colanzi, “Chaco” (2016)
- August 30** Julio Cortázar, “Los caminos de un escritor” (pp. 15-25)
- September 1** Julio Cortázar, “Los caminos de un escritor” (pp. 25-41)
- September 6** **LABOR DAY NO CLASS**
- September 8** JuanCarlos López, “Y los pulpos soñaron con los arcángeles” (2007)
- September 13** Julio Cortázar, “El cuento fantástico I: el tiempo” (pp. 43-70)
- September 15** Julio Cortázar, “El cuento fantástico II: la fatalidad” (pp. 71-106)
- September 20** Carlos O. Bunge, “El Capitán Pérez” (1907)
Position Essay 1 Due
- September 22** Horacio Quiroga, “El invierno artificial” and “El perro rabioso” (1917)
- September 27** Julio Cortázar, “Casa tomada” (1946)
- September 29** Daniela Catrileo, “¿Han visto cómo brota la maleza de la tierra seca?” (2019)
- October 4** Julio Cortázar, “El cuento realista” (pp. 107-148)
- October 6** Visual Interlude: Social Realism, Mexican Muralism, and the “Real”.
Position Essay 2 Due
- October 11** **NO CLASS FALL BREAK**
- October 13** Juan Rulfo, “No oyes ladrar a los perros” (1953)
- October 18** Jorge Luis Borges, “El Sur” (1944)
- October 20** Julio Cortázar, “Musicalidad y humor en la literatura” (149-180)
Position Essay 3 Due
- October 25** Susy Shock, “Yo monstruo mío”
Sign up for Panels
- October 27** Briceida Cuevas Cob, *Ti’u billil in nook’ / Del dobladillo de mi ropa* (2008, sel.)

November 1 Edmundo Paz Soldán, “El Croata” (2009)

November 3 Julio Cortázar, “Erotismo y literatura” (249-278)

November 8 Sonic Interlude: Jazz, Funk, and Rock en Español
Position Essay 4 Due

November 10 NO CLASS. Use this time to work on your Final Papers.

November 15 Claudia Salazar Jiménez: “Ciber proletaria” (2017)

November 17 Workshop Final Paper Ideas (in class)

November 22 NO CLASS. Use this time to conduct Peer-Review (I will send a handout)

November 24 NO CLASS. THANKSGIVING BREAK

November 29 Conclusion: Panel I (The Fantastic and The Real)

December 1 Conclusion: Panel II (Music, Humor, and Sensuality)

December 6 NO CLASS—use this time to write.

Final Papers due via Blackboard by 5PM on December 13