

SYLLABUS SPANISH 566

HISPANIC ISSUES

This course fulfills the Diversity Requirement: Dimensions of Diversity and the Speaking Intensive GER

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I. REQUIRED TEXTS:

Julia Álvarez, *How the García Girls Lost Their Accents*. Plume Contemporary Fiction, 1992.

Alberto Blest-Gana, *Martín Rivas* (1862). Ediciones Cátedra, 2000

Rosario Ferré, *Papeles de Pandora*. Vintage Español, 2000

Carlos Von Son, *Qué de que y otros cuentos*. Salta Editorial Argentina, 2001.

II. REQUIRED AND RECOMMENDED TEXTS/VIDEOS AVAILABLE ON LIBRARY RESERVE (SOME OF THE VIDEOS WILL BE VIEWED DURING CLASSTIME):

1. David T. Abalos. *The Latino Male: A Radical Redefinition*. Boulder, Colo.: Lynne Rienner Publishers, 2002;
2. Miguel Algarin. *Time's Now/Ya es tiempo*. Houston: Arte Público Press, 1985;
3. Arreola Daniel & James Curtis. *The Mexican Border Cities: Landscape Anatomy and Place Personality*. Tucson: University of Arizona Press, 1993;
4. *Frances Aparicio. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Hanover & London: University Press of New England, 1998. We will read Chapter 4, "Situating Salsa";
5. *Paul Austerlitz. *Merengue: Dominican Music and Dominican Identity*. Foreword by Robert Farris Thompson. Philadelphia: Temple University Press, 1997. We will read an excerpt from Austerlitz' book;
6. *Biculturalism and Acculturation Among Latinos* (Video). Film for the Humanities & Sciences. 28 minutes;
7. *Borderless Borders : U.S. Latinos, Latin Americans, and the paradox of interdependence*. Edited by Frank Bonilla et al. Philadelphia : Temple University Press, 1998.
8. *Builders of Images* (Video). WGBH Boston and Central Television Enterprises, 1993. 60 minutes;
9. *The Buried Mirror*, 1991 (5 videos). Presented by Carlos Fuentes. 60 minutes each. Parts of the series will be viewed in class;

10. *Hernando Calvo Ospina. *¡Salsa! Havana Heat: Bronx Beat*. Translated by Nick Caistor. New York & London: Latin America Bureau (Research and Action); Distributed in North America by Monthly Review Press, 1995;
11. Sylvia Chant with Nikki Craske. *Gender in Latin America*. New Brunswick, N.J.: Rutgers University Press, 2003;
12. *Dance With Me*, 1998 (Film). Directed by Randa Haines. 126 minutes;
13. Matthew Gutmann. Editor. *Changing Men and Masculinities in Latin America*. Durham: Duke University Press, 2003;
14. *Hispanic Americans: The Changing Role of Women* (Video). Blue Pearl Entertainment, 1998. 44 minutes;
15. Jorge J.E. Gracia. *Hispanic/Latino Identity: A Philosophical Perspective*. Malden, Mass.: Blackwell Publishers, 2000.
16. *La ciudad* (Film). Directed by David Riker. 88 minutes;
17. Mike Davis, *Magical Urbanism: Latinos Reinvent the US City*. London & New York: Verso, 2001;
18. *Mi familia*, 1995 (Film). Directed by Gregory Nava. 121 minutes;
19. *Maria Graham, *Journal of a Residence in Chile, During the Year 1822. And, a Voyage from Chile to Brazil in 1823*. London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, and John Murray, 1824. We will read an excerpt from Graham's book;
20. *El jardín del Edén*, 2001 (Film). Directed by María Novaro. 104 minutes;
21. June Nash and Helen Icken Safa, Eds. *Sex and Class in Latin America*. New York: Praeger, 1976;
22. *El Norte*, 1984 (Film). Directed by Gregory Nava. 141 minutes;
23. *Gustavo Pérez Firmat, "I Came, I Saw, I Conga'd: Contexts for a Cuban-American Culture. *Every Night Life: Culture and Dance in Latin/o America*. Durham & London: Duke University Press, 1997;
24. José Saldívar. *Border Matters: Remapping American Cultural Studies* [computer file]. Berkeley: University of California Press, 1997;
25. *Selena*, 1997 (Film). Directed by Gregory Navas. 128 minutes;
26. *The Ties that Bind* (Video). Maryknoll World Productions. 56 minutes;
27. *In Women's Hands* (Video). WGBH Boston and Central Television Enterprises, 1993. 60 minutes.

*Handouts will be distributed in class.

III. COURSE DESCRIPTION:

Spanish 566, *Hispanic Issues* is designed for students who have already completed the advanced level of Spanish language or its equivalent. Students should be primarily at a third-year plus level of the target language (for fluid classroom interaction among the students and the instructor). Classroom interaction, preparation of the material, and oral presentations are main components of this course, as are attendance and willingness to participate in a course that deals with various issues that pertain to Latin America and the Latino world of the United States.

NB. Below are the criteria for a course that fulfills the Dimensions of Diversity requirement and Speaking Intensive at Lawrence University:

Diversity Requirements Criteria

Courses satisfying the diversity requirements would be expected to meet the following criteria:

- 1. For category II.1, at least half the course must be devoted to the study of global perspectives and issues or to the study of areas outside of Europe and the United States. "Global" in this context refers to the perspectives of multiple and diverse regions of the world and to issues currently of importance to those regions (e.g., poverty, the environment, religion, and so on). This requirement may be met in appropriate study abroad programs, as determined by the Curriculum Committee.*
- 2. For category II.2, at least half the course must be focused on dimensions of diversity, such as race, ethnicity, and gender, that are of particular importance in understanding contemporary society in the United States. Although the analytical categories must be applicable to understanding diversity within the United States, the specific cases under consideration may be situated elsewhere (i.e., courses that examine these dimensions in general theoretical terms or outside of the United States may be considered for this category).*

Speaking-Intensive Course Requirement Criteria

Courses included on a list of speaking-intensive courses would be expected to satisfy the following criteria:

- 1. Speaking-intensive courses must be small, enrolling no more than approximately 20 students per instructor.*
- 2. In such courses, at least 25% of the final grade must be based on evaluated oral work.*
- 3. Speaking-intensive courses must require students to do a substantial amount of speaking, much of it evaluated by the instructor, with opportunities to develop speaking skills distributed over the course of the term.*
- 4. Speaking-intensive courses must provide explicit instruction in speaking.*
 - Speaking opportunities might take the form of formal presentations, informal reports, group projects, or class discussion; unevaluated discussion is by itself insufficient.*
 - Instructors might focus on such issues as the differences between oral and written presentations and how to organize and deliver an oral report.*
 - Instructors might require students to submit an outline of a presentation ahead of time or to do a dry run for classmates.*
 - Students should receive constructive feedback on spoken work as promptly as possible.*

See http://www.lawrence.edu/dept/faculty_dean/ger/criteria.shtml

The catalogue description of *Hispanic Issues* states that the course “covers the main cultural issues in the contemporary Hispanic world ... through theoretical materials as well as literature, film, historical documents, testimony, etc.” Due to the wide scope of this course, the instructor has divided the material into four distinct units:

- 1. IT IS A MATTER OF CLASS.** This unit will cover the ever-present issue of social classes in Latin America. With a few excerpts from Carlos Fuentes’ *The Buried Mirror: Reflections on Spain and the New World* (1991), we will discuss the “Encounter” of two cultures and its ramifications in Latin America. Maria Graham’s *Journal of a Residence in Chile, During the Year 1822*, and Alberto Blest-Gina’s *Martín Rivas*, written in 1862, will also serve as a main point of discussion.
- 2. MACHOS Y MUJERES.** Within the cultural setting of Latin America and the Latino world in the United States, we will analyze the notion of machismo. Students will address various questions, such as: How strident does machismo appear to be in Latin America? Are things much better for Latin American women in contemporary society? Do Latin American/Latino women appear to be less liberated than their Anglo American sisters? Are Latin American/Latino men subjected to tradition because of honor? etc. Rosario Ferré’s *Papeles de Pandora* (2000), will be our point of departure for this unit.
- 3. IS IT MY BORDER OR YOUR BORDER?** For many writers, artists, film directors, etc., a physical (and metaphysical) “border” separates not only Latin America from the United States, but, the Latino world from the “Anglo” world in America. We will read various texts and view films that deal with immigration from Latin America to the United States. Carlos Von Son’s *Qué de qué y otros cuentos* (2001), will start our discussion. Among other films, María Novaro’s *El jardín del Edén* (2001), symbolizes the idea of the “border” between Latin America and the United States.
- 4. IT’S HOT. IT’S SALSA AND MERENGUE.** Students will step into the world of Latin music and analyze, among other issues, how tropical rhythms like salsa and merengue have helped form Latin American and Latino subjectivity in Latin America, the United States, and the world at large.

IV. OBJECTIVES OF THE COURSE:

Spanish 566 has been created as a course so that students can attain further knowledge of Latin America and the Latino society in the United States. Hence, the course goals include the following:

- To gain a general overview of the differences and similarities between the Latin American/Latino world and mainstream America;

- To ensure that subject matters that may not be covered in literature courses are discussed in a more broad forum;
- To allow students to become immersed in a particular subject matter that relates to Latin America or the Latino World of the United States;
- To view more in-depth the various issues imbedded in Latin American and Latino cultural identity;
- To become aware of the latest discourses that permeate the Latino World in the United States;
- To embrace the various forms of discourse that form the Latin American and Latino World; be it through literature, dance, social issues, etc.

V. EXAMS, READING, AND WRITING REQUIREMENTS:

There will be a Midterm and a Final Exam for Spanish 566. The questions will be based on the material read and discussed during class time. Students are strongly encouraged to go over the recommended material put on library reserve by the instructor. It will help them study more in-depth the issues presented and discussed during class-time.

Because of the nature of the course, not all readings are in Spanish. Needless to say, for the texts in Spanish students need to do a conscientious reading and make a point of having the material well read and prepared before the text is analyzed in class. Also, the fact that some of the readings are in English is not an assurance that those readings can be done at the last minute and without careful thought. For this reason, students should read the texts diligently before coming to class in order to grasp the nuances that could be missed during less careful reading. Remember that class discussion is of the essence for a Speaking Intensive course.

For the duration of the course, there will be two papers assigned, one three-four page paper due around midterm period, and a final seven-page paper due at the end of the term. Both papers will require library research and at least three bibliographical sources for the first paper, and five for the last paper. The library research will be presented in the MLA style. Also, for each paper, students will be asked to present a title page including an original title for the paper, the student's name, the name of the instructor, the name of the course, the date, and a signed Lawrence University Honor Code. The second page will contain an outline with a thesis statement and a conclusion clearly indicated. Page numbers will start with the body of the text, not with the title page or outline.

VI. ORAL PRESENTATIONS IN A SPEAKING INTENSIVE COURSE.

In groups of two or three, students will present on a particular Hispanic issue to the class. This presentation should be prepared very conscientiously by the students in that it corresponds to 15% of the total grade for the course. The instructor will have a workshop in "public speaking" in Spanish in preparation for these presentations.

Students should keep in mind the following points when preparing their oral presentation for the class:

- a.) They must present a handout to their fellow classmates. All handouts must be proofread by the instructor before they are distributed;
- b.) They should think of ways of making the presentation interesting. That is, power point presentations are welcome, as well as bringing different media to help make or reinforce a point;
- c.) The presentation should not be read to fellow classmates. That is a different type of exercise. Students should keep in mind that they should allow plenty of time to prepare for the presentation, so, in order to ensure that the delivery will be up to par, the instructor encourages students to prepare for these exercises from the beginning of the term;
- d.) Students should keep in mind that their audience is fellow classmates; nobody is going to ridicule or “bite” anybody. So, students should not be afraid of this exercise. They should think that we are all friends expecting to hear another friend give a presentation;
- e.) Like Horace said: “docere et ducere.” That is, we learn and we have fun. Students should make a point of indoctrinating, while at the same time, entertaining their audience. Yes, students may bring candy when they give a presentation if they so desire☺

VII. GRETCHEN REVIE’S WORKSHOP.

Gretchen Revie, Reference Librarian and Assistant Professor, will conduct one workshop for Spanish 566. She has compiled pertinent information regarding the four units that will be covered in our course and will present to the students available material for their oral presentations and research papers.

See <http://www.lawrence.edu/fac/revieg/guides/span565.html>

VIII. ATTENDANCE POLICY:

Students are required to attend every class period, and a maximum of five absences (for any reason) is allowed. There may be times when students cannot come to class (if they are ill, or are away from campus for another reason). All absences, however, should have a valid excuse, from the Student Health Nurse, from a coach, or from the students’ parents. For these absences, students will be asked to submit in writing an excuse from the nurse, if they were ill. Athletes will be required to let the instructor know in advance when they will be out of town for a sports event. In all cases, however, these will be the only excused absences. Hence, students are strongly encouraged to plan ahead, and not to miss classes unnecessarily.

APPLICATION OF THE ATTENDANCE POLICY:

- The attendance policy at Lawrence also applies to tardiness. Since it disrupts the class session, and distracts fellow students from the material being covered, tardiness will not be tolerated. No student should enter a class session fifteen minutes beyond

the class starting time, unless there is a legitimate reason. If the student does not present a reason for tardiness, it will count towards the equivalent of an absence for the class. For these reasons, three instances of unexcused tardiness will equal one absence.

- Students with more than three unjustified absences (including absences counted for reasons of tardiness) will have their grade lowered by one level.
- Five unexcused absences, of any kind, for any reason, is the maximum allowed by the instructor. More than five absences will result in an F in the course.

IX. EXPECTATIONS FOR CLASS PREPARATION AND HOMEWORK:

Students should familiarize themselves with all terms, descriptions, concepts, and the like of an assigned selection. They should do all assigned homework and be ready to participate in class discussion in an engaging way. At the same time, students should be aware that the COURSE SCHEDULE is tentative in that some assigned material will be changed because of the rhythm of the class or other unforeseen events. Thus, students and instructor must be patient. Finally, the instructor is a strong believer that an excellent class includes the combination of an enthusiastic and informed teacher and a dynamic student interaction.

X. RELEVANT DATES TO KEEP IN MIND:

SHORT RESEARCH PAPER: DUE ON 10/24/03 (Friday) at the beginning of class

SPEAKING WORKSHOP: 10/06/03 (Monday)

GRETCHEN REVIE'S WORKSHOP: 10/17/03 Humanities Lab (Friday)

MIDTERM: 10/29/03 (Wednesday)

FINAL EXAM: 12/11/03 (Thursday) at 1:30 p.m.

LONG RESEARCH PAPER: DUE ON THE DAY OF THE FINAL

ORAL PRESENTATIONS:

- 1.) 10/13/03 (Monday)
- 2.) 10/20/03 (Monday)
- 3.) 10/27/03 (Monday)
- 4.) 11/12/03 (Wednesday)

XI. GRADE POLICY:

Students will be evaluated on their successful completion of the following:

Participation and Attendance	20%
Oral Presentation	15%
Midterm	15%
Final	15%
Short Research Paper	15%
Long Research Paper	20%

XII. GRADE DISTRIBUTION:

A	100-94	C+	79-78
A-	93-90	C	77-74
B+	89-88	C-	73-70
B	87-84	D+	69-68
B-	83-80	D	67-64
		D-	63-60
		F	59 and Below

XIII. THE LAWRENCE UNIVERSITY HONOR CODE:

Students are expected to do all their work for Spanish 566 following the university's honor code. It is for this reason that students will present any assigned material for this course with their pledge to uphold the school's honor code in a way that can be clearly seen by the professor. Please, read the statement below:

THE LAWRENCE UNIVERSITY HONOR CODE: (From the Admissions home page (<http://www.lawrence.edu/admissions/acaddepts/honor.shtml>))

“To help maintain an atmosphere of mutual trust and confidence among students and faculty and to ensure that each student is judged solely according to his or her own merits, the Lawrence University community has established the following honor code: *No Lawrence student will unfairly advance his or her own academic performance nor will the student in any way intentionally limit or impede the academic performance or intellectual pursuits of other students of the Lawrence community.*

The Lawrence community firmly believes in the academic atmosphere this Honor Code is intended to ensure. An academic honor system secures freedoms, conveniences, and privileges that otherwise would not be available to students, creating an atmosphere in which they can learn without constant surveillance.

Students are responsible for understanding the Honor Code, particularly as the Honor Council provides extensive information to all students. The council does not consider ignorance or negligence as excuses when determining whether or not an Honor Code violation has occurred.

Pledge and Reaffirmation

As members of the Lawrence University community, students are required to sign the following Honor Pledge. By doing so, they affirm their belief in the value of the stipulations of the system:

'I hereby affirm that I understand and accept the responsibilities and stipulations of the Lawrence University Honor System.'"

COURSE CALENDAR

I. IT IS A MATTER OF CLASS

WEEK ONE

•*Wednesday (September 24)*

—Introduction to the course. Carlos Fuentes, *The Buried Mirror*

•*Friday (September 26)*

—Excerpt from *Journal of a Residence in Chile, During the Year 1822, and a Voyage from Chile to Brazil in 1823* by Lady Maria Callcott, aka Maria Graham.

WEEK TWO

•*Monday (September 29)*

—Alberto Blest-Gana, *Martín Rivas*

•*Wednesday (October 1)*

—Blest-Gana, *Martín Rivas*

•*Friday (October 3)*

—Blest-Gana, *Martín Rivas*

WEEK THREE

•*Monday (October 6)*

—**SPEAKING WORKSHOP**

II. MACHOS Y MUJERES.

•*Wednesday (October 8)*

—Rosario Ferré, *Papeles de Pandora*

•*Friday (October 10)*

—No hay clase

WEEK FOUR

•*Monday (October 13)*

—**FIRST PRESENTATION**

—Ferré, *Papeles de Pandora*

•*Wednesday (October 15)*

—*In Women's Hands* (Documentary Video). It will be viewed in class. 60 minutes

—Ferré, *Papeles de Pandora*

•*Friday (October 17)*

—**GRETCHEN REVIE'S WORKSHOP**

WEEK FIVE

•*Monday (October 20)*

—**SECOND PRESENTATION**

—Group debate on "class system and machos y mujeres"

III. IS IT MY BORDER OR YOUR BORDER?

• *Wednesday (October 22)*

—Introduction to the idea of the “border”

—*Biculturalism and Acculturation Among Latinos* (Documentary Video). It will be viewed in class. 28 minutes.

• *Friday (October 24)*

—Carlos Von Son, *Qué de qué y otros cuentos*

—Discussion of *El Norte*. Directed by Gregory Navas

—**SHORT RESEARCH PAPER DUE**

WEEK SIX

• *Monday (October 27)*

—**THIRD PRESENTATION**

—Carlos Von Son, *Qué de qué y otros cuentos*

—Discussion of *Mi familia*. Directed by Gregory Navas

• *Wednesday (October 29)*

—**MIDTERM**

• *Friday (October 31)*

—No hay clase

WEEK SEVEN

• *Monday (November 3)*

—Carlos Von Son, *Qué de qué y otros cuentos*

—Julia Álvarez, *How the García Girls Lost Their Accent*

• *Wednesday (November 5)*

—Julia Álvarez, *How the García Girls Lost Their Accent*

—Discussion of *El jardín del Edén*. Directed by María Novaro

MIDTERM READING PERIOD: NOVEMBER 6-9, 2003

IV. IT'S HOT. IT'S SALSA AND MERENGUE.

WEEK EIGHT

• *Monday (November 10)*

—Introduction to the unit.

—Discussion of Paul Austerlitz' *Merengue: Dominican Music and Dominican Identity*. We will read an excerpt from Austerlitz' book.

• *Wednesday (November 12)*

—**FOURTH PRESENTATION**

—Discussion of Paul Austerlitz' *Merengue: Dominican Music and Dominican Identity*. We will read an excerpt from Austerlitz' book.

—Discussion of Frances R. Aparicio's *Listening to Salsa*. Chapter 4 “Situating Salsa”

• *Friday (November 14)*

—Professor José Encarnación's presentation

WEEK NINE

• *Monday (November 17)*

—*Dance with me* (Film) 126 minutes

• *Wednesday (November 19)*

—*Selena* (Film) 128 minutes

• *Friday (November 21)*

—Trabajo de investigación

WEEK TEN

• *Monday (November 24)*

—Trabajo de investigación

THANKSGIVING RECESS: NOVEMBER 26-30-, 2003

• *Monday (December 1)*

—Discussion of Hernando Calvo Ospina's *Salsa! Havana Heat: Bronx Beat*. We will read an excerpt from Calvo Ospina's book.

• *Wednesday (December 3)*

—Gustavo Pérez Firmat, "I Came, I Saw, I Conga'd: Contexts for a Cuban-American Culture." *Every Night Life: Culture and Dance in Latin/o America*.

• *Friday (December 5)*

—Repaso

¡ESPERO QUE SE HAYAN DIVERTIDO TANTO COMO YO!

¡FELICES VACACIONES! ¡NO OLVIDEN EL ESPAÑOL!