

**MORAVIAN COLLEGE**  
**DEPARTMENT OF MODERN LANGUAGES AND LITERATURES**  
**Spanish 348: Central American Literature:**  
**Rebirth through Contemporary Voices**  
**Spring 2016**

**Profesora: Nilsa Lasso-von Lang**

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**Office: Comenius 408**

**Class time and Classroom: MW 10:20- 11:30 a.m., COM 411**

**Office Hours: Mondays 4:00-5:00 p.m., Fridays 1:00-2:00 p.m. and by appointment**

**Textbooks and other Required Materials:**

- Ramírez, Sergio. *Un espejo roto. Antología del nuevo cuento de Centroamérica y República Dominicana*. GEICA / Goethe Institut (2014). ISBN-13: 978-9992654477
- Yllesca Salinas, Edwin, ed. *La herida en el sol: Poesía contemporánea centroamericana* (1957-2007). Edwin. Universidad Nacional Autónoma de México, 2007. ISBN 9789703249336
- Instructor has gathered other necessary reading materials from virtual journals, various anthologies on Contemporary Central American authors and from the most recent research and publications of CIHAC (Centro de Investigaciones Históricas y Literarias de Centroamérica). Please go Blackboard and enroll yourself in this course after our third meeting. **Note:** e-articles, e-books, journals, announcements, specific instructions for assignments, outlines, handouts and questionnaires, useful links, videos, summaries, and progress reports will be on Blackboard <http://blackboard.moravian.edu/>

**Course Description:**

This course focuses on literary works written by contemporary Central American writers. Special emphasis will be given to the relationship between literature and social change. Students will read short stories, poetry, plays, essays, testimonial literature, and fragments of selected novels. As they study these literary works, students will learn about history, politics, human rights, social activism, and gender roles in the Central American region.

## Student Learning Outcomes:

By the end of the semester, students should be able to:

- Articulate an understanding of Central American history, politics, human rights, social activism, and gender roles, as seen through the lens of fictional and non-fictional characters.
- Understand the social and political impact of Central American writers in the struggle for social change.
- Read, understand, and analyze literary work and critical essays in Spanish
- Write critically, concisely, and clearly in Spanish
- Communicate with sophistication and ease in spoken Spanish about the class topics
- Demonstrate an understanding of the different literary terminology employed in the analysis of different types of narratives.

## Course requirements and evaluation

### 1. Attendance

- Every student will be allowed to miss up to **two (2) classes** without losing points off their final grade (*however, remember that your weekly class participation grade will suffer beginning with the first absence, regardless of the reason for it*).
- Every absence beyond **two** will result in a **deduction of 1 point off the final grade**. It is the responsibility of the student to reserve his/her 2 absences for those circumstances when missing class is unavoidable (i.e. illnesses, field trips, participation in sporting events, etc.) and to inform the professor as soon as possible about the reason for the absence.
- "The Academic and Disability Support Center is authorized to send e-mails informing instructors that students have valid excuses for not attending two or more consecutive days of class. You may contact them by calling [610-861-1401](tel:610-861-1401) or sending an email to [disabilitysupport@moravian.edu](mailto:disabilitysupport@moravian.edu). Only if the Academic & Disability Support Office justifies extended absences, will they be excused."
- **Remember:** Requests to excuse absences at the end of the semester will not be considered. Students have the responsibility of keeping track of their own absences. **No reminders will be given!**
- **Four (4) late arrivals** to class (10 minutes or more) will be the equivalent of one absence and students will lose 1 point off their final grade. Please, be respectful to other students and the professor, late arrivals are disrupting.
- **Don't forget** to turn off your cellular phone before coming to class. Only in case of an emergency, the professor will allow students to use them. **You will be asked to place all cell phones in a basket when entering the classroom. If you insist**

in using your cellular (talking, texting, etc.) you will be asked to leave the classroom.

**Note: Please make sure you read and understand the “Attendance Policy” and academic regulations. I will put into effect such regulations in my class.**

## **2. Papers**

Students will write **three essays** (5-6 pages) and **one final research paper** (10-12 pages). **At least one** of these essays must be a comparative analysis of literary works by two or more authors. All essays and the final paper must follow the MLA citation style and format (Use the latest edition of the *MLA Handbook*). The final paper must be at least ten to twelve pages long and should include a list of works cited. You must inform your instructor what topic you selected for your final paper at least two weeks before the last day of classes.

Essays are due at the beginning of class and **may not be sent via e-mail (see course calendar for due dates)**. Be aware that content, organization, grammar, mechanics, and completion of task will be considered when grading these assignments (Your instructor will post topics and/or questions for essays and rubrics on Blackboard).

## **3. Oral presentation (12-15 minutes – including discussion)**

Each student **MUST** select a topic related to Central American literature (poetry, short stories, novels, plays, essays). Students will be allowed to compare works by male and female authors and present it in class. Suggested topics:

- Relación entre la literatura y los cambios sociales
- Sexualidad, violencia política
- Memoria o discurso personal
- Figura femenina en el texto revolucionario y de (Pos) guerra
- Historia y ficción en las memorias y autobiografías
- Memoria y olvido en la nueva narrativa centroamericana
- Narrativa centroamericana: Autobiografía/Testimonio, Memoria/Autobiografía
- Nuevos espacios discursivos en la literatura centroamericana
- Poesía centroamericana y su compromiso social

All presentations will be followed by a session of questions and answers or class discussions led by presenters. Instructor will provide instructions, guidelines and grading criteria in advance. **NOTE:** Select a topic and let your instructor know at least a week before your presentation.

**NOTE: Each student must turn in an outline of his/her presentation and a list of works cited (MLA style). The topics of your presentation and your final research paper MUST be different.**

## **4. Homework**

Homework will include a variety of readings and exercises such as short response journals, debate preparation, and thesis development activities (keep all these materials

and evidence of preparation in a separate folder). I will check this folder at the end of the semester. Total points: 50pts. Quality and completeness of task will be graded. Your homework will be graded as follows *full credit, half credit or no credit* (guidelines will be provided by your instructor).

## 5. Class participation and Discussion

Students are expected to come to class having prepared all materials assigned. In class, students **must participate actively** speaking in group activities and class discussions. At this level, ALL students are required to assist at least three times during the semester to an event organized by the Spanish Club such as the Spanish Table, featured films, talks, museum visits, **Publication of BABEL** (*Babel* is the literary journal of the Department of Foreign Languages at Moravian. It invites submission of original poems, articles, and short stories in Spanish. Contact: Dr. Mesa [cmesa@moravian.edu](mailto:cmesa@moravian.edu)) or your instructor. You can earn between 3-5 pts. in category “participation,” depending on the requirements of the activity and the level of your involvement. Note: These points will be added to total participation grade at the end of the semester.

**Active Participation in class will be graded as follows:**

**A=95 or higher *Excellent participation*** (the student answers questions and offers interesting comments without the need of the professor or the debate leader calling on him/her. The comments and answers show that the student prepared, completed and understood the assignment.

**B= 85 *Good participation*** (the student answers questions and offers interesting comments whenever the professor or debate leader calls on him/her. Sometimes, the student participates without being asked. The comments and answers show that the student has prepared and understood the assignment.

**C=75 *Fair participation*** (the student answers questions and offers comments only when the professor or debate leader calls on him/her. The comments and answers show that the student has prepared or attempted to complete the assignment, but doesn't seem to understand it.

**D=65 *Poor participation*** (the student answers questions and offers very brief comments only when the professor or debate leader calls on him/her. The comments and answers show lack of interest and/or a poor preparation.

**F=55 *Lack of participation*** (the student does not answer questions and does not offer any comments in the class or group discussion. The lack of comments and answers as well as incorrect answers, show that the student has not completed the assignment or, if he/she has done it, it has been in a careless or incomplete way).

**Time Commitment**

Students are expected to dedicate *at least* 2-3 hours of work outside of class per hour of class, for a *minimum* total of 7 hrs./wk. You may need to spend more time than that to adequately prepare for class and complete assignments.

**IMPORTANT:** *As a general rule for this class, no late assignments will be accepted and make-up exams will be given in extremely unusual circumstances.*

<b>Final Course Grade:</b>				
Essays	30%			
Participation/Discussions	25%			
Oral Presentation	15%			
Homework	10%			
Final Research Paper	20%			
<b>Letter Grades</b>				
<b>A</b>	93-100	<b>B</b>	83-86	<b>C</b> 73-76
<b>A-</b>	90-92	<b>B-</b>	80-82	<b>C-</b> 70-72
<b>B+</b>	87-89	<b>C+</b>	77-79	<b>D</b> 63-66
				<b>D-</b> 60-62
				<b>F</b> 0-59
Note: A weekly student progress report will be available on Blackboard.				

## ACADEMIC HONESTY POLICY

Academic dishonesty is a serious offense and will not be tolerated. Cases of academic dishonesty will be handled according to the **Moravian policy on Academic Honesty**. If you cheat you will be given a grade of zero for that assignment or a failing grade in the course. You will also be reported to the Dean of Students and “a copy of the record [will remain] in the Division of Student Affairs until the student completes the degree or certification program.” Also, please note that, “When writing creative or research papers in a foreign language, students *may not use electronic translation services*. Utilizing such tools without express permission of the instructor constitutes plagiarism (using another person’s words and passing them off as your own). The use of electronic dictionaries for single-word inquiries or short idiomatic expressions is permissible at the discretion of professors in the Department of Foreign Languages.”

For detailed information please see the *Student Handbook*:

<http://www.moravian.edu/studentlife/handbook/academic/academic2.html>

## DISABILITY STATEMENT

“Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling [610-861-1401](tel:610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.”

### Classroom Civility:

Each Moravian student is encouraged to help create an environment during class that promotes learning, dignity, and mutual respect for everyone. Just a reminder that normal courtesies are practiced in the classroom!

## COURSE CALENDAR

### Enero:

18 Introducción a la clase

20 **Definiciones:** Historiografía/historia? Historia y Ficción, Autobiografía/Testimonio? Memoria/autobiografía?

Artículo crítico sobre historia, nación/pueblo e individuo en el testimonio centroamericano de Werner Mackenbach (e-article)

25 Artículos críticos (e-journals):  
“Aspectos historiográficos-literarios de la Historia de la Literatura Centroamericana de Leonardo Montalbán...”

“Literatura, sociedad y discursividad crítica en el marco de la reflexión historiográfica centroamericana” de Mijail Mondol López

27 **El nuevo cuento centroamericano:**

Análisis crítico (handouts), *Un espejo roto* pp. 11- 18

Selecciones de *Un espejo roto* – Guatemala: Eduardo Halfon pp. 21-32, Javier Payeras pp. 49-56

Lectura adicional: “Diálogo de la lengua” (entrevista con Sergio Ramírez y Ricardo Piglia, cuentista latinoamericanos – online)

### Febrero

1 Selecciones de *Un espejo roto* – El Salvador: Mauricio Orellana Suárez pp. 59-64.  
Selecciones de *El Diablo sabe mi nombre* de Jacinda Escudos.

- Artículo crítico de Ericka Parra “ La sexualidad femenina como acto político en los cuentos de Jacinta Escudos” (e-journal)
- 3**      Selecciones de *Un espejo roto* – Honduras: Jessica Sánchez, Kalton Harold Bruhl pp. 81-91. Análisis crítico (handouts)
- 8**      Selecciones de *Un espejo roto* –  
 Nicaragua: María del Carmen Pérez Cuadra pp. 117-122  
 Costa Rica: Warren Ulloa pp. 190-195  
 Panamá: Melanie Taylor pp. 217-221
- 10**      **Entregar ensayo 1**
- “Novela centroamericana contemporánea y ficcionalización de la historia” de José Angel Vargas Vargas (e-article)
- Artículos de Werner Mackenbach  
 “La nueva novela histórica en Nicaragua y Centroamérica” y “Entre política, historia y ficción. Tendencias en la narrativa centroamericana de fines del siglo XX”  
 (*Istmo*, revista virtual)
- 15**      *Margarita, está linda la mar* de Sergio Ramírez (fragmentos)
- Artículo crítico de Diana Moro “Escenas de lectura en *Margarita, está linda la mar* de Sergio Ramírez” (e-article)
- Opcional: “Historia y Ficción a la obra novelística de Sergio Ramírez” de W. Mackenbach (*Istmo*, revista virtual)
- 17**      *El país bajo mi piel* de Gioconda Belli (fragmentos y análisis)
- Artículo “El discurso autobiográfico en *El país bajo mi piel*” de Claudio Patricio Cid
- 22**      Presentaciones Orales
- 24**      Presentaciones Orales
- 29**      Presentaciones Orales

## Marzo

### 2 Entregar ensayo 2

**Teatro contemporáneo centroamericano:** Una introducción (*Istmo*, revista virtual)

*Un hombre en escabeche* de la dramaturga costarricense Ana Istarú - fragmentos de obra completa y representación teatral en [www.youtube.com](http://www.youtube.com)

### 5-13 SPRING RECESS

#### 14 Selecciones en fragmentos de obras teatrales del hondureño Rafael Murillo Selva

Artículo “El teatro popular en Centro América, hacia una nueva metodología” de Adriano Corrales Arias

#### 16 **Poesía contemporánea centroamericana:** *La herida en el sol* pp. 7-14

Selecciones de *La herida en el sol* – Costa Rica: Albán, Dobles, Salinas, Istarú, Cortes

#### 21 Selecciones de *La herida en el sol* – El Salvador: Cea, Kijadurías, González Huguet, Méndez

#### 23 Selecciones de *La herida en el sol* – Honduras: Sosa, Merren, Acosta

### 24-27 EASTER RECESS

#### 28 Selecciones de *La herida en el sol* – Guatemala: Ana María Rodas, Noriega, Toledo

#### 30 Selecciones de *La herida en el sol* – Nicaragua: Uriarte, Rocha, Téllez, Meneses, de Asís Fernández, Gabuardi, Belli, Blanco

## Abril

### 4 **Continuación...**

Selecciones de obras poéticas de Clara Isabel Alegría (Claribel Alegría – Nicaragua/El Salvador) – provided by instructor

### 6 “Evolución de la poesía panameña” Artículo de la Dra. Lasso-von Lang (Selecciones) – provided by instructor

### 11 Poetas panameños (Selecciones) – provided by instructor



**13      Entregar ensayo 3**

Meza Márquez, Consuelo “Diversidad cultural, discriminación y utopía en la poesía de mujeres pertenecientes a la diáspora afrocaribeña en Centroamérica.” *La Mirada Femenina desde la diversidad cultural...*, compiladora: Laura Febres  
Antología crítica y selecciones (e-anthology)

**18      *La Mirada Femenina desde la diversidad cultural...*, compiladora: Laura Febres -  
selecciones continuación...**

**20      *La Mirada Femenina desde la diversidad cultural...*, compiladora: Laura Febres -  
selecciones continuación...**

**25      El ensayo centroamericano:  
“El ensayo en Centroamérica: ¿(sub)género literario y/o contribución al estudio de  
las culturas y literaturas centroamericanas?” de W. Mackenbach (e-article)**

**27      Consultas para trabajo de investigación final**

**Final research paper will be due the day of your final exam: Wednesday, May 4 at  
11:30 a.m., COM 408**

***Note: The instructor reserves the right to modify this syllabus. You will be notified  
within a reasonable period of time.***

