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ENG 4742-001: Studies in Genre

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Eastern Illinois University

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English 4742, section 001: Studies in Genre
New Directions in Latin American Literature
Fall 2019 | Coleman 3150 | Tues./Thur. 11 am-12.15 PM

Instructor: Dr. Bobby Martínez

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Office Hours: Tuesdays, 10 AM -11 AM & 4.45 PM -5.45 PM

Wednesdays, 1 PM -3 PM

Thursdays, 12.30 PM -1.30 PM

and by appointment

Class Web: Course page via D2L

Course Description:

ENG 4742 is designed to be a “focused study of genre. Topics vary each semester.” In this iteration of the course, we will explore a variety of exciting literature often obscured by the shadows of the United States/North America, Britain, and Western Europe. We will study contemporary Latin American literature and film, including some earlier “modern” works that helped to give rise to this genre (i.e., mid-to-late twentieth century). Our course will explore how literary and cinematic (and some music!) narratives broaden our understanding of the complicated ways in which identity—both personal and national—have developed across Latin America, Mexico, and for Latinx peoples in the United States during the late-twentieth century and early twenty-first century. In particular, we will consider the innovative strategies that Latin American and Latinx writers bring to the novel and cinema to address problems of existence, political strife, and nationhood—from the excitingly bizarre literary experiments of “magic realism” to the current re-invigoration of gritty social realism and crime/mystery fiction. These literary experiments illustrate a new generation of global voices from South and Central America, the Caribbean, and Latinx writers in the U.S. responding to everything from life in the USA, to the brutal legacy of political dictatorships in South and Central America, to the ongoing culture of drug cartel violence.

Central to all these explorations will be a set of thematic questions: How do these writers imagine new conceptions of the self/identity in Latin American/Hispanic/Latinx conceptions of art? How are personal issues of love, romance, and family altered? And most importantly, just what is “History,” and how do narratives and experiences of the past affect us?

This course is open to English majors and non-majors and Latin American Studies minors. A great course for future teachers and anyone interested in gaining a more in-depth global perspective on life.

English Department “Themes”: Identity & Culture; Law & Social Justice; Genre, Form, & Poetics; Media, Technology, & Popular Culture; Education & Society

Prerequisites and Notes: ENG 2205. This course may be repeated once with the permission of the department chairperson.

Course Goals & Objectives:

During this class, students may work on and develop the following skills:

- Identify, critique, and apply effectively genre theory or applicable theory
- Develop ability to analyze and contextualize textual and cultural artifacts in terms of genre expectations, applications, and historical trends
- Evaluate and recognize effectively the characteristics of the genre(s) and texts
- Demonstrate understanding of how genre influences comprehension, production, consumption, and/or reception of texts
- Speak and write analytically and effectively about genre-related concepts/debates

- Create or develop a greater understanding of twentieth- and twenty-first century Latin American history and culture
- Create or develop a greater understanding of Latin American literary and artistic styles and movements
- Be able to analyze and assess the meaning and importance of non-fiction material (e.g., political documents, cultural/intellectual essays, scholarly assessments) and the relevance it bears on literary works
- Demonstrate an appreciation of the diverse experiences and perspectives that shape human culture, in service of global citizenship
- Improve your public speaking skills through course discussions and in-class presentations
- Improve your writing (and research) skills through formal and informal writing assignments
- Develop written and oral communication skills
- Identify world-shaping forces and events in Latin American culture
- Develop a critical perspective of the relationship between Latin American culture, cinema, and literature vis-à-vis student knowledge of U.S. culture, cinema, and literature

Required Texts:

- ~ Jorge Luis Borges, selected stories (D2L)
 - ~ Julio Cortázar, selections from *Blow-up and Other Stories* (D2L)
 - ~ Alicia Gaspar De Alba, *Desert Blood: The Suarez Murders**
 - ~ Carmen Machado, *Her Body and Other Parties*
 - ~ Patricio Pron, *My Fathers' Ghost Is Climbing in the Rain*
 - ~ Santiago Roncagliolo, *Red April*
 - ~ Erika Sánchez, *I Am Not Your Perfect Mexican Daughter*
 - ~ Alberto Tyszka, *The Sickness**
 - ~ Juan Gabriel Vásquez, *The Sound of Things Falling*
 - ~ Alejandro Zambra, *The Private Lives of Trees* and *Multiple Choice*
- (* = time permitting)

Required Films (in full or excerpted):

- ~ Pablo Larraín, *Post Mortem* (2010, Chile)
- ~ Shaul Schwarz, *Narco Cultura* (2013, Mexico/USA)
- ~ Jeff & Michael Zimbalist, *The Two Escobars* (2010, Colombia/USA)
- ~ Adrián García Bogliano, *Sudor Frío* (tr. *Cold Sweat*, 2010)

Required Music:

- ~ La Vida Bohème, *Será* (2013)
- ~ Ana Tijoux (Anamaría Merino Tijoux), *Vengo* (2014)

Content Warning:

The post-war, contemporary era of Latin America (1945-present) has witnessed many traumatic events and human rights abuses. Many Latin American writers and filmmakers tackle these traumatic, complex moments in history and thus engage in representations of struggles and violence. Some of these writers and filmmakers will often use stark methods to explore social problems and social violence, machismo, and political/sexual violence (sometimes involving rape, torture, or other forms of abuse) as a way to get readers' attention and tell stories that represent the realities and challenges they see in their worlds. As a result, some of our texts may prove emotionally painful for or morally offensive to you. If you're unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you're comfortable.

Reading and Listening Study for Class:

You are required to do all assigned reading for this course. More importantly, you are expected to read all assignments **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings and be prepared to share your critical thoughts of the readings. If you do not understand something in the reading, you should read it again and work at its meaning. This process is what is known as "**critical reading**": you must study a writer's language and think critically about its meanings and ramifications. This critical, thoughtful attention to detail applies equally to any

audio/visual texts (music, film) we study: pay careful attention to sounds, melody, lyrics, camera movement, editing, use of color, etc., and think carefully about their meaning.

The texts listed above are available from Textbook Rental (TRS). Other required readings or films will be available online via our course page on D2L.

Required Attendance, Materials & Editions:

- Check Panther e-mail **daily**
- Sign up for **Remind texting app**
- Visit class website or D2L for course resources (use Firefox or Safari browsers)
- Use text editions found at Textbook Rental
- Attend class and participate **daily** in discussion
- Listen to all assigned music **carefully**
- Attend/watch all film screenings and take notes during film
- Additional readings via handouts or D2L

Smartphone/Social Media Policy:

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones to screen capture and post any material to social media sites or apps (e.g., Twitter, Facebook, Tumblr, SnapChat, Instagram, YouTube, etc.) **is strictly forbidden**. Smartphone or cell phone use for social media regarding class will only be permitted with the prior approval of the instructor.

Turning in Assignments & Feedback:

All assignments turned in via D2L Dropbox must be in Microsoft Word format. Instructor feedback will be embedded in graded writing. For any revision writing, you must consider and review instructor feedback thoroughly. When turning in any revised work, you must make sure that the instructor's feedback does **not** remain in your revised document.

Regarding Assignment Due Dates:

With the exception of deadlines missed due to documented emergencies, **no late assignments will be accepted**. Assignments may only be turned in late if the student provides documentation of an emergency. Proper documentation must be an official, original scanned document containing the student's name; it must also cover the date(s) in question and be signed by a professional (e.g., a doctor). An e-mail that merely describes why you want to turn in your assignment late is not proper documentation.

Assignments:

- Paper #1, Close Argumentative Analysis (6-8 pages): 15%
- Paper #2, Argumentative Research Paper (10-12 pages): 25%
- "Discussion Starters": 10%
- Attendance & Participation: 15%
- Midterm Exam: 15%
- Final Exam: 20%

Grading Scale:

- 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 = 60-69
- F = below 60

Specific Assignments:

All papers should be double spaced, in 12-point, Times New Roman font, with 1" (top/bottom) and 1.25" (left/right) margins. Make sure to include your name, course name, professor's name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. Staple your papers.

- Close Argumentative Analysis (6-8 pages): You must choose to write about one of the novels we have covered in the first half of the course. You should identify a specific topic of interest to you in the novel and develop an argument that interprets that aspect of the novel. For example, you may wish to discuss the treatment of a certain character or theme, the use of a recurring image, motif, or word/phrase in a given work, but make sure your topic is focused. Remember, this is a short paper that must present a convincing interpretation of the work you have chosen. Outside research is not required for this paper; it should simply be your analysis of the text(s) at hand.
- Argumentative Research Paper (10-12 pages): This paper requires you to build a more sophisticated argument about one or more of the texts we will study in this course (or a text related to this course outside of the required reading). This paper requires close analysis of primary texts as well as the integration of outside critical/scholarly opinion and arguments (i.e., use of outside research from **journal articles or academic book studies**). The choice of text for this paper must be different from the choice of your first paper. Outside research is required for this paper (at least two academic/professional sources). You must cite your sources in MLA format.
- Discussion Starters: Throughout the semester I will require each student to open/lead class discussion on a particular reading assignment. You should come prepared to class on your day to lead discussion—that is, have a passage in mind from the day's assigned reading to raise for discussion, do some minor research on the writer or novel (e.g., read a book review of the novel) and mention a reviewer's comment or claim about the novel's meaning, including your thoughts, etc.

A Note about Plagiarism:

Plagiarism is the intentional or unintentional use of someone else's ideas, words, or work as your own. If you use or refer to ideas or work other than your own, you must acknowledge the source and author of those ideas/that work and document it properly using MLA format (Purdue MLA guide: <https://owl.english.purdue.edu/owl/resource/747/01/>). Plagiarism is an Honor Code violation at EIU, and offenders will be referred to the EIU Office for Student Standards. **Failure to cite any outside sources or critics will constitute plagiarism.**

Student Academic Integrity:

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Disability Services:

If you are a student with a documented disability in need of accommodations to fully participate in this

class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583.

Student Success Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Tech Support

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the "My Home" page after logging in to D2L. Other D2L resources including a D2L Orientation course for students are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

English 4742, section 001: Studies in Genre
New Directions in Latin American Literature
Fall 2019 | Tentative Class Schedule*

*Please note: This schedule is *tentative*; activities or readings are subject to change depending on class progress.

Date	What We'll Do in Class	What's Due Next Class
Tu., 8/20	- Course policies/syllabus review - Introduction to the course	Read Jorge Luis Borges, "The Garden of Forking Paths" and "The Captive," "The Plot," and "Borges and I" (D2L)
Th., 8/22	- Finish discussion of Latin American literary and cultural themes - Theme assessment I: discuss Borges	- Read Julio Cortázar, "The Continuity of the Parks," "Axolotl," and "The Night Face Up" (D2L) - Watch <i>The Two Escobars</i> (D2L)
Tu., 8/27	-Theme assessment II: discuss Cortázar - Prepare for late 20 th -century Colombia: <i>The Two Escobars</i>	Start reading Juan Gabriel Vásquez, <i>The Sound of Things Falling</i> (pp. 1-50)
Th., 8/29	Unit I: Memory & Trauma? Articulating the Past: Discuss Vásquez	Read Vásquez, <i>The Sound of Things Falling</i> (pp. 51-121)
Tu., 9/3	Discuss Vásquez	Read Vásquez, <i>The Sound of Things Falling</i> (pp. 122-172)
Th., 9/5	Discuss Vásquez	Read Vásquez, <i>The Sound of Things Falling</i> (pp. 173-253)
Tu., 9/10	Discuss Vásquez	Finish Vásquez, <i>The Sound of Things Falling</i> (pp. 254-320)
Th., 9/12	Finish discussion of <i>The Sound of Things Falling</i>	Start reading Patricio Pron's <i>My Fathers' Ghost Is Climbing in the Rain</i> (pp. 3-60)
Tu., 9/17	Discuss Pron	Read <i>My Fathers' Ghost Is Climbing in the Rain</i> (pp. 61-112)
Th., 9/19	Discuss Pron	Read <i>My Fathers' Ghost Is Climbing in the Rain</i> (pp. 113-183)
Tu., 9/24	Discuss Pron	Finish <i>My Fathers' Ghost Is Climbing in the Rain</i> (pp. 184-212)
Th., 9/26	Discuss Pron	Start reading Alejandro Zambra, <i>The Private Lives of Trees</i> (pp. 13-62)
Tu., 10/1	Discuss <i>The Private Lives of Trees</i>	Finish Zambra, <i>The Private Lives of Trees</i> (pp. 63-98)
Th., 10/3	Discuss <i>The Private Lives of Trees</i>	¡Ojo! Start studying for Midterm Exam!
Tu., 10/8	Watch Pablo Larraín's <i>Post Mortem</i>	- Take notes and think about <i>Post Mortem</i> - Study for midterm!
Th., 10/10	Finish Larraín's <i>Post Mortem</i> and discuss	
Fri.,	Fall Break	¡Ojo! Midterm Exam coming up!

10/11		
Tu., 10/15	Midterm Exam	Begin reading Santiago Roncagliolo, <i>Red April</i> (pp. 3-53)
Th., 10/17	Unit II: The Scarred Body: Articulating Violence: Discuss <i>Red April</i>	Read Roncagliolo, <i>Red April</i> (pp. 54-134)
Tu., 10/22	Discuss <i>Red April</i> Paper #1 Due in D2L Dropbox by 2 PM	Read Roncagliolo, <i>Red April</i> (pp. 135-192)
Th., 10/24	Discuss <i>Red April</i>	Finish reading Roncagliolo, <i>Red April</i> (pp. 193-271)
Tu., 10/29	Finish discussing <i>Red April</i>	
Th., 10/31	Start watching Adrián Bogliano's <i>Cold Sweat</i>	Study and think about <i>Cold Sweat</i>
Tu., 11/5	Finish watching Bogliano's <i>Cold Sweat</i> and discuss	Read selections from Carmen Maria Machado's <i>Her Body and Other Parties</i>
Th., 11/7	Discuss stories by Machado	Read Erika Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i> (pp. 1-85)
Tu., 11/12	Discuss Sánchez's novel	Read Erika Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i> (pp. 86-146)
Th., 11/14	Discuss Sánchez's novel	Read Erika Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i> (pp. 147-227)
Tu., 11/19	Discuss Sánchez's novel	Read Erika Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i> (pp.228-288)
Th., 11/21	Discuss Sánchez's novel	Finish reading Erika Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i> (pp. 289-340)
Mon.- Fri., 11/25- 11/29	Thanksgiving – No Classes!	¡Ojo! - Read Alejandro Zambra's <i>Multiple Choice</i> - Start studying for final exam - Be working on final paper
Tu., 12/3	Discuss <i>Multiple Choice</i>	Finishing reading <i>Multiple Choice</i> , if you haven't already
Th., 12/5	Last Day of Class - Discuss <i>Multiple Choice</i> - Discuss final exam	Paper #2 due Wednesday, Dec. 11, by 5 PM in D2L Dropbox

¡Ojo! **Final Examination: Monday, Dec. 9, 10.15 a.m.-12.15 p.m.**