

Spanish 412: Hispanic Narrative Fiction Literature and the Environment

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Class Time: 1-2:20 pm TR
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Office Hours: MWF 10:30-noon, TR 3-4 pm (by appt)

COURSE DESCRIPTION. According to the catalogue, Span 412 focuses on a “careful reading of short stories and novels by major authors of the Hispanic world. The course also focuses on the fundamental elements and techniques of narrative fiction and critical reading strategies.” Our readings this term centers on environmental fiction from Latin America, with texts serving as a vehicle for learning *how* to read literature and research texts thoughtfully in multiple dimensions.

COURSE GOALS. Students will work together and with the professor to achieve learning outcomes that are framed in a broader national conversation about (1) liberal education and (2) second language proficiency. **By the end of the course, students should be able to say, “The work I’ve done in this course provides ‘milestone (3) level’ evidence of these learning outcomes, as explained in the AAC&U VALUE rubrics for ...**

- Integrative Learning: connections to experience, connections to discipline; transfer; integrated communication; reflection and self-assessment.
- Global Learning: global self awareness; perspective taking; cultural diversity; personal and social responsibility; understanding global systems; applying knowledge to contemporary global contexts.
- Reading: comprehension; relationship to text; analysis; interpretation; and reader’s voice.
- Written Communication: context of and purpose for writing; content development; genre and disciplinary conventions; sources and evidence; control of syntax and mechanics (consistent with the Intermediate High and/or Advanced Low level of written proficiency according to the ACTFL scale).

OBJECTIVES. Students will achieve specific learning outcomes consistent with the goals above. **For example, by the end of the term, students should be able to say the following:**

- I know the meaning of 30-40 new vocabulary words in Spanish relevant to environmental topics and can use them to discuss cultural texts. (assessment = daily writing & discussion)
- I can identify and research key topics in cultural texts written in Spanish, and I’m able to do so alone and in collaboration with others. (assessment = daily writing & discussion)
- I can write and speak about key topics in cultural texts at the Intermediate High level of proficiency on the ACTFL scale. (assessment = daily writing & discussion; Talk Abroad recordings and write-ups)

- I have carefully read 2 novels and a collection of short narratives from 20th and 21st century in Spanish. (assessment = daily writing & learning journal)
- I know how to use online tools to research the context of literary works to build my own understanding of the text, and I am able to share my learning with others in Spanish. (assessment = learning journal, discussion, presentations)
- I can describe, in English, how I have studied, researched, practiced, and/or applied all of the above, and I can identify which methods were most effective, for me individually, in producing the learning outcomes we pursued as a class. (assessment = “meta” comments in learning journals, analytical writing)

REQUIRED COURSE MATERIALS

La loca de Gandoca. Anacristina Rossi
Un viejo que leía novelas de amor. Luis Sepúlveda
 “Derroteros de la ecocrítica.” Eduardo Ypes (Moodle)
 5 Talk Abroad sessions @ \$10/session = \$50
 The DRAE (free) dictionary app is highly recommended

GRADING (breakdown and additional categories to be determined by class)

Preparation & participation = %	Formal, “public” products = %
In class writing =	Group presentations =
Attendance & discussion =	Other =
Other =	Final written reflection =
Cuaderno de aprendizaje (outside of class portion) =	

ATTENDANCE

When we all work together, with high standards, we create a better work environment and better outcomes for all of us together and for each of us individually. That's why I expect a high degree of professionalism in class. That means attendance and active participation are mandatory. You should arrive in class on time; two tardy arrivals equal one absence. Life is complicated, and we're all human, so you're permitted two absences, no questions asked. After two absences, I'll likely send you an attendance warning. Beginning with the 3rd absence (excused or not), I deduct 5 points from your final participation grade for each absence. If you have 4 or more absences, I reserve the right to drop you from the course.

If you miss class for any reason, you should get information given in class from another student. You must arrive completely prepared at the next class. If you are absent the day an assignment is due, it must be turned in by another student or electronically by **5 pm. NO LATE ASSIGNMENTS WILL BE GRADED** (without prior arrangement and approval by me). If there are extenuating circumstances that prevent your attendance (court dates, family emergencies, etc.), please notify me in advance to make alternative arrangements. You're also encouraged to contact the Dean of Students to inform them of your situation.

ACADEMIC INTEGRITY

Communities function well when their members act with integrity and honesty, and for that reason, I expect those characteristics in this course. Please refer to the Wofford Student Handbook for a complete explanation of the policy on the Honor Code and academic dishonesty. For this course, please know that

- I expect students to complete all work without outside help unless I explicitly authorize you to collaborate (in forms such as group work or peer evaluations).
- My goal is to challenge you to learn as much as you can, and items copied, purchased, or translated on the Web do not further your learning.
- Use of purchased, borrowed, copied, or web-translated materials IS NOT ACCEPTABLE in my class, and any use of these materials will be considered cheating.
- ALL SOURCES used in compositions and homework assignments, including electronic ones, **MUST BE DOCUMENTED. If you look up a word or verb conjugation in a print or online dictionary, highlight it (or underline or bold it) on whatever you turn in.** Doing so accomplishes two purposes: (1) it lets me know you used a resource, (2) it makes you conscious of what you know and don't know in a visual way. You should never have more than TWO (2) underlined words next to each other; if you do, you should find another way to say what you want.
- Consult with me prior to preparing assignments if you have any questions.
- Violations of the above policies will result in referral of the violations to the Honor Court for adjudication.

TECHNOLOGICAL COMPETENCY & GADGETS IN CLASS

I expect you to use the Internet, Intranet, Moodle, search engines, word processing software, library databases, and e-mail for coursework. You'll also do short, multi-media presentations using presentation software, PowerPoint, Prezi, Dreamweaver, whatever best communicates your message. Our class will learn to use library research databases to complete assignments.

On the matter of cell phones, iPads, and other fun gadgets during class time: I know you love your smart phone; I do, too. Cell phone calls may not be taken in class, and your cellphone should never be used in ways that distract you from our primary purpose of learning together. We'll decide as a class what to do about violations.

GENERAL NOTE ON PARTICIPATION

You learners are the drivers for this course. You are a member of a collaborative enterprise, and all your skills, behaviors, and actions should align with our shared purpose of learning together each time we meet. That means you need to show enthusiasm for the material, a willingness to learn and to make mistakes, and active support for your peers. I also want you to both learn and “own” your learning –so you can continue to grow and adapt in the exciting and demanding years ahead of you. So expect to build this course with your classmates and me in the first few days, and then to assess and revisit our plans throughout the semester.

As far as Spanish goes: it's normal to have “language breakdown” in the target language you're learning, and I expect that to happen even as you push to speak in Spanish at all times. As far as the basics of responsibility: **I expect you to complete work thoroughly prior to the day for which it is listed on the syllabus.** As part of the course setup, the whole class will work together to decide what kind of quizzes and activities we'll do regularly so you have good opportunities for “information retrieval” (which helps you build and retain a knowledge base) and practice using language.

CUADERNO DE APRENDIZAJE

You'll need a “marble composition book” for this. It's OK if they're messy. We'll decide details on how to manage and what to put in each section in class during class set-up time.

PRESENTATIONS

Presentations will be done in groups. Again, you'll decide as a class what kind of presentations will be most effective for learning outcomes we want. Big picture: breathe deeply, relax, let your body language communicate your interest, and give the kind of presentation you'd like to hear yourself.

TALK ABROAD

Talk Abroad is a service that helps language learners dissolve the classroom walls and engage with others across borders, thanks to technology. As part of this class, you'll participate in 5 Talk Abroad sessions (I'll provide you with web link and access code; you'll purchase the sessions and set times for each), during which you'll explore course themes, in Spanish, with a speaker from another country.

FINAL WRITING PROJECT

This course aims to teach students *how* to approach cultural texts. With this goal in mind, we will work toward an ambitious final writing goal: a 5-7 page analytical writing project about our own learning gains made through the reading and discussion of texts. Please see the separate final writing project guide for details later this term.

La loca de Gandoca: 2 Sept – 1 Oct

AAC&U Global Learning, Reading, and Integrative Learning Rubrics; ACTFL Written Proficiency “Advanced” Level Criteria							
Bloom	Fink	Remember	Foundational Knowledge	Understand	Foundational Knowledge	Apply	Apply; Learn to Learn
		<i>La loca: 2, 4, 9, 11 Sept</i>				<i>La loca: 16, 18 Sept</i>	
Write. <i>Low stakes, daily writing activity done in class or before. (5-8 minutes if done in class)</i>		1. What happens in this novel/passage? 2. Pick three passages that were hard or confusing.		Make a mind map of topics that come up in this novel. Think particularly of both the human and natural world as you do so.		Research ethical, social, and environmental dimensions of your topic and educate your peers about it via tweets; forum posts; or mini-presentations done in groups.	
Think-pair-share. <i>Oral or oral & written activity gives students opportunity to learn from peers.</i>		Compare responses to 2-3 classmates. How are they different/similar? Are there difficult passages you have in common?		Explain mind map to 2-3 classmates. Add to yours.		Explain 3 interconnections you see among topics. How did what you learned about topics change your understanding of the novel?	
Class. <i>Large group or whole class discussion (which might be followed by writing again) that leads to next level of learning.</i>		1. Plot out summaries in drawings on whiteboard or digital platform. 2. Analyze why passages were difficult (language, unfamiliar literary conventions, context).		Draw comprehensive map on board; as class, discuss “what resources do we have to learn more about these topics?” and pick topics based on interests.		Return to topic mind map; as class, formulate ‘how might we’ questions for positive social, environmental change, based on research class has done so far.	

Analyze	Human Dimension	Evaluate	Integrate	Create	Care	Self-Assessment
<i>La loca: 23 sept</i>		<i>La loca: 25 Sept</i>		<i>La loca: 30 Sept</i>		<i>La loca: 1 Oct</i>
Select 3-4 moments in the novel. Characterize the state of mind and describe physical location of the protagonist at each point.		What commentary does this novel make about the realities (for humans and natural world) of globalization, post-dictatorial and/or postwar societies, market values in society?		Re-tell a passage from the perspective of another character. Use the comment function 3-5 times to explain what the expert quoted in the last exercise might say about changes you made.		Review all your work about this book. Find your level of competency at beginning/end on the AAC&U and ACTFL rubrics. Give specific examples as evidence in support of your self-assessment.
Build a timeline of key moments. Enumerate choices the protagonist had for action at each one. What motivated him to take the action he did? What were the ethical, social, and environmental dimensions of the action?		Read quote (several selected ahead of time by instructor) from philosopher, critic, or expert from another field. What details would she or he pay most attention to in this novel? In your exploration of topics? What would you learn from her/his analysis?		Read your new narratives to each other. Then return to the ‘how might we’ questions for change from the previous exercise. Suggest worries the character you chose might have upon hearing the questions and what might motivate them to engage.		Think back to all the activities we did as we studied this novel. Which ones helped you learn the most? Do they correlate in any way with your own personal strengths? Compare with 2-3 peers.
Thinking back to research topics, discuss “what determined the parameters of possible action at each moment?”		Draw insights from all quotes. How did your understanding of the opening question for today change after you discussed quotes?		Select 2-3 “how might we” questions. For each, make map of actors, interests that must be included to shape change.		Revisit our objectives at the start of this unit. Rate our attainment of the outcomes we wanted on a scale of 1-5. Explain each rating.

Un viejo que leía novelas de amor: 7, 9, 14, 16 Oct and 28, 30 Oct, 4 and 6 Nov

Literatura y comida para el Día de la Comida (25 Oct): 21, 23 Oct

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Write. <i>Low stakes, daily writing activity done in class or before.</i> (5-8 minutes if done in class)		1. What happens in this novel/passage? 2. Pick three passages that were hard or confusing.		Make a mind map of topics that come up in this novel. Think particularly of both the human and natural world as you do so.		Research ethical, social, and environmental dimensions of your topic and educate your peers about it via tweets; forum posts; or mini-presentations done in groups.	
Think-pair-share. <i>Oral or oral & written activity gives students opportunity to learn from peers.</i>		Compare responses to 2-3 classmates. How are they different/similar? Are there difficult passages you have in common?		Explain mind map to 2-3 classmates. Add to yours.		Explain 3 interconnections you see among topics. How did what you learned about topics change your understanding of the novel?	
Class. <i>Large group or whole class discussion (which might be followed by writing again) that leads to next level of learning.</i>		1. Plot out summaries in drawings on whiteboard or digital platform. 2. Analyze why passages were difficult (language, unfamiliar literary conventions, context).		Draw comprehensive map on board; as class, discuss “what resources do we have to learn more about these topics?” and pick topics based on interests.		Return to topic mind map; as class, formulate ‘how might we’ questions for positive social, environmental change, based on research class has done so far.	

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Build a timeline of key moments. Enumerate choices the protagonist had for action at each one. What motivated him to take the action he did? What were the ethical, social, and environmental dimensions of the action?		Read quote (several selected ahead of time by instructor) from philosopher, critic, or expert from another field. What details would she or he pay most attention to in this novel? In your exploration of topics? What would you learn from her/his analysis?		Read your new narratives to each other. Then return to the ‘how might we’ questions for change from the previous exercise. Suggest worries the character you chose might have upon hearing the questions and what might motivate them to engage.		Think back to all the activities we did as we studied this novel. Which ones helped you learn the most? Do they correlate in any way with your own personal strengths? Compare with 2-3 peers.
Thinking back to research topics, discuss “what determined the parameters of possible action at each moment?”		Draw insights from all quotes. How did your understanding of the opening question for today change after you discussed quotes?		Select 2-3 “how might we” questions. For each, make map of actors, interests that must be included to shape change.		Revisit our objectives at the start of this unit. Rate our attainment of the outcomes we wanted on a scale of 1-5. Explain each rating.

Literatura infantil, entre fronteras: 11, 13, 18, 20, 25 Nov (all books provided by instructor)

The Desert is My Mother

<http://artepublicopress.uh.edu/arte-publico-wp/product/the-desert-is-my-mother-el-desierto-es-mi-madre-hardcover/>

Butterflies on Carmen Street

<http://artepublicopress.uh.edu/arte-publico-wp/product/butterflies-on-carmen-street/>

The Patchwork Garden

[h.edu/arte-publico-wp/product/the-patchwork-garden-pedacitos-de-huerto/](http://artepublicopress.uh.edu/arte-publico-wp/product/the-patchwork-garden-pedacitos-de-huerto/)

The Frog and His Friends Save Humanity

<http://artepublicopress.uh.edu/arte-publico-wp/product/the-frog-and-his-friends-save-humanity-la-rana-y-sus-amigos-salvan-a-la-humanidad/>

Xochitl and the Flowers (back order)

<http://www.powells.com/s?kw=xochitl+and+the+flowers&class=>

The Harvest Birds

<http://www.powells.com/biblio/62-9780892391691-0>

Lo que aprendimos y cómo aprendimos: 2 y 4 Dec (exercise in qualitative assessment and self-awareness/reflection)