

**ESPAÑOL 493– El cuento hispánico: Cuentos negrocriminales
Primavera de 2020**

Sec 1 3.0 LECT 1 9:30-10:45 M W CCC 304

Profesora: Renée Craig-Odders

Oficina: 407 de CCC

Correo electrónico: rcraigod@uwsp.edu

Horas de oficina: T /R 2:00-3:00

LOS TEXTOS:

You can buy the books through the bookstore on campus or check one of the other links below:

1. PARA COMPRAR: *Lava negra: Crímenes, nocturnidades y otras alevosías. Antología de cuentos policiales iberoamericanos.* Valle, Amir, ed. Editorial Verbum, 2013.:

<https://editorialverbum.es/producto/lava-negra-crímenes-nocturnidades-y-otras-alevosias-antologia-de-cuentos-policiales-iberoamericanos>

3. PARA COMPRAR: *Fundido en negro: Antología de relatos del mejor calibre criminal femenino.* Pertusa, Inmaculada, ed. Alrevés, 2014.

<https://alreveseditorial.com/libros/fundido-en-negro-antologia-de-relatos-del-mejor-calibre-criminal-femenino>

o

<https://www.amazon.com/dp/8415900503?tag=sa-b2c-new-20&linkCode=osi&th=1&psc=1>

o

<https://www.amazon.es/Fundido-Antolog%C3%ADa-Relatos-Criminal-Femenino/dp/8415900503>

4. Varias hojas sueltas.

SUGERIDO: Un buen diccionario bilingüe.

LAS METAS DEL CURSO:

1. Aprender a interpretar y analizar el género negro literario.
2. Comprender la importancia histórica y literaria de varios autores y textos representativos.
3. Comprender los contextos históricos y sociales de los textos representativos.

LOS REQUISITOS DEL CURSO:

1. Asistencia: Se espera que el estudiante no falte a clase. Si no se puede asistir a la clase, es la responsabilidad del estudiante enterarse de la tarea para la próxima clase (de un compañero de clase o de Canvas) y prepararse para la próxima clase. **No me envíe un mensaje por correo electrónico para explicar la ausencia.** Las ausencias resultarán en la pérdida de puntos. La participación activa en clase constituye una parte importante de la nota final.
2. La preparación y la tarea: Es necesario que usted lea de antemano la lectura asignada para esa fecha, y que tenga completada la lectura/ tarea para ese día particular. Hay que estar listo(a) para discutir la lectura activamente en clase. No es suficiente simplemente estar presente sin contribuir a la conversación en clase. Se recibirá una nota de participación cada día basada en la escala siguiente:

No participa = 0 puntos

Participación mínima = 1 punto

Participación adecuada = 2 puntos

Participación activa y voluntaria = 3 puntos

3. Habrá varias tareas sobre las lecturas para entregar. Cada tarea entregada será evaluada según el sistema en el documento “Evaluación de la tarea” que se puede encontrar en Canvas.
4. Habrá varias pruebas breves en clase sobre las lecturas (sin anuncio previo).
5. Presentación oral y bosquejo escrito: Cada estudiante va a trabajar para investigar uno de los autores representativos y preparar un bosquejo escrito de ésta de 1-2 páginas para entregar. Preparará un resumen oral de las tramas, los temas y otros elementos claves de las obras del autor para la clase. Las presentaciones durarán aproximadamente 25 minutos.
6. Trabajo de investigación y presentación: Trabajar para investigar un tema de interés asociado con uno de los autores que hemos leído mediante libros, artículos, el internet, etc. Sintetizar los aspectos más importantes de esta información y **entregar un trabajo escrito de 6-7 páginas.**
7. Presentación breve del trabajo escrito en clase (5 minutos) .

LOS COMPONENTES DEL CURSO:

Su nota final va a ser basada en los siguientes componentes descritos arriba y representada por un porcentaje según el gráfico abajo.

| | | |
|----|--|------|
| 1. | La asistencia | 15 % |
| 2. | La participación | 15 % |
| 3. | Tarea | 20 % |
| 4. | Pruebas breves | 10 % |
| 5. | Presentación oral y resumen escrita | 15 % |
| 6. | Presentación breve del trabajo escrito | 5 % |
| 7. | Trabajo escrito final | 20% |

EL SISTEMA DE CALIFICACIÓN:

| | | | | | |
|----|---|--------|----|---|-------|
| A | = | 94-100 | C | = | 74-76 |
| A- | = | 90-93 | C- | = | 70-73 |
| B+ | = | 87-89 | D+ | = | 67-69 |
| B | = | 84-86 | D | = | 64-66 |
| B- | = | 80-83 | D- | = | 60-63 |
| C+ | = | 77-79 | F | = | 00-59 |

Inclusivity

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you. Relief from any academic requirement due to religious beliefs will be accommodated according to UWS 22.03, with notification within the first three weeks of class . All

people have the right to be addressed and referred to in accordance with their personal identity. In this class, you may indicate the name that you prefer to be called and identify pronouns with which you would like to be addressed. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

Spanish is a grammatically gendered language, all nouns are assigned a gender and articles and adjectives must agree with that gender. In the interest of inclusivity, gender neutral language is becoming more common. Please see the link below for a discussion of this topic and some options:

<https://www.spanishgurus.com/blog/gender-neutral-spanish-details/>

Build Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let me know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that we can help you find a solution.

Understand When You May Drop This Course

It is the student's responsibility to understand when they need to consider unenrolling from a course. Refer to the UWSP Academic Calendar for dates and deadlines for registration. After this period, a serious and compelling reason is required to drop from the course. Serious and compelling reasons includes: (1) documented and significant change in work hours, leaving student unable to attend class, or (2) documented and severe physical/mental illness/injury to the student or student's family.

Incomplete Policy

Under emergency/special circumstances, students may petition for an incomplete grade. All incomplete course assignments must be completed prior to the end of the next academic semester.

Inform Me of Any Accommodations Needed

If you have a documented disability and verification from the Disability and Assistive Technology Center and wish to discuss academic accommodations, please contact me as soon as possible. It is the student's responsibility to provide documentation of disability to Disability Services and meet with a Disability Services counselor to request special accommodation before classes start.

The Disability and Assistive Technology Center is located in 609 Albertson Hall and can be contacted by phone at (715) 346-3365 (Voice) (715) 346-3362 (TDD only) or via email at datctr@uwsp.edumailto:datctr@uwsp.edu

Statement of Policy

UW-Stevens Point will modify academic program requirements as necessary to ensure that they do not discriminate against qualified applicants or students with disabilities. The modifications should not affect the substance of educational programs or compromise academic standards; nor should they intrude upon academic freedom. Examinations or other procedures used for evaluating students' academic achievements may be adapted. The results of such evaluation must demonstrate the student's achievement in the academic activity, rather than describe his/her disability.

If modifications are required due to a disability, please inform the instructor and contact the Disability and Assistive Technology Center in 609 ALB, or (715) 346-3365.

Commit to Integrity

As a student in this course (and at this university) you are expected to maintain high degrees of professionalism, commitment to active learning and participation in this class and also integrity in your behavior in and out of the classroom.

UWSP Academic Honesty Policy & Procedures

Student Academic Disciplinary Procedures

UWSP 14.01 Statement of principles

The board of regents, administrators, faculty, academic staff and students of the university of Wisconsin system believe that academic honesty and integrity are fundamental to the mission of higher education

and of the university of Wisconsin system. The university has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Students who violate these standards must be confronted and must accept the consequences of their actions.

UWSP 14.03 Academic misconduct subject to disciplinary action.

- (1) Academic misconduct is an act in which a student:
 - (a) Seeks to claim credit for the work or efforts of another without authorization or citation;
 - (b) Uses unauthorized materials or fabricated data in any academic exercise;
 - (c) Forges or falsifies academic documents or records;
 - (d) Intentionally impedes or damages the academic work of others;
 - (e) Engages in conduct aimed at making false representation of a student's academic performance; or
 - (f) Assists other students in any of these acts.

- (2) Examples of academic misconduct include, but are not limited to: cheating on an examination; collaborating with others in work to be presented, contrary to the stated rules of the course; submitting a paper or assignment as one's own work when a part or all of the paper or assignment is the work of another; submitting a paper or assignment that contains ideas or research of others without appropriately identifying the sources of those ideas; stealing examinations or course materials; submitting, if contrary to the rules of a course, work previously presented in another course; tampering with the laboratory experiment or computer program of another student; knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

EL CALENDARIO REVISASO* DE CLASE: (*Las fechas pueden cambiar)

| <u>Semana</u> | <u>Día</u> | <u>Lectura/tema tentativa(o)</u> |
|--------------------------|-------------|---|
| 1 | 22 de ene. | Introducción |
| 2 | 27 de ene. | Introducción al género negro Panorama histórico del género negro en España. |
| | 29 de ene. | Edgar Allen Poe, “Los crímenes de la calle morgue” |
| 3 | 3 de feb. | Emilia Pardo Bazán, “La gota de sangre” |
| | 5 de feb. . | <i>Lava negra</i> – introducción Raúl Argemí, “Un pobre gato” |
| 4 | 10 de feb. | Juan Ramón Biedma, “Nosotros le amortajamos” |
| | 12 de feb.. | Elidio La Torre Lagares, “La desgracia de algunos” |
| 5 | 17 de feb. | Dante Liano, “La joven Aurora y el niño cuativo” |
| | 19 de feb. | Planear la presentación (trabajar en clase) |
| 6 | 24 de feb. | Francisco Alejandro Méndez, “Morgan Nahum Montt, “Lo peor de la inocencia” |
| | 26 de feb. | Andreu Martín, “Por tu bien” Presentación #1 |
| 7 | 2 de mar. | José Luis Muñoz, “Sed negra” Presentación #2 |
| | 4 de mar | Guillermo Orsi, “Medianoche en palacio “/” Carlos Salem, “Japoneses a la brasa” Presentación #4 |
| 8 | 9 de mar. | Karla Suárez, “En la boca del lobo” Presentación #5 |
| | 11 de mar. | Cristina Rivera Garza, “El perfil de él” Presentación #6 |
| SPRING BREAK MARCH 14-22 | | |
| 9 | 23 de mar. | Justo Vasco, “El día difícil de Juanita Chirino” Presentación #7 |
| | 25 de mar. | Javier Vásconez, “El hombre de la mirada oblicua” |

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| | | Presentación #8 |
| 10 | 30 de mar. | <i>Fundido en negra</i> - introducción Cristina Fallarás, “Yo pago, tú lo otro . . .” Presentación #10 |
| | 1 de abr. | María Antònia Oliver, “¿Dónde estás, Mónica?” Presentación #11 Entrega del bosquejo preliminar del trabajo escrito |
| 11 | 6 de abr. | Berna González Harbour, “Ordenes a la carta . . .” Presentación #12 |
| | 8 de abr. | Alicia Giménez Bartlett, “La voz de la sangre” |
| 12 | 13 de abr. | Alicia Giménez Bartlett, “La voz de la sangre” Presentación #13 |
| | 15 de abr. | Alicia Giménez Bartlett, La inspectora Petra Delicado |
| 13 | 20 de abr. | Rosa Ribas, “Angelitos negros” “Miss Fifty” Presentación# 14 |
| | 22 de abr. | Carolina Solé, “El ladrón de vigas” Entrega del bosquejo final del trabajo escrito |
| 14 | 27 de abr. | Susana Hernández, “La ternura del jugador de rugby” Presentación #15 |
| | 29 de abr. | Isabel Franc, “Sin tratamiento de cortesía” Presentación #16 |
| 15 | 4 de mayo. | Clara Asunción García, “Un perro llamado Ursula” |
| | 6 de mayo. | Presentaciones orales finales |

Final Exam:

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| 8:00-10:00 | Wednesday | May 13 |
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