Span 6343.501

Fall 2017 – 20th Century Spanish Poetry

Syllabus

Basic Information

Dr. Antonio Moreno
OFFICE: MB 4152
OFFICE PHONE:
E-MAIL: moreno_j@utpb.edu
OFFICE HOURS: T & TH: 12:30 am – 5:00 pm / Monday 11:00 am—4:00 pm, or by appointment.

Course Description

This course provide a synthesis of the main aesthetic trends that orient contemporary Latin American poetry (from the early 20th century to the 1980s), through the study, analysis and commentary of some works representative of the most outstanding poets: Juan José Tablada, Ramón López Velarde, Gabriel Mistral, César Vallejo, Pablo Neruda, Jorge Luis Borges, Nicanor Parra, among others. This course promotes the study and discussion of the literary field, social complexities, as well as cultural and historical problems in what the nation is about, the development of national identities, transculturation, the appearance of the avant-garde, the Nationalism, cosmopolitanism and including the context of dictatorial regimes. Latin American poetry is an important part of the literary and cultural debates of the twentieth century.

Measurable Learning Outcomes:

By the end of this course, you will be able to:

- Describe the intricacies of Latin American Poetry of the 20th century.
- Examine relevance of decisive Latin American poets.
- Identify fundamental works of Latin American Poetry of Century XX.
- Analyze and prepare critical commentary using proper terminology.
- Construct reflective writing on poetry.
- Analyze poems in relation to the context in which they were created while examining their current relevance.

Prerequisites: None

Materials

Required Texts:

Jiménez, José Olivio. *Antología de la poesía hispanoamericana contemporánea (1914-1987)*.
    Madrid: Alianza, 2015.
    ISBN-10: 8491040323

Eagleton, Terry. *Cómo leer un poema*. Madrid: Akal, 2007.
    ISBN-978-84-460-3704-0
    I.   ¿Qué es la poesía?

      II.   En busca de la forma
     III.   ¿Cómo leer un poema?

Additional Resources:
1) MLA Handbook https://owl.english.purdue.edu/owl/resource/747/01/
2) Critiques (These essays will be distributed by the instructor/ Estos ensayos serán repartidos por el profesor):
   a) Sucre, Guillermo. *La máscara y la transparencia. Ensayos sobre poesía hispanoamericana*. México: Fondo de Cultura Económica, 1985.
   b) Yurkievich, Saúl. Suma Crítica. México: FCE,1997.
   c) Schwartz, Jorge. Las vanguardias latinoamericanas. Textos programáticos y críticos. México: FCE, 2002. Nota preliminar
   d) Paz, Octavio. "Contar y contar. (Sobre el poema extenso)". *Excursiones / Incursiones*. México: FCE, 1994.
   e) Sidney, Philip. *Defensa de la poesía.* Trad. Lucas Margarit. Buenos Aires: Winograd, 2014.
   f) Genovese, Alicia. *Leer poesía. Lo leve, lo grave, lo opaco*. Buenos Aires: FCE, 2011.
   g) Gombrowicz, Witold. Contra los poetas. Buenos Aires: Interzona, 2015.

Important Academic Dates
UTPB Academic Calendar: http://www.utpb.edu/services/academic-affairs/office-of-the-registrar/academic-calendar

Fall 2017

Event	Date
Classes begin	August 23
Last day to add a course	August 31
Last day to drop a course without creating a record	September 8
Last day to drop* a course or withdraw**	November 1
Last regular Class Day	December 5
Final Examinations	December 6-12
Semester Ends	December 13
Commencement	December 16

Course Overview
Organization: Four modules.

First Module: The first module aims to approach two perspectives that revolve around the genre of poetry and poets. On the one hand, there is the idea that poetry, as part of reading, like little because the contents are inaccessible and difficult to interpret. There remains the feeling that poetry is only for the selected people. In this same segment is located the image of poet who knows everything, looks at it and also, as possessed by the Gods, is able to anticipate the future. On the other hand, there are the thinkers who defend that poetry sublimate and delight life, that poets are virtuous men touched and invaded by a supernatural force that places them above ordinary men, unable to be moved.

Second Module: Module two is a reading of texts that suggest how to read a poem. It is constantly said that the reading of poetry is a challenge by the zones of abstraction and limbic areas that the poems project. The texts suggest strategies of reading and that way to take into account the most dominant resources of Latin American poetry of the twentieth century.

Third Module: The student will read poems that are considered canonical texts by literary criticism, linked to poetic tendencies: postmodernism, avant-gardism, etc. At the same time, he/she will read critical texts about poems. Critical texts emphasize trends, styles and influences, as well as the aesthetic features and ways of connecting with the historical context.

Fourth Module: This module focuses on a workshop to create the academic essay. The student will explain what approach he/she will propose in his/her final project.

Assessments:

- Paper in formal writing
- Oral presentation, and video conference
- Final paper
- Response paper: your personal point of view, visceral and sincere
- Poetry review: form tone, image, rhythm, social discourses, etc.
- Journal

1. Participation (one sessions a week by video conference): 10%

2. Assignments: 25%

    a. Forum for discussion: The student has to propose two discussions in the discussion forum. (Canvas)

    b. Journal of readings (Canvas)

    c.

3. (5) Short-papers response (1 page each one): 10 %

4. (10) Poetry Review (3 pages): 15%

5. (2) Oral presentations (Canvas)

6. Final Paper (15 pages): 40 %

1. **Video Conference** (10%): The only way to participate in this learning community is talk through a video, putting into practice concepts and ideas related to the topic. Participation will receive a weekly note.

2. **Assignments** (25%): Every week the students will complete assignments of reading, understanding of the text and vocabulary, which will take place in Canvas (Forum discussion, Journal of Reading, and oral presentation), as indicated in each case. The assignments will be a weekly grade, which will be composed of the following components:

    a. Assignment delivered on Monday (100 points)— Forum for discussion (in Canvas)

    b. Assignment delivered on Wednesday (100 points)— Journal of readings (in Canvas)

Course Activities

Video Conference: The only way to participate in this learning community is talk through a video, putting into practice concepts and ideas related to the topic. Participation will receive a weekly note. The professor and the students will decide which day will be more convenient to have the video conference that will have an hour of duration. The topics to be discussed will be announced by the professor previously, and will be based on the readings. The videoconference aims to socialize verbalizing as many reading experiences as the doubts that arise so far. **(10 %)**

Weekly Forum for Discussion: The topics of discussion will come from the readings related to the themes of identity, nationalism, political contexts, etc. The student must give her/his opinions in 200 words. And she/he should also write two reactions to two classmates (with 100 words each one). **(8.33 %)**

Weekly Journal Reading: The idea here is to show your familiarity with the text and / or subject in a creative and personal way. In addition to the above-mentioned purposes, this type of writing gives the student the opportunity to reflect on the impact that poetry has on our personal lives. **(8.33 %)**

(5) **Short papers response:** (1 page each one): Choose 5 texts (articles read in the course) and communicate a reaction thinking about two basic questions: 1. What (meanings, values, etc.) was the author trying to promote? 2. What is your personal position relative to the author's? **(10 %)**

(10) **Poetry Reviews** (1-2 pages): Choose the poem that you like most and write your reviews on the following questions: What kind of vocabulary does the poem use? , What kind of diction or form is used? What is the mood of the poem? What is the most unusual feature of the poem? What does the poem sound like - give some examples of sound patterns in the poem. Detail any literary "devices" used, etc. **(15 %)**

(2) **Oral Presentation**: For this assignment, student will be responsible for giving a 20 minute presentation on a contemporary poet and representative poems, outlining the poet's publication history, biography, major influences, stylistic characteristics, etc. Inform me of your choice one week before your presentation. The second presentation is about her/his final research paper. **(8.33 %)**

Final Research Paper: Your final project will focus in a single poet or movement, and should be thesis-driven, and around 15 pages. **(40 %)**

Each student will write one 15 pages research essay, due DECEMBER 12. The essay will draw from class readings and additional sources (accepted in consultation with the professor) and will be based on a minimum of additional 5 articles, and 2 books. The essay assignment is not expected to be a piece of research based on primary sources, nor strictly a historiographic review. Instead, it allows students to draw on the rich secondary literature available in order to explore a specific historical case or problem of choice.

The essay may compare one topic in different periods or places (i.e. societies and diverse national identities, with particular attention given to the relationship between literature, social change, cultural colonization and globalization). Or, students may can articulate a basic understanding of Latin American poetry, politics, human rights, gender roles, social class disparities, ethnic/racial difference, as seen through the texts we read. Finally, students may choose a primary and contrast it with scholarly treatment of a subject or may focus on different approaches to a single topic. Students should choose their topic by SEPTEMBER 19 (in consultation with the professor).

Research Paper Grade will be based on:

OCTOBER 14: Annotated Bibliography & Thesis: 5%.

NOVEMBER 14: Draft: 10 %;

NOVEMBER 28- DECEMBER 5: Oral Presentation of Paper: 5%.

DECEMBER 12: Final Draft: 20%

Communication, Grading & Feedback:

The best way to contact me is via:

1- Discussion Forum (Open questions)

2- E-mail (moreno_j@utpb.edu)
3- Call my office 432-552-3306
4- Appointments (MB 4152)

Discussion messages will be responded within 24 hours (M-F). E-mails will be answered within 48 hours. If you have an emergency call me at the office. If I am not available, you can leave a voice message in the voice answering machine. All the course activities will be graded one week after the set due date. You can check your grades by going to GradeBook. If there is any discrepancy in the grade, you must contact me immediately. I will provide individual feedback or a general feedback in the performance of the course activity.

Time Management: A student should expect to spend three hours on preparation and learning assignments for every semester credit hour. If a class is a 3-semester credit hour class, a student should spend about 9 hours out of class on assignments in addition to 3 hours of in-class time for a total of about 12 hours per week to obtain an "A" in a class. It is important to develop a Time Management Plan to be successful.

Policies

1. Participation
   a. Regular and active participation is an essential, unmistakably important aspect of this online course. The expectation of the instructor is that students will log on a minimum of three times every seven days.
   b. It is critical that you read all of the lecture and assignment materials as well as all of the public discussion materials.
   c. Your full participation on a weekly basis is not only a requirement; it is also an essential aspect of the online course process.
   d. All students are expected to do the work assigned, notify the instructor when emergencies arise, and make up assignments no later than the due dates.

2. **Discussion Board**: Discussion Board is primarily for discussing course related topics and issues.
   Best practices are:
   a. Read all message postings in online discussion.
   b. Respond to the question directly
   c. Reply to minimum of two other student posts.
   d. Use a person's name in the body of your message when you reply to their message.
   e. Avoid postings that are limited to 'I agree' or 'great idea', etc.
   f. Ensure responses to questions are meaningful, reflective.
   g. Support statements with concepts from course readings, refer to personal experience, examples.
   h. Follow **Rules of Behavior.**

3. **Rules of Behavior:** Discussion areas are public to every student in this class (including your instructor) who will see what you write. Please pay attention to the language you use and adhere to the following guidelines:
   a. Do not post anything too personal.
   b. Do not use language that is inappropriate for a classroom setting or prejudicial in regard to gender, race, or ethnicity.
   c. Do not use all caps in the message box unless you are emphasizing (it is considered shouting).
   a. Be courteous and respectful to other people on the list
   b. Do not overuse acronyms like you would use in text messaging. Some of the list participants may not be familiar with acronyms.
   c. Use line breaks and paragraphs in long responses.
   d. Write your full name at the end of the posting.

e. Be careful with sarcasm and subtle humor; one person's joke is another person's insult.

2. **Make-Up/Late Submission Policy:**
   NO LATE WORK IS ACCEPTED AND NO MAKE-UP EXAMS. Make up tests are only given in emergency situations. It is your responsibility to inform me as soon as you know that you can't take a test on the scheduled date.

3. **Academic Dishonesty/Plagiarism/Cheating:** The academic community regards academic dishonesty as an extremely serious matter, with serious consequences. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. Any suspicion of academic dishonesty will be reported and investigated. A student who engages in scholastic dishonesty that includes, but is not limited to cheating, plagiarism, and collusion will receive an "F" for the course.

   All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. For complete information on UTPB student conduct and discipline procedures consult the university's handbook at: http://ss.utpb.edu/dean-of-students/scholastic-dishonesty/

   Academic dishonesty includes, but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, or the attempt to commit such acts.

   Plagiarism includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

   NOTE: Students found plagiarizing or cheating will receive a zero on the course activity which could cause failure in the class and/or suspension or dismissal from the college.

4. **Attendance and Class Participation:** Regular and active participation is an essential, unmistakably important aspect of this online course.   Students will log on a minimum of three times every seven days. All students are expected to do the work assigned, notify the instructor when emergencies arise.

5. **Tracking:** The learning management systems have a tracking features. Statistics are collected that quantifies how often and when students are active in the course and provides information if the student has accessed different pages of the course.

6. **Absenteeism:** All the course activities have set dates to be completed and submitted. After the due dates the activities will not be available for the students. Not logging into an online course is considered absenteeism. Contact instructor immediately in case of emergency medical situation.

7. **Course Incomplete/Withdrawal/Grade Appeal:**
   All students are required to complete the course within the semester they are signed up. Incomplete grades for the course are rarely given, will only be granted if the student provides a valid, documented excuse for not being able to complete the course on time, and has contacted the instructor prior to the scheduled last class to request an extension. The student signs a contract that includes the incomplete course activities and the new due dates.

   Find information and dates regarding drops and withdrawals at
   http://www.utpb.edu/services/academic-affairs/office-of-the-registrar/adds-drops

For grade appeal process go to http://www.utpb.edu/campus-life/dean-of-students/grievances.

8. **Accommodation for Students with Disabilities:** Americans with Disabilities Act: Students with disabilities that are admitted to The University of Texas of the Permian Basin may request reasonable accommodations and classroom modifications as addressed under Section 504/ADA regulations. The definition of a disability for purposes of ADA is that she or he (1) has a physical or mental impairment that substantively limits a major life activity, (2) has a record of such an impairment or, (3) is regarded as having such an impairment.

Students who have provided all documentation and are eligible for services will be advised of their rights regarding academic accommodations and responsibilities. The University is not obligated to pay for diagnosis or evaluations nor is it obligated to pay for personal services or auxiliary aids. Students needing assistance because of a disability must contact Testing Services & Academic Accommodations Department, 432-552-2630, Leticia Madrid, madrid_l@utpb.edu, no later than 30 days prior to the start of the semester.

Computer Skills, Technical & Software Requirements

Computer Technical Requirements: Information at http://www.utpb.edu/online/reach/technical-requirements

Plus: You will need a webcam with built in microphone.

In order to take this course, you must:

- ➢ Have access to a computer.
- ➢ Have continuous broadband Internet access.
- ➢ Have the ability to download and save files and documents to a computer.
- ➢ Have the ability to open Microsoft files and documents (.doc, .ppt, .xls, etc.).
- ➢ Have competency in the Spanish language.

Students can use cloud version of Word, PowerPoint and other Microsoft products through use of their UTPB Outlook 365 and UTPB email address. For more information refer to Student Services below or visit: http://www.utpb.edu/services/ird/information-on-computer-accounts-e-mail/office-365

Online Student Authentication

UTPB requires that each student who registers for a distance course is the same student who participates in, completes, and receives credit for the course. UTPB's Distance Education Policy requires faculty members to employ at least two methods of verification to ensure student identities. To access online courses students must login to the UTPB learning management system using their unique personal identifying username and secure password. UTPB's Distance Education Policy requires at least one additional student identification method within the course that has been determined and approved by the faculty or academic program. This process will be:

- Synchronous video activities using an approved photo ID. Approved photo identifications are: passports, government issued identification, driver's licenses, military ID from DoD. Dual credit and early college high school students use school district identifications.

Preparation for Emergencies

Computer Crash: Not having a working computer or a crashed computer during the semester will NOT be considered as an acceptable reason for not completing course activities at a scheduled time. NOTE: Identify a second computer before the semester begins, that you can use when/if your personal computer crashes.

Complete Loss of Contact: If you lose contact with course connectivity completely (i.e. you cannot contact me via Canvas or email), you need to call instructor, and leave message regarding connectivity loss and contact information.

Lost/Corrupt/Missing Files: You must keep/save a copy of every project/assignment on an external drive, UTPB Outlook 365 OneDrive, or personal computer. In the event of any kind of failure (e.g. virus infection, student's own computer crashes, loss of files in cyberspace, etc) or any contradictions/problems, you may be required to resubmit the files.

End-of-Course Evaluation & Instructor Evaluation

Every student is encouraged to complete an end-of-course evaluation/survey provided by UTPB. During the last few weeks of class, you will receive an announcement through email notifying you that the Course/Instructor Survey is available. You may follow the link in the email to complete the survey using the same credentials to access your courses here. When entering the emailed Survey link you will see a list of surveys for you to complete. Another way to find End-of-Course Evaluations is through you my.utpb.edu account > My Surveys & Evaluations are on the first page after you login.

The survey is anonymous and your responses are confidential. Your feedback is critical to us and to your instructor as we strive to improve our offerings, and our support of you, the students.

Student Support Services

SERVICE	CONTACT
ADA Accommodation/Support	Testing Services & Academic Accommodations Department (432) 552-2630 http://www.utpb.edu/academics/undergraduate-success/TSAAD
Advising	UTPB E-Advisor at http://www.utpb.edu/academics/undergraduate-success/academic-advising-center/e-advisor
Bookstore	(432) 552-0220 http://www.bkstr.com/texas-permianbasinstore/home
Email, Outlook 365, my.utpb.edu	Information Resources Service http://www.utpb.edu/services/ird
Financial Aid and Scholarship	(432) 552-2620 http://www.utpb.edu/campus-life/financial-aid
Library	(432) 552-2370 The J. Conrad Dunagan Library Online at http://library.utpb.edu/
Registrar	(432) 552-2635 http://www.utpb.edu/services/academic-affairs/office-of-the-registrar
Student Services	http://www.utpb.edu/campus-life/dean-of-students
Technical Support	Canvas 1-866-437-0867 https://guides.instructure.com/
Tutoring & Learning	If you are taking courses through UTPB the following links provide

Resources	services: Smarthinking Online Tutoring (provides tutoring services), SmarterMeasure (measures learner readiness for online course). http://www.utpb.edu/online/reach/smarthinking-online-tutoring

Disclaimer & Rights

Information contained in this syllabus was to the best knowledge of the instructor considered correct and complete when distributed for use in the beginning of the semester. However, the instructor reserves the right, acting within the policies and procedures of UTPB to make changes in the course content or instructional techniques without notice or obligation. The students will be informed about the changes, if any.

Copyright Statement

Many of the materials that are posted within UTPB courses are protected by copyright law. These materials are only for the use of students enrolled in the course and only for the purpose of the course. They may not be further retained or disseminated.

Schedule

MODULES 1 to 4

The course is organized in four modules of the fifteen weeks corresponding to the Fall semester of 2017.

Module I:

The 1st module will focus on the following key terms:

1. Poetry & Poetics
2. Muse
3. Poets & Little God
4. Lyric, minstrel, versifier, "poetaster", sonnetist, minstrel, maker, rhymer, lyrist, bard,
1. rhapsodist, dilettante, etc.
5. Areas of abstraction
6. Hermetic Poetry, distance from reality
7. Occasional Poetry

Learning Objectives:

1. Reading: Students will become accomplished, active readers who appreciate ambiguity and complexity about poetry as one of the major genres of literature, and of the decisive role played by the poet.
2. Writing skills: Students will demonstrate ability to analyze different positions on the defenders and detractors on hermetic and colloquial poetry, respectively.
3. Research Skills: Students will be able to identify concept related to the poetry and poetics, and formulate questions for productive inquiry.
4. Critical Approaches: Students will develop the ability to read works of literary, rhetorical, and cultural criticism, and implement ideas from these texts in their own reading and writing.

Expectations:

By the end of this module, students will be able to:

1. Increase their critical thinking skills.
2. Explain and inform of the evolution that have had those ideas that from the classic time until the modernity on the poet and the poetry.
3. Identify and discuss some of the viewpoints opposed more useful to fully understand both dimensions.
4. Recognize and argue the classical explanations of the purpose of poetry, and also the role that the poet plays in the state as in literature.

Modules II:

Modules II will emphasis on different strategies to read a poem, and with that the student will be able to create a personal methodology to interpret a poem and thus propose meanings; this module will focus on the following key terms:

1. Theme and Structure
2. Literal Meaning and Theme
3. Rhythm, Tone, Sound
4. Verse and prose
5. Language and Imagery
6. Poetic revelation

Required Readings:

1. Week one   [August 23 to August 28]
    a. Gombrowicz, Witold. "Contra la poesía". Contra los poetas. Buenos Aires: Interzona, 2015. 11- 23.
    b. ---. "Contra los poetas". Contra los poetas. Buenos Aires: Interzona, 2015. 27-45.
2. Week two   [August 29 to September 5]
    a. Genovese, Alicia. "Poesía y modernidad. La poesía como discurso 'inactual'".Leer poesía. Lo leve, lo grave, lo opaco. Buenos Aires: FCE, 2011. 13-21.
    b. ---. "Poesía y percepción. La utilidad de lo inútil". Leer poesía. Lo leve, lo grave, lo opaco. Buenos Aires: FCE, 2011. 23-35.
    c. ---. "Surfear en el oleaje del verso libre". Leer poesía. Lo leve, lo grave, lo opaco. Buenos Aires: FCE, 2011. 37-44.
    d. Paz, Octavio. "Contar y contar. (Sobre el poema extenso)". Excursiones / Incursiones. México: FCE, 1994. 75-88.
3. Week three   [September 6 to September 11]
    a. Sidney, Philip. Defensa de la poesía. Trad. Lucas Margarit. Buenos Aires: Winograd, 2014. 54- 201 (73 pages). Required Readings:
4. Week four   [September 12 to September 18]
    a. Eagleton, Terry. "¿Qué es la poesía?" Cómo leer un poema. Trad. Mario Jurado. Madrid: Akal, 2007. 35-62.
    b. ---. "En busca de la forma". Cómo leer un poema. Trad. Mario Jurado. Madrid: Akal, 2007. 81-125.
    c. ---. ¿Cómo leer un poema?" Cómo leer un poema. Trad. Mario Jurado. Madrid: Akal, 2007. 127-176.

Expectations:

By the end of this module, students will be able to:

1. Understand how to employ advanced rhetorical techniques characteristic of Latin American modern poetry.
2. To develop your skills for the close reading of poems.
3. To enable you to make informed contrasts between different types of poetry.
4. To acquaint you with the range of poetic techniques forms, and themes that have helped define poetry.

Module III:

Modules III to IV explores trends in Latin American poetry beginning with formal modernism, including avant-garde movements (Los contemporáneos, El ultraísmo, La poesía étnica o negrista), to committed poetry, social poetry and, finally, Anti-poetry. It is important to take into account the aesthetic effect, but above all, to pay close attention how this poetry alludes to social issues: the nation, gender, ethnicity, ideology, etc. This module will focus on the following key terms:

1.   El posmodernismo o modernismo formal.
2.   La vanguardia y las técnicas surrealistas
3.   El ultraísmo y la imagen
4.   La poesía étnica (negrista)
5.   La poesía comprometida
6.   La poesía social
7.   La antipoesía

Required Reading
    1. Week five: [September 19 to September 25] Modernismo formal (formal modernism)
            a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
            b. Madrid: Alianza, 2015.
            c. José Juan Tablada
            d. Macedonio Fernández

    2. Week six: [September 26 to October 2]
            a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
            b. Madrid: Alianza, 2015.
                    i. Ramón López Velarde
                    ii. Gabriel Mistral

    3. Week seven: [October 3 to October 9] (Avant-Garde)
            a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
            b. Madrid: Alianza, 2015.
                    i. Mariano Brull
                    ii. Oliverio Girondo

    4. Week eight: [October 10 to October 16]
            a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
            b. Madrid: Alianza, 2015.
                    i. César Vallejo
                    ii. Vicente Huidobro

5. Week nine: [October 17 to October 23]
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. Jorge Luis Borges
        ii. Ricardo Molinari

6. Week ten: [October 24 to October 30] (La poesía étnica—negrista)
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. Manuel Palés de Matos
        ii. Nicolás Guillén

7. Week eleven: [October 31 to November 6]
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. José Gorostiza
        ii. Carlos Pellicer

8. Week twelve: [November 7 to November 13]
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. Octavio Paz

9. Week thirteen: [November 14 to November 20]
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. Pablo Neruda

10. Week fourteen: [November 21 to November 28, 29 and 30]
    a. Jiménez, José Olivio. Antología de la poesía hispanoamericana contemporánea (1914-1987).
    b. Madrid: Alianza, 2015
        i. Nicanor Parra

Expectations:
By the end of these modules, students will be able to:

1. Leading Latin American poets and their ideas
2. The significance of key modern Latin American poems
3. The shaping influence of Latin American culture on its poetry
4. How some of the most influential modern poetic forms work
5. The role of changing ideas of language, voice, speech and dialect on Latin American poetry.

Module IV:

This module is intended for students to share the most relevant topics and central ideas of their final research projects, as a form of writing workshop. The student will present these ideas in an oral presentation (5-10 minutes), an activity in which his/ her classmates will ask questions and give some recommendations in order that the final research project can be improved.

Week fifteen: [December 1, 4 and 5]

Expectations:
By the end of these modules, students will be able to:

1. Identify and write within the parameters of a given form/style MLA
2. Creatively explore and apply the parameters of this form to achieve specific creative goals
3. Identify emerging style and preferences in writing.
4. Critically engage with the main ideas development and current practice within a variety of writing styles and forms