For informational purposes. This is the syllabus from Fall 2017, not Spring 2020. Some moderate changes and updates will occur for Spring 2020.

COMPLIT 135, Lec. 201
Experiencing Literature in the 21st Century:
Magical Realism and the Fantastic in Literature and Film
Fall 2017, 3 cr. (U)
FULLY ONLINE: http://d2l.uwm.edu/

<table>
<thead>
<tr>
<th>Professor</th>
<th>Kristin Pitt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email</td>
<td><a href="mailto:kepitt@uwm.edu">kepitt@uwm.edu</a> &gt;&gt; use for standard communication; expect a reply within 48 hours, usually much more rapidly</td>
</tr>
<tr>
<td>Phone</td>
<td>(414)229-4382 (the office of the Dept. of French, Italian, &amp; Comparative Literature; they'll transfer you, or leave a message)</td>
</tr>
<tr>
<td>Fax</td>
<td>(414)229-2939</td>
</tr>
<tr>
<td>Office</td>
<td>Curtin 787</td>
</tr>
<tr>
<td>Office hours</td>
<td>M 1:00-2:50pm: I'll be in my office. No appointment necessary. You may also set up an appointment at another time if these hours don’t work for you.</td>
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**COURSE DESCRIPTION**
Through this course, we will examine notions of reality and its artistic representation, asking what the role of the apparently magical is within our apprehensions of literary and cinematic reality. Is it possible that creative fiction must rely upon the magical in order to present “the real” or “the truth”? What are the possible artistic advantages of magical or fantastical representation, and what are the possible sociopolitical implications of these literary modes? Many of our readings will be examples of what has come to be termed “magical realism,” literature that does not quite fit traditional definitions of either realism or fantasy. Although many of the texts we read will come from the Spanish American tradition with which magical realism is perhaps most often associated, we will also explore other examples of magical realism and fantastical fiction, allowing us to develop a broader sense of the philosophical, political, ideological, and literary implications of the texts.

**COURSE LEARNING GOALS**
This course fulfills both the GER(HU) requirement and the L&S International requirement. The course’s readings, discussions, exam, essay and other assignments will help students to
- think analytically about human expression and its aesthetic, ethical, and ideological components in cross-cultural and international contexts;
- analyze texts using comparatist approaches, including the critical evaluation of fictional and non-fictional texts;
- identify traits of magical realist and fantastic literature and articulate their relationship to earlier forms of literature (traditions essential to major bodies of literary knowledge, Humanities GER Criterion 1);
- articulate approaches and challenges to defining reality and realism (ideas essential to major bodies of historical, cultural, literary, and philosophical knowledge, Humanities GER Criterion 1);
- construct interpretive arguments that grounded in careful textual analysis and that are supported with specific quotes and other forms of persuasive textual evidence (responding coherently and persuasively to literary and cultural materials through textual analysis and interpretation, Humanities GER Criterion 2); and
• communicate interpretive arguments that are clear, coherent, well-organized, and logically presented (effective communication skills, UW System Shared Learning Goal 3).
GER AND UW SYSTEM LEARNING ASSESSMENT

Each final essay will be evaluated in terms of the familiarity it demonstrates with the central literary and cultural ideas of the course (Humanities GER Criterion 1); the skills of textual analysis, interpretation, and argumentation it demonstrates (Humanities GER Criterion 2); and the clarity and quality of writing within the essay (UW System Shared Learning Goal 3). Each of these learning goals will be evaluated by the “GER Assessment Rubric” posted to the “Course Documents” folder of the Content page of the course D2L site. Because the GER Assessment Rubric evaluates course learning goals, it is similar to the assessment tools used to determine course grades, but the data generated by the GER Assessment Rubric will not itself be employed in determining student grades for the assignment or for the course; this data is instead used by both the course instructor and the Comparative Literature program to monitor GER and UW System Shared Learning Goal outcomes and to modify future course content as necessary.

Course Requirements and Policies Overview

Preparation
- Careful, thoughtful, and analytical reading of assigned texts and viewing of assigned films, at the assigned pace of the course.
- Reading/viewing of all assigned course documents and materials posted by the instructor to the course D2L site, including lecture texts, course presentations, and assignment guidelines.
- Reading of all course discussion postings: the comments posted by your classmates, and the responses posted by classmates and instructor.

Online Discussion Forum Postings
- Bi-Weekly Discussion Postings (DPs): postings of 275-325 words regarding your analysis and interpretation of the assigned course materials; each week, half of the class will be required to post a discussion posting. To be posted between 8:00am Monday and 11:59pm Thursday.
- Bi-Weekly Response Postings (RPs): postings of 100-150 words in response to a DP by a classmate; each week, the half of the class not responsible for a DP will be required to post a response posting. To be posted between 12:01am Friday and 11:59pm Sunday.

Quizzes
Weekly 7-minute quizzes on the content of course readings and films, available from 8:00am each Monday until 11:59pm each Thursday.

Mid-term Exam
A short-answer and essay exam, covering material from the first six weeks of the semester, available online on Sunday, October 15 and Monday, October 16.

Final Paper
A comparative essay of 4-5 pages, developing an argument about magical realism or the fantastic, that draws on one work from the second half of the semester (Weeks 7-14) and one work you’ve studied independently. Due Tuesday, December 19.

Technology Requirements
- Routine access to a computer with a broadband internet connection.
- A recent version of a web browser (such as Mozilla Firefox, Chrome, or Safari)
- Software to view, edit, and create Microsoft Word files [available free to UWM students]
- Software [available as a free download] to view .pdf and Macromedia Flash files (.swf)
- See Technology Requirements & Resources guide on D2L for more information
Time commitments
This is a three credit course. The average student should anticipate spending on average of 9 hours per week on the class, primarily reading (course assignments, lectures, and discussion postings), writing (discussion postings, occasional essays and exams), taking weekly quizzes, and reviewing course material. Some weeks will also require viewing or listening to media files (lectures, films, and podcasts), studying for exams, and taking exams.

General Requirements
- Submission of assignments on time. No late quizzes or exams will be accepted. All other assignments received within one week of the missed due date will receive 50% of the score that would have been earned if the assignment were submitted on time. Any assignments received more than one week after the due date will not receive credit.
- Check your UWM email regularly. If there’s a problem with D2L that everyone needs to know about, or an issue with one of your individual assignments, I’ll do it through email. Please make sure to check your UWM email account at least twice a week (or forward that account to an email address you check more frequently).
- Academic honesty. For detailed definitions of plagiarism and the ways to appropriately cite sources, easily avoiding plagiarism, see the Citation Guide on D2L. You must read the Citation Guide and submit the Citation Agreement before any of your other coursework will be graded for the course. All work you submit must be your own. If the ideas expressed or the words used to express them aren’t yours, say whose they are. If you copy words or ideas from an unacknowledged source (virtual, textual, visual, audio, or living), have someone else do work for you, or submit previous work (by you or someone else), you are committing plagiarism, which is a serious offense. Students who commit plagiarism will be formally charged with academic misconduct and will most likely fail the course, per the policy of the College of Letters and Science and UWM. Further information on UWM’s policies on Academic Misconduct and on Student Appeals is available through the links under University Policies on the course D2L site. Please contact me with any questions.

Extra Credit Opportunities
- Students who fully complete the Scavenger Hunt Worksheet during Week 1 of the course will receive 0.5% extra credit added to their final grade for the course.
- If 80% of enrolled students complete the anonymous mid-semester course evaluation survey and the end-of-semester course evaluation survey, every student in the class will receive 0.5% extra credit added to their final grade for each survey.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Bi-Weekly Discussion Postings (DPs)</td>
<td>25%</td>
</tr>
<tr>
<td>Bi-Weekly Response Postings (RPs)</td>
<td>20%</td>
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<tr>
<td>Weekly Quizzes</td>
<td>25%</td>
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<tr>
<td>Mid-term Exam</td>
<td>15%</td>
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<tr>
<td>Final Paper</td>
<td>15%</td>
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<table>
<thead>
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<th>Grading Scale</th>
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<tr>
<td>A: 93-100</td>
<td>A: 90-92</td>
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<td>B+: 88-89</td>
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<tr>
<td>C+: 78-79</td>
<td>C: 70-72</td>
</tr>
<tr>
<td>D+: 68-69</td>
<td>D: 60-62</td>
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<tr>
<td>F: 59 &amp; below</td>
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Texts
There is one book required for the course, along with additional texts and multimedia materials that will be made available on the course D2L site. The one book is available at the UWM Bookstore and is on 2-hour reserve at Golda Meir Library; you may also purchase it independently (it is available from online book vendors and in e-book format) or borrow it from other libraries:

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>ISBN</th>
<th>E-book formats</th>
</tr>
</thead>
<tbody>
<tr>
<td>So Far From God: A Novel</td>
<td>Ana Castillo</td>
<td>Norton</td>
<td>0393326934</td>
<td>Kindle, Nook, iBook, Google Play (&amp; more?)</td>
</tr>
</tbody>
</table>

Although the above information is for the one edition of So Far From God currently in print, there are multiple older print editions available. You are not required to use the print edition listed here—any print or e-edition is fine.

Course Assignments

There are many facts about each text we will read and films we will watch: the names of characters; the things that happen in the plot; the generic and literary styles incorporated in the writing; the cultural and biographical contexts of its production. Knowing such facts is an important step toward understanding a work of literature, but it is not all you need, for such facts do not lead automatically or directly to a text’s meaning. Indeed, there’s no straight path to accessing the meaning of any work of literature or film, and there’s no single approach to interpreting literature and film, because no work of literature or film has just one interpretation or meaning. The most challenging work of literary and cinematic scholars and students, then, is to explore its multiple possible meanings and interpretations, developing arguments and supporting them through textual or cinematic examples as well as considering possible alternatives to these arguments by discussing opposing views.

Readings
Most weeks you will be assigned one or more literary texts to read, often in conjunction with non-fiction essays; some weeks you will be assigned films to watch. Although some weeks your assigned reading will be much shorter, weekly assignments can reach up to 125 pages of text. It is important that you set aside time each week to do the required reading and stay current with the assignments, which you need to have completed in order to participate in weekly discussions and to do well on the quizzes. And remember, critical reading is not just letting your eyes glance at most words on the page and getting the basic gist of a text: you need to read these works of literature carefully, paying attention to detail, and taking note of things that interest, surprise, or confuse you. See “Reading, Analyzing, and Discussing Literature” on D2L for more information.

Films
During Weeks 3, 6, and 14, you’ll be assigned to watch a full-length film instead of reading texts. All three films will be made available to you online through D2L; one (Pan’s Labyrinth, for Week 6) is also available through the Media Reserve Desk in Golda Meir Library. You are of course welcome to watch the films by other means (streaming, renting, purchasing, etc.) by your own arrangement. The strategies for close reading and analysis detailed in “Reading, Analyzing, and Discussing Literature” are also largely applicable to film, but there is also a lecture on Analyzing Film assigned to you during Week 3.

Lectures
Each week you will be assigned multiple short lectures on course materials (usually two or three). These will be posted under weekly headings on the content page of the course D2L site. Occasionally, lectures may be podcasts or Macromedia flash presentations with an audio component. Usually, however, they will be .pdf files of PowerPoint slides with accompanying text
that you can read online or print. Depending on the lecture, the content may include background and introductory information on texts; it may also provide models of literary and film analysis and interpretation, offering examples of how literary and film scholars and students approach texts to develop and support arguments about their meaning.

**Quizzes**
The weekly quizzes allow you to demonstrate knowledge of the basic factual content of the assigned literary readings and films. The quizzes do not require you to interpret or analyze the literary works and films, but they require you to demonstrate that you have read them closely enough to be able to analyze and interpret them successfully. If you find you are not performing well on quizzes, that might be an indication that you are not paying enough attention to detail as you are reading; you may wish to take notes while you’re reading to help you remember facts. I recommend that you take the quiz *before* you write your discussion forum postings.

Each quiz has five multiple-choice questions, and you will have seven minutes to complete it. Quizzes are “open book,” but since they are timed, you will have little to no time to look up answers. Quizzes are randomly generated from a larger bank of questions about the course materials, which means that each student will receive a different quiz. You may take each weekly quiz two times, though when you repeat the quiz you will receive *different* randomly-generated questions. The highest quiz attempt will be recorded. The lowest quiz grade you receive throughout the semester will be dropped. Quizzes will account for 25% of your final grade; once the lowest grade is dropped, each individual quiz will account for approximately 1.92% of your final grade.

*Quizzes are available for you to take each week from 8:00am on Monday until 11:59pm on Thursday.* If you choose to repeat a quiz, you do not need to repeat it immediately after your first attempt; you may take it at any time before midnight on Thursday.

**Discussions**
The weekly online discussion postings allow you to synthesize the information you’ve gathered from the course readings, films, and lectures and integrate it with skills of critical thinking and analysis, constructing interpretations of the works of literature and film and developing a deeper understanding of the ways in which these works convey meaning. The questions posed for the weekly discussions will require you to analyze texts and construct interpretive arguments about them; identify significant features of the literary and cinematic forms and explore the relationship of form to content and meaning; and examine the possibilities and limitations of literature and film to represent reality. Your discussion postings require you to develop clear arguments with literary evidence in support, and they must be written grammatically and with correct spelling, so you may wish to compose your postings first in a word processing program and then cut-and-paste your posting into the appropriate discussion forum (please do not simply upload Word files as attachments). See “Reading, Analyzing, and Discussing Literature” on D2L for more information on how to construct and support literary arguments supported by textual evidence; see the “Netiquette Guidelines” portion of “Learning and Communicating in the Online Classroom,” also on D2L, for information on appropriate interaction in the online classroom; see “Grading Rubrics for Discussion Postings,” also on D2L, for specifics on how each posting will be graded; and see the “Citation Guide” for requirements regarding citation of all sources used for discussion postings.

Discussion Postings (DPs) should be 275-325 words, in response to *one* of several weekly questions regarding broader thematic and analytical approaches to the assigned literary works. These postings allow you to synthesize the information gathered from readings and lectures with the analysis of the literary works and construct interpretations of literature based on critical thinking and intellectual engagement with the material. Your arguments in
these postings must be supported with textual evidence such as quotations and include page and line numbers from course readings as necessary. The class will be divided into two Discussion Groups, with each group responsible for submitting a discussion posting every other week; on the week that you are not responsible for submitting a DP, you are responsible for submitting a response posting. Except when there are schedule changes noted on the syllabus, DPs should be made between 8:00am on Monday and 11:59pm on Thursday.

Response Postings (RPs) should be 100-150 words, in response to one of the long discussion postings made that week by one of your classmates. These allow you to further understand the potential strengths and weaknesses of your own interpretations and engage directly with the interpretations of others. In your response, you may agree with a classmate’s analysis and expand upon it; you may disagree with a classmate’s analysis and explain your counterargument; you may explore other elements of the classmate’s analysis, such as its broader implications, its advantages and limitations, or other elements you find compelling or important to consider. You should follow appropriate codes of behavior for online classrooms in all your posts, but please remember to be especially cognizant of “Netiquette Guidelines” in your responses to your classmates: if you disagree with someone else’s analysis, make sure to present your disagreement in academic terms rather than personal ones. Your arguments in these postings must also be supported with textual evidence such as quotations and include page and line numbers from course readings as necessary. The class will be divided into two Discussion Groups, with each group responsible for submitting a response posting every other week; on the week that you are not responsible for submitting an RP, you are responsible for submitting a long discussion posting. Except when there are schedule changes noted on the syllabus, RPs should be made between 12:01am on Friday and 11:59pm on Sunday; note that you should not post a response until the deadline for submitting DPs has passed. Early response postings will not receive credit.

For each of your weekly discussion postings, include a subject line that provides an indication of the subject of your posting, and be sure to read all the postings that have been made before yours to be sure that you aren’t repeating identical claims. Each week, make sure that you read all the weekly discussion postings. Reading your classmates’ postings is an essential component of the course reading assignments, and it will help to ensure that you are familiar with the multiple interpretations and understandings that these works inspire. And yes, in case you are wondering, instructors are able to see which pages of the course site you have viewed and which you haven’t, so I will know if you are not reading the discussion postings of your classmates (or the lectures or other course materials).

In addition to the weekly discussion forum, there will be a forum each week for questions regarding the course readings and the course overall. Post any questions you have about the course materials here, as well as any questions you have about course requirements and assignments. For example, you may post plot-based questions about things you’re not sure you understood in the text (e.g., “I’m not sure: is Character A the mother of Character B?” or “How much time is supposed to have passed between chapter 1 and chapter 4?”); you may post broader thematic and interpretive questions about issues that interest you but are not covered in another discussion forum (e.g., “Why do you think this character is portrayed in this way?” or “What do you think the significance is of X event or Y character or Z circumstance?”); or you may post questions about assignments and course materials (e.g., “I’m confused about when this assignment is due” or “Where can I find directions on how to do that?”). Participation in this forum is voluntary, but post as many questions as you have to this forum, and please respond to your classmates’ questions if you have an answer. Posting to the discussion forum rather than emailing the professor directly
may allow you to receive an answer more promptly, if one of your classmates sees your question and provides a response before I log on next. Your question will be helpful to others with the same question, as will any responses you are able to provide.

D2L will automatically drop the one lowest grade you receive within each category of discussion postings throughout the semester. Discussion Postings account for 25% of your final grade; individual DPs will count for just over 3.5% of your final grade. Response Postings account for 20% of your final grade; individual RPs will count for approximately 2.9% of your final grade.

The role of the instructor in online discussions: as the professor of the class, I will read all postings. However, I will not respond publicly to each one. I will post a few longer responses each week, and I'll post shorter responses as necessary to clarify misunderstandings or correct factual inaccuracies in discussions and answer questions. I will also enforce the netiquette guidelines as required.

In addition, I may provide individual comments or suggestions in response to your postings by means of the comments section of the gradebook. Of course, I will also respond numerically to your postings with grades, using the discussion posting rubric. Each DP and RP that is submitted on time and meets the length and content requirements will be evaluated on a 15-point scale, according to the rubrics detailed in the “Grading Rubric for Discussion Postings” file on D2L. Postings that do not meet minimum length requirements may receive partial credit; postings made late but within one week of the due date will receive 50% of the credit that would have been granted according to the rubric below, if they had been on time. Postings submitted more than one week late will receive 0s. Please consult this guide of grading rubrics, along with the guide to “Reading, Analyzing, and Discussing Literature,” when crafting your discussion postings.

Mid-term Exam
The mid-term exam will cover material from lectures, discussions, readings, and films from the first six weeks of the semester. It will include several short answer questions and one longer essay. It is “open book,” but you will have only 90 minutes to complete the exam. It will be available online from 12:01am on Sunday, October 15 to 11:59pm on Monday, October 16, and you must complete it in one sitting during that window.

Final Paper
The final paper is a 4-5 page comparative essay that develops an argument about two works of magical realism or related genres: one work from the second half of the semester (Weeks 7-14), and one work of literature or film with magical realist, fantasy, or science fiction elements that you have chosen and studied independently. A brief idea about your final paper is due in Week 10; a longer (but still short) proposal for your paper is due Week 13; your Discussion Posting for Week 15 will be a brief synopsis of the arguments you’re developing; and the final paper itself is due during Exam Week on December 19.

Course Affiliations
This course can be counted toward the requirements for a major or minor in Comparative Literature. It can also count toward the interdisciplinary major in Latin American, Caribbean, and U.S. Latin@ Studies, as well as the certificates in Latin American & Caribbean Studies; Cultures & Communities; and Digital Arts & Culture. More information on each of these programs is available on the course D2L site.
# Course Schedule

<table>
<thead>
<tr>
<th>Week 1</th>
<th>September 5-10</th>
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| Readings | Course Documents: Syllabus  
Learning and Communicating in the Online Classroom  
Technology Requirements and Resources  
Reading, Analyzing, and Discussing Literature  
Grading Rubrics for Discussion Postings  
Citation Guide |
| Lectures | 1: Course Introduction  
2: D2L Course Site Introduction  
3: Scavenger Hunt |
| Assignments | Everyone:  
Quiz1, weekly due date extended to 11:59 pm on Sunday, 9/10;  
DP1, weekly due date extended to 11:59 pm on Saturday, 9/9;  
RP1, by 11:59pm on Sunday, 9/10;  
Citation Agreement (submitted to appropriate dropbox), by 11:59pm on 9/10.  
Extra Credit:  
Scavenger Hunt Worksheet (submitted to appropriate dropbox), by 11:59pm on Sunday, 9/10. |

<table>
<thead>
<tr>
<th>Week 2</th>
<th>September 11-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readings</td>
<td>Gabriel García Márquez, “A Very Old Man with Enormous Wings”</td>
</tr>
</tbody>
</table>
| Lectures | 4: Introduction to Magical Realism  
5: García Márquez, “A Very Old Man with Enormous Wings” |
| Assignments | Everyone: Quiz2 by 9/14  
Discussion Group 1: DP2 by 9/14  
Discussion Group 2: RP2 by 9/17 |

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<tr>
<th>Week 3</th>
<th>September 18-24</th>
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| Film Viewing | View *A Very Old Man with Enormous Wings*, dir. Fernando Birri, either  
• online, through D2L (divided into two segments)  
• by any other method convenient to you (streaming, buying, renting,  
borrowing, etc.) of your own arrangement |
| Lectures | 6: Analyzing Film  
7: Birri |
| Assignments | Everyone: Quiz3 by 9/21  
Discussion Group 2: DP2 by 9/21  
Discussion Group 1: RP2 by 9/24 |

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<tr>
<th>Week 4</th>
<th>September 25-October 1</th>
</tr>
</thead>
</table>
| Readings | CREATION, FLOOD, and TRICKSTER NARRATIVES  
The Bible, Genesis 6.5-9.7  
Leeming, ed., "Boshongo (Bantu): Bumba’s Creation"  
Popol Vuh, “A Maiden’s Story”  
Montejo, “The Bird Who Cleans The World”  
(**assigned readings continue on next page**) |
## Week 4 readings, continued

**EXPLORATION NARRATIVES**
- Christopher Columbus, “Narrative of the Third Voyage”
- Antonio Pigafetta, excerpt from *The First Voyage Around the World*
- Bartolomé de las Casas, “Plague of Ants” from *History of the Indies*

**OPTIONAL READING**
- Erich Auerbach, chapter one from *Mimesis*

### Lectures
- 8: *Mimesis*
- 9: Creation, Flood, and Trickster Narratives
- 10: Exploration Narratives

### Assignments
- **Everyone:** Quiz4 by 9/28;
- **Discussion Group 1:** DP3 by 9/28
- **Discussion Group 2:** RP3 by 10/1

### Week 5
#### October 2-8

**Readings**
- Sigmund Freud, “The Uncanny”
- Edgar Allen Poe, “The Black Cat” and “The Oval Portrait”
- Course document: Preparing for the Midterm Exam

**Lectures**
- 11: The Uncanny
- 12: Poe

**Assignments**
- **Everyone:** Quiz5 by 10/5
- **Discussion Group 2:** DP3 by 10/5
- **Discussion Group 1:** RP3 by 10/8

### Week 6
#### October 9-15

**Film Viewing**
- View *Pan’s Labyrinth*, dir. Guillermo del Toro, either
  - online, through D2L (divided into two segments)
  - in person, at Golda Meir Library, Media Reserve (Lower Level, West Wing)
  - by any other method convenient to you (streaming, buying, renting, borrowing, etc.) of your own arrangement

**Lectures**
- 13: Spanish Civil War
- 14: Del Toro

**Assignments**
- **Everyone:** Quiz6 by 10/12
- **Discussion Group 1:** DP4 by 10/12
- **Discussion Group 2:** RP4 by 10/15
- **Everyone:** Midterm Exam on 10/15 or 10/16

### Week 7
#### October 16-22

**Readings**
- Gabriel García Márquez, “The Solitude of Latin America”
- Gabriel García Márquez, “Big Mama’s Funeral”
- Juan Rulfo, “Luvina”
- **OPTIONAL READING**
  - Carpentier, “On the Marvelous Real in America”
  - Roh, “Magic Realism: Post Expressionism”

**Lectures**
- 15: Defining Magical Realism
- 16: García Márquez and Rulfo

**Assignments**
- **Everyone:** Midterm Exam on 10/15 or 10/16;
- Quiz7 by 10/19
- **Discussion Group 2:** DP4 by 10/19
- **Discussion Group 1:** RP4 by 10/22
<table>
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<th>Week 8</th>
<th>October 23-29</th>
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| Readings | Carlos Fuentes, *Aura*  
Alejo Carpentier, “Journey Back to the Source” |
| Lectures | 17: Fuentes  
18: Carpentier |
| Assignments | Everyone: Quiz8 by 10/26;  
Take CompLit 135 mid-semester anonymous evaluation survey by 10/29 for extra credit  
Discussion Group 1: DP5 by 10/26  
Discussion Group 2: RP5 by 10/29 |

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<tr>
<th>Week 9</th>
<th>October 30-November 5</th>
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| Readings | Jorge Luis Borges, “Tiön, Uqbar, Orbis Tertius”  
Julio Cortázar, “Axolotl”  
Jorge Amado, “The Miracle of the Birds”  
Murilo Rubião, “The Ex-Magician from the Minhota Tavern”  
Course document: Final Paper |
| Lectures | 19: Borges and Cortázar  
20: Amado and Rubião  
21: Final Paper |
| Assignments | Everyone: Quiz9 by 11/2  
Discussion Group 2: DP5 by 11/2  
Discussion Group 1: RP5 by 11/5 |

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<thead>
<tr>
<th>Week 10</th>
<th>November 6-12</th>
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<tbody>
<tr>
<td>Readings</td>
<td>Ana Castillo, <em>So Far from God</em>, ch. 1-8</td>
</tr>
<tr>
<td>Lectures</td>
<td>22: Castillo I</td>
</tr>
</tbody>
</table>
| Assignments | Everyone: Quiz10 by 11/9;  
Proposal 1 for Final Paper by 11/12  
Discussion Group 1: DP6 by 11/9  
Discussion Group 2: RP6 by 11/12 |

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<thead>
<tr>
<th>Week 11</th>
<th>November 13-19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readings</td>
<td>Castillo, <em>So Far from God</em>, ch. 9-16</td>
</tr>
<tr>
<td>Lectures</td>
<td>23: Castillo II</td>
</tr>
</tbody>
</table>
| Assignments | Everyone: Quiz11 by 11/16  
Discussion Group 2: DP6 by 11/16  
Discussion Group 1: RP6 by 11/19 |

<table>
<thead>
<tr>
<th>Week 12</th>
<th>November 20-26/THANKSGIVING BREAK</th>
</tr>
</thead>
</table>
| Readings | Luisa Valenzuela, “Strange Things Happen Here”  
Moacyr Scliar, “Peace and War” |
| Lectures | 24: Valenzuela and Scliar |
| Assignments | Everyone: Quiz12 by **Sunday, 11/26, 11:59pm (extended deadline)**  
No Discussion Postings or Response Postings assigned this week |

<table>
<thead>
<tr>
<th>Week 13</th>
<th>November 27- December 3</th>
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</thead>
</table>
| Readings | Rosario Ferré, “Rice and Milk”  
Barbara Sanon, “Black Crows and Zombie Girls”  
Ray Gonzalez, “The Ghost of John Wayne”  
Subcomandante Marcos, “The Story of Dreams” and “The Story of Colors” |
<table>
<thead>
<tr>
<th>Lectures</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>25: Ferré and Sanon</td>
<td>Everyone: Proposal 2 for your Final Paper due by 11:59pm on 11/30; Quiz13 by 11/30</td>
</tr>
<tr>
<td>26: Gonzalez and Marcos</td>
<td>Discussion Group 1: DP7 by 11/30</td>
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<td>Discussion Group 2: RP7 by 12/3</td>
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<thead>
<tr>
<th>Week 14</th>
<th>December 4-10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Viewing</td>
<td>View <em>Waiting List</em> (2000, dir. Juan Carlos Tabío), either</td>
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<tr>
<td></td>
<td>• online, through D2L (divided into three segments)</td>
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<td></td>
<td>• by any other method convenient to you (streaming, buying, renting, borrowing, etc.) of your own arrangement</td>
</tr>
<tr>
<td>Lectures</td>
<td>27: Cuba’s Special Period</td>
</tr>
<tr>
<td></td>
<td>28: Tabío</td>
</tr>
<tr>
<td>Assignments</td>
<td>Everyone: Quiz14 by 12/7</td>
</tr>
<tr>
<td></td>
<td>Discussion Group 2: DP7 by 12/7</td>
</tr>
<tr>
<td></td>
<td>Discussion Group 1: RP7 by 12/10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 15</th>
<th>December 11-14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readings</td>
<td>All the Discussion Postings by all of your classmates</td>
</tr>
<tr>
<td>Lectures</td>
<td>none</td>
</tr>
<tr>
<td>Assignments</td>
<td>Everyone: DP8: a synopsis of your final paper argument(s), due by 11:59pm on 12/12; RP8: comments and/or questions on two of your classmates’ Discussion Postings, due by 11:59pm on 12/14.</td>
</tr>
<tr>
<td></td>
<td>NB: No late DPs or RPs accepted this week.</td>
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<td></td>
<td>No Quiz this week</td>
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<thead>
<tr>
<th>Exam Week</th>
<th>December 15-22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readings</td>
<td>none</td>
</tr>
<tr>
<td>Lectures</td>
<td>none</td>
</tr>
<tr>
<td>Assignments</td>
<td>Everyone: submit Final Paper to dropbox by 11:59pm on 12/19; take CompLit 135 anonymous course evaluation survey by 12/20 for extra credit</td>
</tr>
</tbody>
</table>

**Other Policies and Notes**

- University policies for students with disabilities; religious observances; students called to active military duty; incompletes; discriminatory conduct; academic misconduct; complaint procedures; grade appeal procedures; and final examination policy are available on D2L.
- Let me know about any questions or concerns regarding the class or the assignments, and don’t hesitate to arrange an appointment with me if you can’t make my office hours.
- If you need accommodations to meet course requirements, contact me as soon as possible.
- The departmental grievance policy is posted in Curtin 772.