I. GENERAL INFORMATION

A. Course Description (go to section III for more specific course information):

The goal of this online course is to introduce students to major authors of Mexican narrative fiction of the twentieth and twenty-first centuries, covering the most distinctive traits of Mexican literature, significant authors, and important trends and developments of the period. Beginning with the historical roots of the Mexican Revolution and the text that exemplifies the revolutionary period, Los de abajo (Mariano Azuela, 1915), and ending with the narconovela by Elmer Mendoza, Balas de plata, 2008, this course will survey some of the most important aesthetic and ideological movements that characterize Mexican literature. Students will learn about the historical, cultural, and literary contexts of this period and engage in textual analysis of the novels and short stories chosen for the course. The course will be taught in Spanish and all class discussions will be conducted in Spanish. It will also meet the requirements for a general education literature course as well as counting toward the major or minor in Spanish.
Bulletin Description 2016-2017 - St. Edward's University

4303 Topics in Latin American Literature  3 hours
Study of literature of a specific period, region, genre or theme. Sample topics include Modern Latin American Novel, Novel of the Mexican Revolution, Short Story, Literature for Children, Chicano Literature, and Latin American Authors in Translation. Requires advanced-level reading skills. Prerequisites: SPAN 3330 (Advanced Grammar) or permission of instructor. May be repeated for credit when topic changes. Offered occasionally.

B. Student Learning Outcomes for Course

1. Students will demonstrate the ability to develop multimodal analyses including thesis-driven arguments and supporting arguments with details from the text.
2. Students will develop an understanding of the multiple strands of Mexican identity (gender, ethnicity, social class) and how the representations of identities contribute to the meaning of cultural texts.
3. Students will develop an understanding of some of the major literary and cultural trends of Mexico as exemplified in cultural narratives, in particular literary fiction and film, and be able to situate them within a specific socio-historical context.

End Vision for "Enduring Understanding"

Students will develop an understanding of the social, cultural, political and historical processes that contribute to the formation of Mexican identity, and be able to analyze and explain these processes in written and spoken Spanish.

C. COMPUTER REQUIREMENTS ACCESS

If you do not have access to a computer off campus, there are many computer labs on campus you can use to participate in the course. Most public libraries also have computers with internet access that you can use for free. You will need to have an up-to-date browser, operating system and some additional software on your computer to take this class.

Some of the documents in this course will be available to you in PDF form. If you do not have Adobe Acrobat Reader software on your computer, you can download it by going to http://get.adobe.com/reader/

D. TECHNICAL REQUIREMENTS AND TECH SUPPORT

The Welcome/Introductory module of the course on Canvas has a list of all the technical requirements. You will be asked to review these requirements before the course begins. No student should have problems with access, meaning that these are all free applications. Tech support will be ready and available to help you if need be.

E. COURSE COMMUNICATION ANNOUNCEMENTS
Announcements will be posted in CANVAS on a regular basis. They will appear on your CANVAS dashboard when you log in and/or will be sent to you directly through your preferred method of notification from CANVAS. Please make certain to check them regularly, as they will contain any important information about upcoming projects or class concerns.

**F. EMAIL**
Please use my university email address to contact me and stay connected:
georgias@stedwards.edu
You should check your university email daily!

**G. OFFICE HOURS**
Office hours will be carried out via WebEx.

**H. NETIQUETTE**
Posted in Canvas in Welcome/Introductory module

**II. UNIVERSITY AND DEPARTMENTAL POLICIES**

**Academic Integrity:** St. Edward’s University expects academic honesty from all members of the community, and it is our policy that academic integrity be fostered to the highest degree possible. Consequently, all work submitted for grading in a course must be created as a result of your own thought and effort. Representing work as your own when it is not a result of such thought and effort is a violation of our code of academic integrity. Whenever it is established that academic dishonesty has occurred, the course instructor shall impose a penalty upon the offending individual(s). It is recognized that some offenses are more egregious than others and that, therefore, a range of penalties should be available. Whenever possible, it would also be important to try to determine the intent of the offender, since the error could be a result of careless work rather than an intent to deceive. **The maximum penalty for a first offense is failure in the course, and if that penalty is imposed, the student does not have the option of withdrawing from the course.** In cases of mitigating circumstance, the instructor has the option of assigning a lesser penalty.

**Statement from Disability Services:** "Student Disability Services coordinates reasonable accommodations for students with documented disabilities (medical, learning or psychological). Any student who feels s/he may need an accommodation based on the impact of a disability should follow the university’s accommodation procedure by contacting Student Disability Services (512-448-8561 or Moody Hall 155)."

**Delivery format:** This course is conducted entirely online, with the exception of 4 synchronous online meetings, which means you do not have to be on campus to complete any portion of it. You will participate in the course using the learning management system called CANVAS. Readings, videos and lectures will be posted for students and the class will have a significant component with online discussion fora, online text annotation and peer editing activities.

**III. COURSE INFORMATION AND POLICIES; DAILY SCHEDULE**

**A. Texts required for course**
Los de abajo, Mariano Azuela, 1916, primera edición
Las batallas en el desierto, José Emilio Pacheco, 1981
Balas de plata, Elmer Mendoza, Tusquets, 2008
El alma de México (TV series in Youtube linked to Canvas)
Films on Demand (covering Mexican literary movements/streamed via library)
Amores Perros, película mexicana del director Alejandro G. Iñárritu (2000) - comprar o tener acceso

B. Evaluation criteria for span 4303

20% Identity testimonial—from the perspective of one of the characters that have appeared in our readings and film viewing
15% Reading Quizzes: You will complete brief reading questions in canvas "quizzes".
15% Annotation literary selection. Each student will annotate an assigned short story or section of a novel and present the contents via a brief multimodal presentation using Kami, Panopto and a narrated power point presentation.
10% Midterm exam
30% Multimodal project: will include a 4-6 page written analysis and an audiovisual and verbal component available to the entire class. Students must use a work of narrative fiction to develop this project and should choose two other genres or modes that are representative of the theme. Each component should have a bibliography. See assignment details below.
10% Discussion Board.

C. Grading scale

<table>
<thead>
<tr>
<th>GRADE</th>
<th>POINT SCALE</th>
<th>GPA</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>≥ 97</td>
<td>4.0</td>
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<tr>
<td>A</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>70-76</td>
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<tr>
<td>D</td>
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<tr>
<td>F</td>
<td>59 and below</td>
<td>0.0</td>
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</tbody>
</table>
D. Assignment Details

1. Identity Testimonial (15%) (Essay)

Choose one of the characters from *Los de abajo* or any of the assigned works of literature or film that we have studied in the course up to this point. Design a “testimonial identity paper” that explains the character's identity and his/her sociohistoric context.

**Testimonial Preparation Outline**

**Goal:** To create a testimonial from the perspective of a particular character that has knowledge and experience of the Mexican Revolution and/or the early post revolutionary period. Your character will comment on the Revolution from the perspective of a participant, witness, victim, winner or loser...

**Audience:** Your character is writing his/her grandchildren about his/her experiences in/of the Mexican Revolution. It is personal, yet encompasses certain details of the historical moment, and in the first person "yo vi, yo hice..."

**Grading Rubric**

- Historical Accuracy (15 %)
- Historical Research as shown by secondary readings in bibliography (15%)
- Thesis approved on time (15%)
- Introduction (10%)
- Conclusion (10%)
- Writing Mechanics (15%)
- Meets Required Length 2-4 pages/submitted on time (10%)

**A. Guide to begin writing/brainstorming:** Use the following outline to develop your testimonial. At this stage, you are organizing the parts of the testimonial, not writing. Later, you can begin your characterization with a brief introduction of the person, time, place, and situation, and you can weave in quotes from the actual literary, filmic or biographical text.

I. Introduce the person or persons involved in the historical characterization. This is suggested information, to get you started on the creation of your character.
   - A. Name (s)
   - B. Occupation
   - C. Age
   - D. Education or previous experience (if relevant to your presentation or your character)
   - E. Any relevant family information

II. The time period. This will require some outside research, so yes, you do need a bibliography.
   - A. Describe the general time period or specific date and year if the information is available.
   - B. Describe any relevant economic, social, or political issues (How is the economy doing? What are people's concerns about society? What political issues or conflicts are people facing?)
C. Describe or identify any previous events that brought the characters to this point.

III. The incident. Again, these may not necessarily apply to your character creation, but it is meant to prompt your creativity.

A. Describe the specific tension, disagreement, or controversy facing your character(s).
B. Describe how the character(s) feel about this situation.
C. Describe what the character(s) want to do about the situation.
D. Describe the conflicts the character(s) face in trying to deal with the situation.

IV. Historical Importance

A. Describe how the socio-historic conditions in the work changed history, the country, and the character, or whether they did at all. In some works, the point is that things don’t change.
B. Describe the impact of the character(s) actions on the message imparted in the work
C. Describe why this character and their actions were important.

B. Testimonial Writing Guide

In this next step, use the information you gathered during your research to write a testimonial. When writing your testimonial from the perspective of your character, don’t just restate the information from the outline. Build a story that describes the time period, the incident and its conflict, and how your character participated in its resolution (or, if it was not resolved, what happened?). Include related information from your outline, but don’t feel you have to include everything. It’s more important that your script is focused on the character’s or characters’ participation in the story line and what the significance of the character is/was.

STEPS

1. Review the content of your outline, then brainstorm ways you could present this information in the character interpretation (what I’m calling the "testimonial").

2. Include actual dialogue, quotations, or brief excerpts from the actual text if possible. You can use a direct quote, or take a description of your character and rewrite it as if it were a first-person narration.

3. As your testimonial takes shape, make sure you convey the meaning as well as the importance of the time period and the incident you are presenting. Be sure to explain why an event is important—what is at stake? Why is it important to the character(s)? Put yourself in the shoes of the character(s) and tell the reader how the character(s) feels under the circumstances.

4. Give your character(s) a wide range of emotions and make them real by including their personal weaknesses and strengths.

2. Reading quizzes (15%) on Canvas

The quizzes will be a combination of true/false, multiple choice, short answer, and brief essays or analysis/identification of brief selections of text. They are designed to be an
incentive to keep up with the reading throughout the course. They will usually no more than 30 minutes long. At the end of the semester, the lowest grade will be automatically dropped.

3. Annotation of literature (15%) (Use Kami)

1. Annotation (5%)

Rubric
- Text has been thoroughly annotated with meaningful questions, observations, and reflections of the content as well as the writing; variety of topics marked for discussion; variety of stylistic devices marked. 1 2 3 4 5
- Comments demonstrate analysis and interpretation – thinking beyond the surface level of the text. Thoughtful connections made to other texts, or other events throughout the text. 1 2 3 4 5
- Comments accomplish a great variety of purposes. 1 2 3 4 5
- Consistent markings throughout text (not bunched). 1 2 3 4 5
- Each page has several annotations. 1 2 3 4 5
- Turned in on time. 1 2 3 4 5

2. Oral Summary for classmates (10%) (Panopto and Power Point)

Summary should be on a narrated power point presentation with a maximum of 12 slides (this may vary quite a bit depending on article, but max is 12). It should be no longer than 7 minutes.

- **Main Ideas and action:** What happens in the pages you annotated? What are the main ideas and who are the main characters? 1-2 pt.
- **Supporting Ideas:** Are there any supporting ideas? 1 pt.
- **Characters:** Who are the characters presented? What is their role? 1-2 pt.
- **Literary devices:** Are there particular literary devices that contribute to the meaning in the text? 1-2 pt.
- **Mechanics of language on your Power Point:** Contains few, if any spelling or grammatical errors in Spanish. 1 pt.
- **Layout of Slides:** The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. 1 pt.
- **Oral Presentation/narration:** Interesting, well rehearsed with smooth delivery; accurate Spanish. 1 pt.

4. Midterm Exam (10%) (On Canvas)

The midterm exam will be on Canvas. Similar to the quizzes, and perhaps recycling some of the material from the quizzes, the midterm will be a combination of true/false, multiple choice, short answer and analysis/identification of a selection of texts from the readings or of stills taken from the film(s) we view.

5. Multimodal Project/Final Project (30%) (Panopto and Power Point)

You will choose a facet of Mexican society that you want to explore (women, men, youth, indigenous culture, human rights, urban/rural spaces, narcoculture, crime, political
corruption, femicide, immigration/immigrants, sexuality/sexual orientation, human rights...) and develop a multimodal project that analyses 3 cultural products, practices or people that exemplify your focus (a novel, a film, a person, a poem, art, dance...). One of these cultural products must be a work of narrative fiction. You will develop a thesis focused on some aspect of Mexican identity (like the influence of gender, class privilege, patriarchy, sexual orientation, ethnicity) as expressed in the texts you choose, so choose them carefully!

The essay is only a part of the multimodal assignment. A multimodal assignment uses more than one mode (text, audio, video) to convey a message. After completion of the essay, you will create a Power Point presentation (see below).

**Why Multimodal?** Cindy Self author of Multimodal Compositions argues the use of multimodal compositions by offering five explanations:

1. "In an increasingly technological world, students need to be experienced and skilled not only in reading (consuming texts employing multiple modalities, but also in composing in multiple modalities, if they hope to communicate successfully within the digital communication networks that characterize workplaces, schools, civic life, and span traditional cultural, national, and geopolitical borders”.
2. “If composition (writing) instruction is to remain relevant, the definition of ‘composition’ and ‘texts’ needs to grow and change to reflect peoples’ literacy practices in new digital communication environments”.
3. “The authoring of compositions that include still images, animations, video, and audio- although intellectually demanding and time consuming- is also engaging”.
4. “Audio and visual composing requires attention to rhetorical principles of communication”.
5. “Teaching multimodality is one pathway to accomplishing long-valued pedagogical goals”.


**Requirements for Essay (15%)**:
1. You must have an argument (thesis) directly addressed in your composition.
2. You must use sources to build your argument.
   • Two quotations must be incorporated into your argument using correct MLA formatting including a Works Cited page.
   • The quotations should come from items in your works cited.
3. You must analyze at least two modalities (words, still images, video images, and sound/music).
4. You must meet the length requirements.
   a. Composition 4-6 pages
   b. Audiovisual presentation 8-10 minutes (Cannot be a reading of your composition)
5. You must complete a proposal (thesis and introductory paragraph) and bibliography.
6. You must present/post your final product in a power point with voice narration in a timely way to allow for viewing by the rest of the class, before the semester ends.

**Requirements for accompanying Panopto/Power Point Presentation 15%**
Using your final paper, you are going to “remEDIATE” the content from your final essay to create a multimodal presentation whose audience is fellow students interested in your
topic. You should not read your paper. Though you are presenting the same topic that you wrote on in your final composition, you are remediating it, rethinking it for an audiovisual presentation. You may choose Prezi or Powerpoint. If you would like to use a different technology, please talk to me before you begin. Your multimodal project will be posted on our Canvas space for a real audience of your peers.

If you need help with the technology, make use of the resources provided in the Welcome/Introductory module.

**Structure**
- Maximum 20 slides
- Approximately 20 seconds per slide, narrated in Spanish

**Assessment Criteria/Rubric for Oral Presentation**

1. **Is your information accurate and clearly communicated? (20)**
   - Were the main issues in this area clearly identified? 1-5
   - Was enough essential information given to allow the audience to effectively evaluate the topic, omitting irrelevant or filler information? 1-5
   - Did the presenter have a clear understanding of the material presented? 1-5
   - Evidence that the presentation was based on reliable sources? 1-5

2. **Is it appropriate for your target audience? (20)**
   - Will your peers remember this? How? 1-5
   - What did you do to make this a memorable presentation for everyone? 1-5
   - Was enough essential information given to allow the audience to effectively understand and evaluate the topic? 1-5
   - Did the presenter(s) have a clear understanding of the material presented, and communicate it in an interesting, pleasant manner? 1-5

3. **Is it organized? (20)**
   - Clear Objectives; main ideas presented in orderly and clear manner 1-5
   - Information is presented in a logical Structure 1-5
   - Appropriate amount of material is prepared, and points made reflect on their relative importance. 1-5
   - There are concluding remarks summarizing the presentation 1-5

4. **Oral Presentation (20)**
   - Interesting, well rehearsed with smooth delivery; accurate Spanish. 1-5
   - Relatively interesting, rehearsed with a fairly smooth delivery mostly accurate Spanish. 1-5
   - Delivery not smooth, but able to hold audience attention most of the time; frequent errors in Spanish 1-5
   - Delivery not smooth and audience attention lost because Spanish language delivery is too difficult to understand. 1-5

5. **Layout (10)**
   - The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. 1-10
6. Time Allotment (10)
- Length of presentation is within assigned time limits (approximately 8-10 minutes, no more than 11)

5. Discussion Board (Discusión) 10%

I. Description: The discussion board will be used as a reader-response activity. It is a personal response to the literature we read based on the prompt provided by the professor. Your aim is to attempt to understand the readings for yourself; do not worry about whether you are in agreement with your peers, literary critics, or me. You should have a minimum of 10 discussion board posts throughout the semester to receive full credit. Consider the following when you write a response to a quotation:
- The response should do more than summarize what was said.
- You should choose a quote (scene, image, reference, symbol...) and analyze it in some way.
- You can choose discuss why you picked the quote. What information does it bring to the text you read?
- The analysis might connect the quote to pertinent issues or themes we have discussed or it may show a connection to other pieces of literature/film/cultural texts we have read or are reading.
- It may also connect the literature to your own life experiences.

II. Goals/Purpose

- Teacher: To see that you are engaging with reading and ideas related to class and world.
- Student: To reflect on your understanding of the relationship between you, the text, and the world; to "try on" your ideas in a safe space.

III. Requirements

1. 150-200 words per entry
2. Entries will be included in the course calendar on the Discussion Board
3. Relates specifically to course readings or topics introduced

IV. Evaluation/grading

Excellent (5) - Reflections demonstrate that texts (literature, film) are a product of a particular author (in the case of film: writer, director, film crew, actors...) who are influenced by multiple historical and socio-political contexts. Sufficient in length.

Very Good (4) - Student demonstrates ability to "step back" from texts and can use this objectivity to reflect on self and society. Probably an analytical reflection that links perspectives; may be a little inconsistent, but moving toward a critique.

Good (3) - A solid description of texts though in fairly descriptive language. Accepts possibility of other viewpoints. Reflection may be made on one perspective as a rationale but approaching sophistication in the recognition of multiple factors and perspectives.
Fair (2) - Purely a description of the reading or other reflections without further discussion; not strongly engaged with the material; maybe there is evidence of effort to reflect on discussions and readings.

Poor (1) - Unorganized or writing unrelated to class discussions and readings; too short; does not convince reader of engagement with course material.
### Programa diario/Daily Course Schedule:

**Programa semanal. En este curso, todas las tareas se deben completar y entregar los domingos a las 11:59 pm. La semana, con las nuevas lecturas y tareas, siempre empieza los lunes. (La versión del program en Canvas funciona con enlaces a todas las tareas y actividades.)**

<table>
<thead>
<tr>
<th>Semana</th>
<th>Objectivo(s)</th>
<th>Actividades/tareas</th>
</tr>
</thead>
</table>
| Semana 1 1/17-1/22 | Descubrir y discutir elementos de la cultura que contribuyen a la identidad nacional mexicana y que se representan en los productos y prácticas culturales. | **Presentación** (video/profesora)  
**Video:** Tiempo de contrastes  
**Discusión** (discussion board) |
| Semana 2 1/23-1/29 | Entender la Revolución Mexicana como fenómeno cultural, esbozar las diferentes perspectivas políticas (liberales y conservadores) y filosóficas que subyacen en el conflicto armado y delinear los cambios sociales y culturales que se van haciendo (y deshaciendo) a lo largo del siglo XX. analizar el texto *Los de abajo* como producto cultural representativo de la época | **Presentación** (video/profesora)  
**Video:** Revolución y revelación  
**Lectura:** primera mitad de *Los de abajo*  
**Quiz** de lectura y video  
**Discusión** (discussion board)  
**Anotación:** Esta semana empiezan las anotaciones de texto. Todos deben anotar un texto. La profesora se lo asignará.  
El texto anotado se sube a google drive, y para el power point, haga lo siguiente: Go to ”Panopto Recordings” on main menu; click on folder designated for Multimodal project; clic ”Create” to create your power point in the folder. |
| Semana 3 1/30-2/5 | **El período revolucionario**  
*Analizar* *Los de abajo* | **Presentación** (video/profesora)  
**Lectura:** segunda mitad de *Los de abajo*  
**Ver película:** El compadre Mendoza, 1934.  
[https://youtu.be/SKmohZPbyrI](https://youtu.be/SKmohZPbyrI)  
**Anotación**  
**Quiz** de lectura y película  
**Discusión** (discussion board)  
¡Ojo! Mire el trabajo escrito para la semana 6. Se debe empezar a planearlo. |
| Semana 4 2/6-2/12 | **El período revolucionario**  
Se continúan los mismos objetivos de la semana siguiente:  
Definir las ideologías y las identidades del periodo revolucionario | **Lectura/Reading:** Martín Luis Guzmán, "La fiesta de las balas", Nellie Campobello *Cartucho (selección)*  
**Quiz:** sobre la lectura  
**Ver película:** Juana Gallo  
[https://youtu.be/EExEQOLm_p8](https://youtu.be/EExEQOLm_p8) (Links to an external site.) |
<table>
<thead>
<tr>
<th>Semana 5</th>
<th>La generación del 29</th>
<th>La generación del 29</th>
<th>Lectura: Octavio Paz e Inés Arredondo Quiz Discusión Anotación ¡Ojo! La semana que viene tiene el primer trabajo escrito.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/13-2/19</td>
<td>El/la estudiantes crearán un &quot;testimonio de identidad&quot; desde la perspectiva de un personaje que hemos estudiado en la literatura o cine de la época. Se entregará al final de esta semana Entregar &quot;Identity Testimonial&quot; esta semana. Vea el syllabus para las instrucciones detalladas.</td>
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<td>Semana 7</td>
<td>El Boom</td>
<td>El Boom</td>
<td>Lectura: Juan Rulfo, &quot;Nos han dado la tierra&quot;; Carlos Fuentes &quot;Chac Mool&quot; Quiz: sobre los cuentos de Juan Rulfo y Carlos Fuentes. Discusión Anotación</td>
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<td>2/27-3/5</td>
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<tr>
<td>Semana 8</td>
<td>Examen de medio semestre Revisar el material para el examen de midterm; y empezar a bosquejar ideas para el proyecto final ¡Ojo! Lea las instrucciones para el trabajo final (Multimodal Project). Es importante que piense en un tema para ir preparándose.</td>
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<td>3/6-3/12</td>
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<td>Semana 9</td>
<td>Vacaciones de primavera</td>
<td></td>
<td>Discusión: Escoger el tema del proyecto final y poner la descripción en discussion board. ¿Cuáles obras piensa usar? ¿Cuál va a ser el tema?</td>
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<td>3/13-3/26</td>
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<tr>
<td>Semana 10</td>
<td>El postboom</td>
<td></td>
<td>Lectura: Las batallas en el desierto Quiz</td>
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<td>3/27-4/2</td>
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| Semana 11 | El PostBoom (la Literatura femenina de la época) | **Discusión**  
**Entregar:** 2 fuentes bibliográficas anotadas en Kami que va a usar para el proyecto final. *(This is turned in to Google Drive folder for Multimodal project).* |
|---|---|---|
| Semana 12 | La literatura contemporánea: El Crack la narconovela | **Ver:** Amores perros  
**Lecturas:** Ignacio Padilla, "El año de los gatos amurallados"; Primer tercio de *Balas de plata*  
**Quiz**  
**Discusión**  
**Entregar:** Párrafo introductorio con tesis de su trabajo final (turn-it-in). |
| Semana 13 | La narconovela | **Lectura:** segundo tercio de *Balas*  
**Quiz** |
| Semana 14 | La narconovela  
Primera parte del proyecto final | **Lectura:** último tercio de *Balas*  
**Quiz**  
**Entregar:** Ensayo final del proyecto multimodal vía el enlace para "turn-it-in". |
| Semana 15 | Proyecto Final  
Segunda parte del proyecto final | Terminar y subir el Power Point del proyecto multimodal. *(Go to "Panopto Recordings) on main menu; click on folder designated for Multimodal project; clic "Create" to create your power point in the folder.* |
APPENDIX
RUBRICS FOR ASSIGNMENTS

Rubric - Identity Testimonial

<table>
<thead>
<tr>
<th>Categorías y Criterio</th>
<th>Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Precisión del contenido histórico</td>
<td>15 %</td>
</tr>
<tr>
<td>El personaje está situado en su entorno cultural apropiado.</td>
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<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Se demuestra claramente que se ha integrado información histórica y cultural (esto viene de su lectura, las discusiones e investigación sobre la época.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Tesis: entregada puntualmente; coherencia con el personaje literario retratado</td>
<td>10%</td>
</tr>
<tr>
<td>Entregada puntualmente. ¿Tienes un argumento específico?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Se comunica claramente quién es el personaje y por qué está escribiendo su testimonio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Introducción</td>
<td>15%</td>
</tr>
<tr>
<td>¿Por qué escribe un testimonio este personaje? ¿Por qué nos interesa?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>¿Qué nos va a contar y por qué?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>En términos generales, ¿qué quiere hacer el personaje al contarnos su historia, o sea, cuál es la tesis?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Conclusión</td>
<td>15%</td>
</tr>
<tr>
<td>Sintetiza el trasfondo cultural y las motivaciones del personaje (sin repetir las mismas palabras de la introducción). ¿ En qué momento histórico y social nos deja este testimonio? ¿Por qué/cómo el personaje ficticio lo representa?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Identifica los factores (personales, culturales, sociales...) que</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
contribuyeron a la caracterización del personaje escogido.

Contesta por lo menos algunas de estas preguntas: ¿Por qué ha sido necesario este testimonio? ¿Qué quiere el personaje que comprendamos de su experiencia y de su momento histórico (solo buscaba el amor, luchó por los derechos humanos, trató de enriquecerse de conflictos sociales...)? ¿Cómo quiere que lo/la recordemos en el futuro? ¿Qué hizo o no hizo que lamenta?

<table>
<thead>
<tr>
<th>Caracterización</th>
<th>20%</th>
</tr>
</thead>
<tbody>
<tr>
<td>El testimonio refleja un esfuerzo por entender el personaje en su entorno histórico, literario, social; sin proyectar un juicio contemporáneo. ¿A qué se debe su caracterización: clase social, nivel de educación, género, tropos literarios...?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Se esboza claramente el punto de vista del personaje retratado, al emplear citas o situaciones que se encuentran en el texto literario</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Sintetiza las influencias culturales en el personaje al incluirlas en su testimonio. ¿Por ejemplo, es feminista, machista, marginalizad@, indígena, pobre, ric@, intelectual o analfabet@...?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Deja claro la importancia del testimonio de este personaje. Determina por qué fue importante este personaje en la obra de ficción y crea su caracterización basada en esto.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mecánica de la escritura</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>¿En la gramática, hay concordancia entre el sujeto y el verbo, entre los sustantivos y los adjetivos, y entre los pronombres y sus antecedentes?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>¿Se usan correctamente las preposiciones, los tiempos verbales?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>¿La ortografía, los acentos y el deletrear de las palabras se han revisado cuidadosamente?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Número de páginas/formato</th>
<th>(10%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Márgenes, páginas numeradas; el encabezado de página en la primera página, el número mínimo de páginas</td>
<td>5 6 7 8 9 10</td>
</tr>
</tbody>
</table>
Annotation of literature Assignment

1. Annotation (5%)
Rubric
- Text has been thoroughly annotated with meaningful questions, observations, and reflections of the content as well as the writing; variety of topics marked for discussion; variety of stylistic devices marked. 1 2 3 4 5
- Comments demonstrate analysis and interpretation – thinking beyond the surface level of the text. Thoughtful connections made to other texts, or other events throughout the text. 1 2 3 4 5
- Comments accomplish a great variety of purposes. 1 2 3 4 5
- Consistent markings throughout text (not bunched). 1 2 3 4 5
- Each page has several annotations. 1 2 3 4 5
- Turned in on time. 1 2 3 4 5

2. Oral Summary for classmates (10%) (Panopto and Power Point)
Summary should be on a narrated power point presentation with a maximum of 12 slides (this may vary quite a bit depending on what you read, but max is 12). It should be no longer than 7 minutes

- **Main Ideas and action:** What happens in the pages you annotated? What are the main ideas and who are the main characters? 1-2 pt.
- **Supporting Ideas:** Are there any supporting ideas? 1 pt.
- **Characters:** Who are the characters presented? What is their role? 1-2 pt.
- **Literary devices:** Are there particular literary devices that contribute to the meaning in the text? 1-2 pt.
- **Mechanics of language on your Power Point:** Contains few, if any spelling or grammatical errors in Spanish. 1 pt.
- **Layout of Slides:** The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. 1 pt.
- **Oral Presentation/narration:** Interesting, well rehearsed with smooth delivery; accurate Spanish. 1 pt.
**Español 4303: Mexican Literature and Culture of the XXth and XXIst Centuries: Revolutionaries, Renegades and Visionaries**

**Evaluación del Ensayo Multimodal Final**

<table>
<thead>
<tr>
<th>Visión Panorámica</th>
<th>40 Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tema</strong></td>
<td></td>
</tr>
<tr>
<td>• ¿Responde el ensayo a la pregunta o al tema designado/elegido?</td>
<td></td>
</tr>
<tr>
<td><strong>Tesis</strong></td>
<td></td>
</tr>
<tr>
<td>• ¿Has comunicado claramente tu tesis?</td>
<td></td>
</tr>
<tr>
<td>• ¿Tienes un argumento específico?</td>
<td></td>
</tr>
<tr>
<td>• ¿Está en el primer párrafo?</td>
<td></td>
</tr>
<tr>
<td><strong>Lógica y estructura</strong></td>
<td></td>
</tr>
<tr>
<td>• ¿Se relaciona cada idea con la siguiente?</td>
<td></td>
</tr>
<tr>
<td>• ¿La tesis está respaldada con argumentos y ejemplos?</td>
<td></td>
</tr>
<tr>
<td>• ¿Las secciones se presentan en orden?</td>
<td></td>
</tr>
<tr>
<td><strong>Investigación/citas y obras citadas</strong></td>
<td></td>
</tr>
<tr>
<td>• ¿Has empleado fuentes bibliográficas (capítulos/artículos/sitios web...) apropiadas para la investigación del tema?</td>
<td></td>
</tr>
<tr>
<td>• ¿Se entregaron a tiempo?</td>
<td></td>
</tr>
<tr>
<td>• ¿Usaste por los menos 2 citas de fuentes fiables que en tu ensayo?</td>
<td></td>
</tr>
<tr>
<td>• ¿Has citado correctamente según MLA?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>El Párrafo</th>
<th>20 Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td>• ¿La introducción es interesante, identifica la tesis?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• ¿Hay una oración tema en cada párrafo?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• ¿Las transiciones entre un párrafo y otro son claras y fluyen?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>• ¿La conclusion resume, recalca y presenta una idea original?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
### La Oración

<table>
<thead>
<tr>
<th>20 Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

- ¿Un lenguaje directo, preciso y concreto que evita la redundancia?
- ¿En la gramática, hay concordancia entre el sujeto y el verbo, entre los sustantivos y los adjetivos, y entre los pronombres y sus antecedentes?
- ¿Se usan correctamente las preposiciones, los tiempos verbales?
- ¿El tono y el vocabulario reflejan un registro formal?

#### Formato

<table>
<thead>
<tr>
<th>10 Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 7 8 9 10</td>
</tr>
</tbody>
</table>

- Márgenes, páginas enumeradas; el encabezado de página en la primera página.

### Se entrega a tiempo en "Turn it in" (en Canvas)

<table>
<thead>
<tr>
<th>10 Puntos</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 5 10</td>
</tr>
</tbody>
</table>

### Total / Nota

| /100 |

---

Part II of Multimodal Assignment - Summary Power Point Presentation recorded in Panopto.

**Assessment Criteria/Rubric for Oral Presentation**

1. **Is your information accurate and clearly communicated? (20)**
   - Were the main issues in this area clearly identified? 1-5
   - Was enough essential information given to allow the audience to effectively evaluate the topic, omitting irrelevant or filler information? 1-5
   - Did the presenter have a clear understanding of the material presented? 1-5
   - Evidence that the presentation was based on reliable sources? 1-5

2. **Is it appropriate for your target audience? (20)**
   - Will your peers remember this? How? 1-5
   - What did you do to make this a memorable presentation for everyone? 1-5
   - Was enough essential information given to allow the audience to effectively understand and evaluate the topic? 1-5
   - Did the presenter(s) have a clear understanding of the material presented, and communicate it in an interesting, pleasant manner? 1-5

3. **Is it organized? (20)**
   - Clear Objectives; main ideas presented in orderly and clear manner 1-5
• Information is presented in a logical Structure  1-5
• Appropriate amount of material is prepared, and points made reflect on their relative importance. 1-5
• There are concluding remarks summarizing the presentation 1-5

4. Oral Presentation (20)
• Interesting, well rehearsed with smooth delivery; accurate Spanish. 1-5
• Relatively interesting, rehearsed with a fairly smooth delivery mostly accurate Spanish. 1-5
• Delivery not smooth, but able to hold audience attention most of the time; frequent errors in Spanish 1-5
• Delivery not smooth and audience attention lost because Spanish language delivery is too difficult to understand. 1-5

5. Layout (10)
• The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. 1-10

6. Time Allotment (10)
• Length of presentation is within assigned time limits (approximately 8-10 minutes, no more than 11)

Rubric for Discussion Board Assignment

Evaluation/grading

Excellent (5) - Reflections demonstrate that texts (literature, film) are a product of a particular author (in the case of film: writer, director, film crew, actors...) who are influenced by multiple historical and socio-political contexts. Sufficient in length.

Very Good (4) - Student demonstrates ability to "step back" from texts and can use this objectivity to reflect on self and society. Probably an analytical reflection that links perspectives; may be a little inconsistent, but moving toward a critique.

Good (3) - A solid description of texts though in fairly descriptive language. Accepts possibility of other viewpoints. Reflection may be made on one perspective as a rationale but approaching sophistication in the recognition of multiple factors and perspectives.

Fair (2)- Purely a description of the reading or other reflections without further discussion; not strongly engaged with the material; maybe there is evidence of effort to reflect on discussions and readings.

Poor (1) - Unorganized or writing unrelated to class discussions and readings; too short; does not convince reader of engagement with course material.