

SPAN 250A Latin American Detective Fiction

Fall, 2018

MW 11-12:20pm, Jordan 103

Dr. Patrick Duffey

Professor of Spanish

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Office Hours: M-F 4:30pm-5:30pm and by appointment

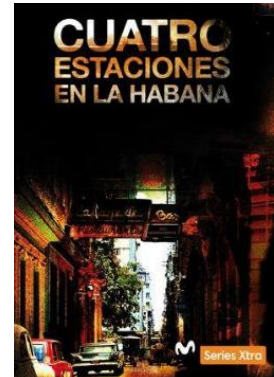
Office location: Jordan 154

I. Description.

This course will explore the evolution of detective fiction in Latin America, giving special attention to the elements that often make it different from North American, French, and British examples of the genre. Students will read stories from Argentina, Mexico, and Cuba.

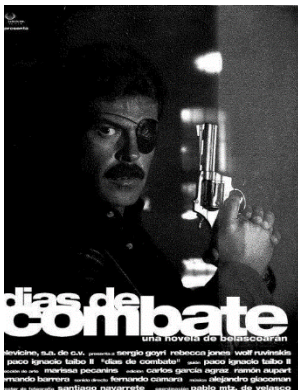
II. Course Objectives.

- The course will explore representative Argentine, Mexican, and Cuban literary texts in the detective fiction genre.
- The course will examine the elements of various kinds of detective stories: the characters, themes, and plot patterns.
- The course will provide a unique cultural window into Argentine, Mexican, and Cuban culture and history.



III. Student Learning Outcomes.

A. Students can demonstrate an ability to arrange, define, and describe important ideas and/or experiences from various cultures and/or the historical past.



B. Students can demonstrate the ability to produce creative work.

C. Students can demonstrate the ability to analyze, test, and/or question humanistic interpretation, and to deploy those skills effectively through written and/or oral communication.

Student Learning outcomes	Assignment in this course	Master	Proficient	Developing	Novice
		4	3	2	1
Students can demonstrate an ability to arrange, define, and describe important ideas and/or experiences from various cultures and/or the historical	<ul style="list-style-type: none"> • Complete Essays 1 and 2 • Weekly commentaries 	Communicates and synthesizes coherently in-depth information from relevant sources representing various points of view / approaches / experiences	Communicates coherently in-depth information from relevant sources representing various points of view / approaches / experiences	Presents information from relevant sources representing limited points of view / approaches / experiences	Presents information from irrelevant sources representing limited points of view / approaches / experiences
Students can demonstrate the ability to produce creative work.	Write your own detective story	Create: Creates an entirely new object, solution or idea that is appropriate to the domain	Adapt: Successfully adapts an appropriate exemplar to his/her own specifications	Model: Successfully reproduce an appropriate exemplar	Attempts to reproduce or create an
Students can demonstrate the ability to analyze, test, and/or question humanistic interpretation, and to deploy those skills	<ul style="list-style-type: none"> • Complete Essays 1 and 2 • Weekly commentaries 	Organizes evidence to reveal insightful patterns, differences, or similarities related to humanistic interpretation	Organizes evidence to reveal important patterns, differences, or similarities related to	Organizes evidence, but the organization is not effective in revealing important	Lists evidence, but is not organized and/or is unrelated to humanistic

Rubrics were developed by minimally modifying the American Association of Colleges and Universities' VALUE Rubrics (Finley and Rhodes 2013, Rhodes 2010, Sullivan 2015)

IV. Grading

Weekly Commentaries	25% (10 X 2.5%)
Essays 1 (Argentina)	22.5%
Essay 2 (Mexico)	22.5%
Your own detective story	20%
Participation in discussions, reading quizzes, attendance	10%
	100%

V. Attendance Policy. Regular attendance is essential in order to allow you to achieve the student learning outcomes for this course. Students may make up any exam, quiz, or other assignment **only** if the absence occurs as a result of participation in an official Austin College athletic or other event, a serious illness, or some other unavoidable circumstance beyond the student's control.

VI. Academic Integrity. It is understood that all students are subject to the rules of conduct set forth in the Austin College academic integrity policy. It is also understood that the instructor reserves the right to modify this syllabus as needed during the semester. Plagiarism of any assignment may result in a grade of F for the assignment.

VII. Accommodations. Austin College seeks to provide reasonable accommodations for all individuals with disabilities and will comply with all applicable federal, state, and local laws, regulations and guidelines. It is the responsibility of the student to register with and provide verification of academic accommodation needs to the Director of the Academic Skills Center as soon as possible. The student also must contact the faculty member in a timely manner to arrange for reasonable academic accommodations. For further information regarding disability services or to register for assistance, please contact the office at 903-813-2454 or visit the Academic Skills Center.

VIII. Readings

All readings are available on Moodle, except for the three novels, as indicated below.

Introduction

Doyle, Arthur Conan, "The Speckled Band." (1892)

Giardinelli, Mempo, "The hard-boiled detective novel in Latin America"

Poe, Edgar Allan Poe, "The Murders in the Rue Morgue." (1841)

Argentina

Borges, Jorge Luis (1899-1986). “Emma Zunz” (1948)

Bioy Casares, Adolfo (1914-1999). “Cavar un foso” (1962)

Giardinelli, Mempo. *Luna caliente* (1983). (Available in campus bookstore.)

Mexico

Antonio Helú (1900-1972) “Debut profesional” “El fistol de corbata”

María Elvira Bermúdez (1916-1988) “El embrollo del reloj”

Rafael Bernal “La muerte poética” “La muerte madrugadora”

Taibo II, Paco Ignacio (1949). *Días de combate* (1976). (Available in campus bookstore.)

Cuba

Padura Fuentes, Leonardo (1955). *Pasado perfecto* (2013). (Available in campus bookstore.)

Películas: *Cuatro estaciones en Habana* (2016) (Netflix)

IX. Films

During the semester, we are going to be convening with French 354 “French Literature Since the Revolution (1789-2018)” on three occasions in order to watch films together. The focus of the French course is also crime fiction. These films will be screened in **Hoxie Thompson Auditorium** on select Tuesdays starting at 7pm. See schedule for dates.

The Maltese Falcon (John Huston, 1941). Original novel by Dashiell Hammett, 1931.

À bout de souffle [Breathless] (Jean-Luc Godard, 1960)

Cuatro estaciones en Habana (Félix Viscarret, 2016) (Netflix) *Paisaje de otoño* (Episodio 4)

X. Schedule

NOTICE: This syllabus is tentative and can be changed. All changes will be announced in class.

			Tema	Tarea
27	ago	l	introducción	Poe; Goulet, “Legacies of the Rue Morgue”; A.C. Doyle; BNE; Knox
29	ago	m	introducción	Borges, “El cuento policial”; Giardinelli, “The hard-boiled detective novel in Latin America”
3	sep	l	introducción	Borges, Jorge Luis (1899-1986). “Emma Zunz” (1948)
4	sep	ma	<i>The Maltese Falcon</i> (John Huston, 1941). Discussion follows.	7pm, Hoxie Thompson Auditorium, Sherman Hall 2º piso
			ARGENTINA	

5	sep	m	Borges, Jorge Luis (1899-1986). “Emma Zunz” (1948)	Bioy Casares, Adolfo (1914-1999). “Cavar un foso” (1962)
10	sep	l	Bioy Casares, Adolfo (1914-1999). “Cavar un foso” (1962)	Giardinelli, Mempo. <i>Luna caliente</i> (1983). Hasta la pág. 24.
12	sep	m	Giardinelli, Mempo. <i>Luna caliente</i> (1983). Hasta la pág. 24.	<i>Luna caliente</i> , 25-60.
17	sep	l	<i>Luna caliente</i> , 25-60.	<i>Luna caliente</i> , 61-85.
19	sep	m	<i>Luna caliente</i> , 61-85.	<i>Luna caliente</i> , 86-137.
24	sep	l	<i>Luna caliente</i> , 86-137.	<i>Luna caliente</i> , 141-175.
26	sep	m	<i>Luna caliente</i> , 141-175.	María Elvira Bermúdez (1916-1988) “Prólogo”; Antonio Helú (1900- 1972) “Debut profesional” “El fistol de corbata”
			MEXICO	
1	oct	l	Antonio Helú (1900-1972) “Debut profesional” “El fistol de corbata”	María Elvira Bermúdez (1916-1988) “El embrollo del reloj”
2	oct		<i>À bout de souffle</i> [Breathless] (Jean- Luc Godard, 1960). Discussion : “Arsène Lupin ”	7pm, Hoxie Thompson Auditorium, Sherman Hall 2º piso Maurice Leblanc, “Arsène Lupin ” (circa 1905)
3	oct	m	María Elvira Bermúdez (1916-1988) “El embrollo del reloj”	Rafael Bernal “La muerte madrugadora”, “La muerte poética”
8	oct	l	Rafael Bernal “La muerte madrugadora”, “La muerte poética”	Taibo II, Paco Ignacio (1949). <i>Días de combate</i> (1976). Hasta la pág. 36.
10	oct	m	Taibo II, Paco Ignacio (1949). <i>Días de combate</i> (1976). Hasta la pág. 36.	<i>Días de combate</i> 37-92.
15	oct	l	<i>Días de combate</i> 37-92.	<i>Días de combate</i> 93-131.
17	oct	m	<i>Días de combate</i> 93-131.	<i>Días de combate</i> 133-211.
22	oct	l	<i>Días de combate</i> 133-211.	<i>Días de combate</i> 212-225.
24	oct	m	<i>Días de combate</i> 212-225.	Padura Fuentes, Leonardo (1955). <i>Pasado perfecto</i> (2013).
			CUBA	
29	oct	l	Padura Fuentes, Leonardo (1955). <i>Pasado perfecto</i> (2013).	
31	oct	m	Película: <i>Cuatro estaciones en Habana</i> (2016) (Netflix) <i>Los vientos de cuaresma</i> .	
5	nov	l	Padura Fuentes, Leonardo (1955). <i>Pasado perfecto</i> (2013).	
7	nov	m	Película: <i>Cuatro estaciones en Habana</i> (2016) (Netflix) <i>Pasado perfecto</i> .	

12	nov	l	Padura Fuentes, Leonardo (1955). <i>Pasado perfecto</i> (2013).	
14	nov	m	Películas: <i>Cuatro estaciones en Habana</i> (2016) (Netflix) <i>Máscaras</i> .	
26	nov	l	Padura Fuentes, Leonardo (1955). <i>Pasado perfecto</i> (2013).	
27	nov	ma	<i>Cuatro estaciones en Habana</i> (Félix Viscarret, 2016) (Netflix) <i>Paisaje de otoño</i> (Episodio 4) Discussion: Emma Zunz/Latin American crime fiction	7pm, Hoxie Thompson Auditorium, Sherman Hall 2º piso
28	nov	m	Películas: <i>Cuatro estaciones en Habana</i> (2016) (Netflix) <i>Paisaje de otoño</i> .	
6	dic	j	Your detective story is due at 2pm. There is no final exam in this course.	