

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department & Course Number Spanish 98T  
 Course Title Never Again: Resisting Authoritarianism in South American Narratives  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course analyzes literature, film, and other artistic production while arming students with the language and means to engage with critical theory about cultural production. Students will consider the historical development and fundamental intellectual and ethical issues relating to texts that depict authoritarianism in the context of military dictatorships and repression. They will consider the relationship between the arts and politics, and the task of artists and intellectuals in the face of an authoritarian regime.

3. List faculty member(s) who will serve as instructor (give academic rank):

Kristal Bivona, Teaching Fellow; Randal Johnson, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall Enrollment \_\_\_\_\_ Winter Enrollment X Spring Enrollment \_\_\_\_\_

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	Students will develop new strategies for critically engaging with creative texts, such as close readings, and approaches from a variety of theoretical approaches, such as narratology, feminist criticism, new historicism and post-colonialism.
❑ Integrative Learning	Students will compare and synthesize critical approaches to formulate original arguments supported by original research.
❑ Ethical Implications	Students will consider the ethical implications of creating literature and art in the context of authoritarian dictatorships and evaluate the roles of cultural producers and consumers of these texts.
❑ Cultural Diversity	Students will consider the history leading up to and during the military dictatorships in Argentina (1976-1983), Brazil (1964-1985) and Uruguay (1973-1985) as they develop a new competence for evaluating narratives of history.
❑ Critical Thinking	Students will acquire the analytical skills necessary to develop critical and reflective perspectives on difference. Students will develop arguments through writing and class discussions.
❑ Rhetorical Effectiveness	Students will propose, draft, peer edit and revise two essays: the midterm of 6 to 8 pages and the final of 12 to 15 pages. Students will present their final research in a mock conference during week 10. Students will write a series of response papers through which they will engage in close readings of the course texts. Students will develop and hone skills for engaging in discussions about intellectual and ethical issues in pairs, in small groups, and with the whole class in a productive and critical manner.
❑ Problem-solving	Students will hone problem-solving skills as they take on original research projects and write research papers.
❑ Library & Information Literacy	The course will include a day with the subject librarian, who will provide an orientation to using the research library and conducting research in our field. The writing assignments require research and multiple sources.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>                    </u>	(hours)
3. Labs:	<u>                    </u>	(hours)
4. Experiential (service learning, internships, other):	<u>                    </u>	(hours)
5. Field Trips:	<u>                    </u>	(hours)

**(A) TOTAL Student Contact Per Week** **4** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)

4. Preparation for Quizzes & Exams:		(hours)
5. Information Literacy Exercises:	<b>1</b>	(hours)
6. Written Assignments:	<b>3</b>	(hours)
7. Research Activity:	<b>2</b>	(hours)
<b>(B) TOTAL Out-of-class time per week</b>	<b>12</b>	<b>(HOURS)</b>
<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>18</b>	<b>(HOURS)</b>

## **Never Again: Resisting Authoritarianism in South American Narratives**

Instructor: Kristal Bivona ([kristalbivona@ucla.edu](mailto:kristalbivona@ucla.edu))

Office Hours: TBD

Office: TBD

### **COURSE DESCRIPTION**

Latin America has seen its share of authoritarianism since colonial times, and the second half of the twentieth century was marked by the deadliest military dictatorships to date. This course examines some of the literature and film that deal with life under such regimes in Argentina, Brazil and Uruguay, three countries that survived dictatorships marked by state-sponsored violence, disappearances, censorship, exile, and torture, yet today operate as three very different democracies. By engaging with literature and film from this period and beyond, we will investigate how resistance is represented, and how that representation changes over the course of the years of repression. Some of the questions that we will consider are: How do authors engage with politics in their work? What is the role of the intellectual trying to work within an oppressive regime? What does literature have to contribute to a discussion in other disciplines, such as history and political science? How do these works challenge traditional notions of genre and narrative form?

### **COURSE GOALS AND EXPECTATIONS**

The goal of this course is to engage in close readings of the texts while honing critical discussion and academic writing skills. At the end of this course, you will feel more comfortable engaging with creative and critical texts; forming your own arguments and supporting them with textual analysis; and writing an essay. This seminar will largely involve class discussion, but we will also dedicate time to improving students' writing. Participation and preparedness are key: during discussions, you will become the critics as you question and analyze texts through dialogue with your peers. Discussions are important for the writing process because you will be exposed to new political and historical perspectives that you may not have considered, while your own interpretations will enlighten your colleagues with points of view that they may not have considered. In discussions, you are able to test your critical arguments with fellow students. Our discussions will take different forms; students may work with a partner, in small groups, or with the class as a whole. During the writing workshops, the spotlight is on your writing. As a group we will analyze academic writing best practices in the work that you produce. Through the workshop process, you will sharpen your skills for giving constructive criticism and encouraging your peers. Ideally, you will produce your best writing to date in this course.

### **REQUIRED MATERIAL**

BRANDAO, Ignácio de Loyola. *Zero*. Trans. Ellen Watson. Champaign: Dalkey Archive Press, 2004. (First published in 1974)

DOBIE, Ann B. *Theory into Practice: An introduction to literary criticism*. Boston: Cengage, 2015.

GALEANO, Eduardo. *Century of the Wind*. Trans. Cedric Belfrage. New York: Nation Books, 2010. (First published in 1986)

PIGLIA, Ricardo. *Artificial Respiration*. Trans. Daniel Balderston. Durham: Duke University Press, 1994. (First published in 1981)

ROSSI, Cristina Peri. *State of Exile*. Trans. Marilyn Buck. San Francisco: City Lights, 2008. (First published in 2003)

VALENZUELA, Luisa. *He Who Searches*. Trans. Helen Lane. Champaign: Dalkey Archive Press, 1994. (First published in 1977)

Film: *The Year My Parents Went on Vacation* (2006) Director: Cao Humberger

Film: *Clandestine Childhood* (2011) Director: Benjamín Ávila

### **Recommended Texts:**

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say: The Moves that Matter in Academic Writing with Readings*. WW Norton & Company. 2012.

Hacker, Diana. *A Writer's Reference*. Bedford/St. Martin's. 2010.

*MLA Handbook*, 7<sup>th</sup> Edition.

### **GRADES**

Grades are broken down:

Participation -----15%

Response Papers -----15%

Midterm -----20%

Presentations -----15%

Peer Reviews -----10%

Final Paper -----25%

**PARTICIPATION** includes coming to class prepared to discuss the required reading, contributing to discussion, and completing class work.

**PRESENTATIONS** are group presentations of a chapter from Dobie's book and individual presentations of your final paper research.

*Group presentations* will occur throughout the quarter in which students will present and lead a discussion on a single chapter from *Theory into Practice*. Each group should review the key vocabulary, summarize the chapter, and share discussion questions that should foster a conversation about literary criticism and the creative texts in the class. Groups are required to meet with the instructor during office hours prior to their presentation during office hours.

*Individual (final) presentations* will be 5-10 minutes long, and will describe the presenter's final paper, including secondary sources. Individual presentations must include either a PowerPoint presentation or a handout.

**RESPONSE PAPERS** should be 2-3 pages and should be a close reading of the texts that you have encountered in the course. They must be typed and submitted as a hard copy. **Check due dates.**

**MIDTERM AND FINAL PAPER** must be typed and submitted as hard copies. They must be on original topics that engage with the texts from our course. Check due dates. Use MLA Style and include a bibliography with at least three (3) secondary sources for the midterm, and five (5) secondary sources for the final paper. Wikipedia and other crowd-sourced websites do not count. Your grade is based on your final draft. However, if you do not submit the required rough drafts and outlines your grade will drop a full letter grade, i.e. if you earn an A on the final paper, but do not submit the first draft on time, you will get a B. Multiple drafts are key to writing your best possible paper.

**Midterm must be 6-8 pages in length.**

**Final Paper must be 12-15 pages in length.**

### **ACADEMIC INTEGRITY**

As a student and member of the university community, you are expected to adhere to the standards of academic integrity outlined in the UCLA Student Code of Conduct.

Academic misconduct includes, but is not limited to, "cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct." For example: CHEATING is defined in part as "the use of unauthorized materials, information, or study aids in any academic exercise." PLAGIARISM is defined in part as "the use of another's words or ideas as if they were one's own": this includes any portion of another writer's text (note: changing a few words throughout does not make it yours). All assignments must be your own original work, and all words and ideas that are borrowed from other sources must acknowledge the source with proper citing practices according to your discipline's citation format (list your sources, give credit within your text, and, when using direct quotes from a source, use quotation marks). Violations of the academic integrity policy are not acceptable and will not be tolerated.

### **ACCOMMODATIONS**

Any student with a documented visible or non-visible disability should contact the Office for Students with Disabilities as soon as possible to arrange for the appropriate accommodations. Your disability and accommodation will be kept confidential. For more information, please visit: <http://www.osd.ucla.edu/>. Please note that I cannot discuss or offer any accommodations that have not been documented and recommended officially by the university.

## **COURSE CALENDAR (subject to change)**

### **Week 1- Unit 1: History as Narrative**

*Day 1:* Course introduction

*Day 2:* Discuss pp. 1-81 of *Century of the Wind*; Instructor will present Dobie, Chapter 1 "The Relationship of Writing and Reading" as an example for future group presentations.

### **Week 2**

*Day 1:* Research Bootcamp. Discuss pp. 81-202 of *Century of the Wind*

*Day 2:* Discuss pp. 202- the end of *Century of the Wind*

**Response Paper #1 Due****Week 3- Unit 2: Truth-seeking in the Argentine Novel**

*Day 1:* Dobie, Chapter 2 “Familiar Approaches” Presenters \_\_\_\_\_

Discuss pp. 1-63 of *Artificial Respiration*

*Day 2:* Discuss pp. 64- 104 of *Artificial Respiration*

**Week 4**

*Day 1:* Discuss pp. 105 to end of *Artificial Respiration*

**Response Paper #2 due**

*Day 2:* Discuss pp. 1-36 of *He Who Searches*

Dobie, Chapter 6 “Feminist Criticism” Presenters \_\_\_\_\_

**Week 5**

*Day 1:* Discuss pp. 36-93 of *He Who Searches*

**Bring introductory paragraph with thesis statement of midterm for group activity**

*Day 2:* Discuss pp. 93 to the end of *He Who Searches*

**Bring first draft of midterm to Day 2 for Peer Review**

**Week 6- Unit 3: Memory, Exile, and Broken Homes**

*Day 1:* **MIDTERM DUE- BRING HARD COPY**

Discuss selected poems by Cristina Peri Rossi

*Day 2:* Discuss selected poems by Cristina Peri Rossi

**Week 7**

*Day 1:* Discuss *The Year My Parents Went on Vacation*

Dobie, Chapter 10 “More Cultural Studies: Postcolonialism and Multiculturalism” Presenters \_\_\_\_\_

*Day 2:* Discuss *Clandestine Childhood*

**Response Paper #3 Due**

**Week 8- Unit 4: Tortured Text: Writing Under Censorship**

*Day 1:* Discuss pp. 1-92 of *Zero*

Dobie, Chapter 9 “Cultural Studies: New Historicism” Presenters \_\_\_\_\_

*Day 2:* Discuss pp. 92-172 of *Zero*

**Week 9**

*Day 1:* Discuss pp. 172-262 of *Zero*

Dobie, Chapter 4 “Psychological Criticism” Presenters \_\_\_\_\_

*Day 2:* Discuss pp. 262 to the end of *Zero*; group activity with final paper abstracts.

**Final Paper Abstracts Due**

**Week 10**

*Day 1:* Mock Conference (Individual Presentations)

*Day 2:* Final discussion; Peer review of final papers

**First Draft of Final Essay Due for Peer Review**

**FINAL PAPER DUE WEDNESDAY OF FINALS WEEK THROUGH TURNITIN.**





# New Course Proposal

## Spanish 98T Never Again: Resisting Authoritarianism in South American Narratives

<b>Course Number</b>	Spanish 98T	
<b>Title</b>	Never Again: Resisting Authoritarianism in South American Narratives	
<b>Short Title</b>	RESIST AUTH NARRATV	
<b>Units</b>	Fixed: 5	
<b>Grading Basis</b>	Letter grade only	
<b>Instructional Format</b>	Seminar - 3 hours per week	
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]	
<b>GE Requirement</b>	Yes	
<b>Major or Minor Requirement</b>	No	
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.	
<b>Course Description</b>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of narratives that depict life under dictatorships in 20th-century Argentina, Brazil, and Uruguay. Engaging with literature and film, consideration of relationships between politics and creative production, between repression and resistance, and between artist and government. Letter grading.	
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows	
<b>Syllabus</b>	File <a href="#">Bivona_Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.	
<b>Supplemental Information</b>	Instructor (Kristal Bivona) UID: 404220360  Professor Randal Johnson is the faculty mentor for this course.	
<b>Grading Structure</b>	Participation -----15% Response Papers -----15% Midterm -----20% Presentations -----15% Peer Reviews -----10% Final Paper -----25%	
<b>Effective Date</b>	Winter 2018	
<b>Discontinue Date</b>	Summer 1 2018	
<b>Instructor</b>	Name Kristal Bivona	Title Teaching Fellow
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer	
<b>Department</b>	Spanish & Portuguese	
<b>Contact</b>	Name MICHELLE CHEN	E-mail mchen@oid.ucla.edu
<b>Routing Help</b>		

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

**Status:** Added to SRS on 8/31/2017 10:36:19 AM

**Changes:** Description

**Comments:** Course description edited into official version.

**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12

**Status:** Added to SRS on 8/30/2017 11:54:31 AM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Approved on 8/25/2017 3:35:26 PM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173

**Status:** Approved on 8/20/2017 8:00:43 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 8/4/2017 4:28:31 PM

**Changes:** No Changes Made

**Comments:** Routing to Joe Bristow for FEC approval.

**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Approved on 7/14/2017 3:25:19 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 7/14/2017 3:15:40 PM

**Comments:** Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 825-6704