

[Western Traditions (3 hours required). These courses explore the defining ideas, cultural perspectives, and patterns of thought that have evolved in Europe throughout its history as well as the Americas after 1500. The courses highlight important characteristics of Western societies and situate these developments within a broad and meaningful context. Students are encouraged to grapple with the original thinkers of the West through the study of primary texts (such as literary works, historical documents, theoretical essays, and works of art and music). Therefore, students will meaningfully engage with key elements of the Western Tradition and understand its manifold influences on our modern cultures today.]

This course will trace the evolution of the detective genre from its origins in America/England to its proliferation in Spain and Latin America through such literary forms as the short story, novel and film. Students will review the historical and political circumstances of the 19th century that gave rise to the genre as part of modern state formation and will explore the adaptation of the detective form to the specific political, economic and socio-cultural realities of Spanish-speaking countries throughout the 19th and 20th centuries. Students will have the opportunity to create a final project under the direction of the professor. Such projects may include but are not limited to: a research paper on an Hispanic detective novel, a research paper on an Hispanic author of short stories in the genre, a study of the detective as popular culture in a Spanish-speaking nation, the creation of an original short story conforming to one of the detective form's sub-genres studied in class, or a comparative study of a text covered in class with one of the student's own choosing. This course will be taught in Spanish.

Learning Objectives

Courses must incorporate at least three of the following learner objectives (#1 and #2 are required).

By the end of courses taken in this AI, students will be able to:

1. *[Critically examine the thought processes that have evolved in Western culture (Required)]*

This course will encourage students to explore the connection between literary forms and their historical, political and socio-cultural context. This exploration will in turn take on subjects very important to Western culture as a whole such as the rise of the modern state in the 19th century, the role of the appropriation of foreign literary forms within 19th- and 20th-century national discourse, and the transition from a Romantic to a Realist literary aesthetic.

2. *[Analyze primary works within the framework the course provides (Required)]*

This class will allow students to engage with representative works of the detective literary tradition by men and women authors of both Spain and Latin America. The study of these works will emphasize basic literary analysis and will place them within specific socio-cultural frameworks. Students will have the opportunity to pursue the study of primary works in this tradition not covered in class in either a comparative or context-based manner.

3. *[Place one or more of the historical, artistic, or intellectual traditions of the West in its cultural context]*

Students in this class will delve into the origins of a Western artistic, historical and intellectual form occurring frequently in both literary circles and popular culture. They will be able to discuss the adaptation of the form to temporal-changes in literary style as well as to specific spatially-rooted Western circumstances.

4. *[Describe how the material under study has influenced the development of Western culture]*

Students will be able to discuss the role of detective fiction not only as a reflection of the historical, political and socio-cultural context in which it was written but also as an expression of the tensions of racial, gender and class inequality that have been an integral part of the development of the West.

5. *[Connect the historical roots of phenomena with later aspects of the tradition]*

The course will chart the complex evolution of the detective form from its origins in the stories of Edgar Allan Poe in the mid-19th-century through the late-19th-century short stories of Spaniard Emilia Pardo Bazán, through the mid-20th-century stories of Argentines such as Jorge Luis Borges and Adolfo Bioy Casares to the resurgence of the detective form in late-20th century Spain and Latin America. Along the way, students will be encouraged to collaborate in a comparative study that will draw upon their experience of this genre in its very popular present-day format on American television.

Accomplishing the Objectives

Instructors should clearly identify how the course will accomplish the above objectives. Possibilities might include:

1. *[Participating in class discussion and debate]*

Students will respond to themes and participate in discussions and debates organized by the professor on a regular basis.

2. [*Engaging in teamwork and other collaborative exercises*]

In groups, students will lead discussions on a given short reading, preparing and distributing appropriate and original questions and managing the participation of the other students on a rotating basis.

3. [*Writing analytical or evaluative papers, perhaps incorporating original research*]

Students will have the opportunity to write short analytical and evaluative papers throughout the semester. Each student will complete a final project according to their own interest and enthusiasm. Such projects may include but are not limited to: a research paper on an Hispanic detective novel, a research paper on an Hispanic author of short stories in the genre, a study of the detective as popular culture in a Spanish-speaking nation, the creation of an original short story conforming to one of the detective form's sub-genres studied in class, or a comparative study of a text covered in class with one of the student's own choosing.

4. [*Making oral presentations*]

As part of their responsibilities in leading discussion (see #2 above), students will give a brief oral presentation on the work to be discussed. Each student will also give a brief oral presentation on their final project at the end of the semester.

5. [*Creating an artistic product or a performance*]

The creative/artistic option for the final project will be to create an original short story that highlights the components of the detective genre's form as discussed in class.

6. [*Participating in fieldwork*]

Students may visit the Edgar Allan Poe museum in Richmond with or without the professor and write a response as one of the requirements for this class. Other field opportunities will be encouraged.

7. [*Other means— please identify*]

**UNDERGRADUATE CURRICULUM COMMITTEE
NEW COURSE PROPOSAL FORM**

Is the course being proposed for the Liberal Learning Core? Yes X No

1. Title of Course: Hispanic Sleuths and the State: Detective Fiction in Spain and Latin America
Proposed Course Number (cleared with Registrar): SPAN 397 (cleared with registrar)

Prerequisite Courses: Recommended Prerequisite: SPAN 202 or its equivalent and SPAN 301 or 303, or consent of the instructor (Native speakers exempted from prerequisite, see Department Chair).

If the minimum acceptable grade in a prerequisite course is greater than the default of D-, indicate the grade required X and state the reason for requiring this minimum grade (consider consistency across the department):

Catalogue Description (including credits, lecture, and lab hours):

SPAN 397: Hispanic Sleuths and the State: Detective Fiction in Spain and Latin America (3-3-0)
WST

Recommended Prerequisite: SPAN 202 or its equivalent and SPAN 301 or 303, or consent of the instructor (Native speakers exempted from prerequisite, see Department Chair).

This course will trace the evolution of the detective genre from its origins in America/England to its proliferation in Spain and Latin America through such literary forms as the short story, novel and film. Students will review the historical and political circumstances of the 19th century that gave rise to the genre as part of modern state formation and will explore the adaptation of the detective form to the specific political, economic and socio-cultural realities of Spanish-speaking countries throughout the 19th and 20th centuries. Readings will be supplemented by other materials, including film and video, in order to situate literary works in their cultural context. A variety of activities conducted primarily in Spanish, including group work, class presentations, opinion and research papers, will make critical thinking and the development of language skills an inherent focus of the course. Students will have the opportunity to complete a final creative or research project under the direction of the professor.

Is the course cross-listed? If so, what is the number of the other course?

COURSE IS NOT CROSS-LISTED

****A proposed syllabus, including complete text and/or reference information, as well as any relevant information to this decision, must be appended.**

SYLLABUS IS APPENDED

NOTE: All affected department chairs must sign approval on last page.

2. For whom is the course primarily intended? Explain why it should be added to the curriculum.
THIS COURSE IS INTENDED FOR SPANISH MAJORS AND MINORS
3. If this course is required, append a description of how the course fits into the curriculum. Indicate how it affects hours required for graduation.
THIS COURSE IS NOT REQUIRED
4. Has this course been offered previously as a special topics course? If so, when? What course number was used?
NO, NEVER.
5. Has this course, or one closely related to it, been offered at CNU previously?
If so, is that course currently being offered? How does the proposed course differ? When is the last term the old course will be offered?
NO, NO CLOSELY RELATED COURSES.

6. What is the anticipated enrollment per offering for the next three years? _26__

During which term will this course first be offered?

X Fall 2007 Spring 20__ Summer 20__

During which semesters will this course regularly be offered?

Fall 2007/09/11** Spring 20__ Summer 20__

**Every 2 years in the fall semester.

Print in the _2007-2008_ (academic year) Undergraduate Catalog.

7. How will the course be staffed? BY DR. BENJAMIN FRASER, ASSISTANT PROFESSOR OF SPANISH,
OR BY OTHER DEPARTMENTAL FACULTY

8. Does the course involve a particular classroom, special equipment, or costs beyond those usually associated
with a course at CNU? If so, please explain.

NO, NO ADDITIONAL COSTS.

9. Is the course repeatable for additional credit? If so, is there a limit to the number of times the course can be
repeated? (e.g., applied music courses)

THIS COURSE IS NOT REPEATABLE.

10. If this course is for an Area of Inquiry

a. Identify the Area of Inquiry _____WESTERN TRADITIONS_____

b. Demonstrate how your course will meet the objectives of this Area of Inquiry

THE ATTACHED SHEET ELABORATES ON THIS. BELOW IS A SAMPLE.

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2. [*Analyze primary works within the framework the course provides (Required)*]

This class will allow students to engage with representative works of the detective literary tradition by men and women authors of both Spain and Latin America. The study of these works will emphasize basic literary analysis and will place them within specific socio-cultural frameworks. Students will have the opportunity to pursue the study of primary works in this tradition not covered in class in either a comparative or context-based manner.

3. [*Place one or more of the historical, artistic, or intellectual traditions of the West in its cultural context*]

Students in this class will delve into the origins of a Western artistic, historical and intellectual form occurring frequently in both literary circles and popular culture.

They will be able to discuss the adaptation of the form to temporal-changes in literary style as well as to specific spatially-rooted Western circumstances.

4. [*Describe how the material under study has influenced the development of Western culture*]

Students will be able to discuss the role of detective fiction not only as a reflection of the historical, political and socio-cultural context in which it was written but also as an expression of the tensions of racial, gender and class inequality that have been an integral part of the development of the West.

6. [*Connect the historical roots of phenomena with later aspects of the tradition*]

The course will chart the complex evolution of the detective form from its origins in the stories of Edgar Allan Poe in the mid-19th-century through the late-19th-century short stories of Spaniard Emilia Pardo Bazán, through the mid-20th-century

stories of Argentines such as Jorge Luis Borges and Adolfo Bioy Casares to the resurgence of the detective form in late-20th century Spain and Latin America. Along the way, students will be encouraged to collaborate in a comparative study that will draw upon their experience of this genre in its very popular present-day format on American television.

This course was approved by:

(Liberal learning core courses must be reviewed by BOTH academic Deans.)

Concur

**Do Not
Concur****

Department(s): (1) _____ Date: _____

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(2) _____ Date: _____

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Liberal Learning Council: _____ Date: _____

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CLAS Curriculum
Committee: _____ Date: _____

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LSOB Curriculum
Committee: _____ Date: _____

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Dean: _____ Date: _____

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Dean: _____ Date: _____

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Undergraduate Curriculum
Committee: _____ Date: _____

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Changes to the Liberal Learning requirements must be reviewed by the Faculty Senate.

Faculty Senate President: _____ Date: _____

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Provost _____ Date: _____

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Distribution by Provost Office following approval:

Department Chair(s), UCC Chair, Deans, Registrar

**** If "Do Not Concur" is checked, please attach a statement of explanation.**

Rev. 02/21/06

Areas of Inquiry
Western Traditions

**SPAN 397: HISPANIC SLEUTHS & THE STATE:
DETECTIVE FICTION IN SPAIN & LATIN AMERICA**

Christopher Newport University

Professor: Dr. Benjamin Fraser
Class Meeting Times: TBA
Office Hours: TBA

Office: 15 Commonwealth Hall
Phone: 594-8762
email: benjamin.fraser@cnu.edu

COURSE DESCRIPTION:

This course will trace the evolution of the detective genre from its origins in America/England to its proliferation in Spain and Latin America through such literary forms as the short story, novel and film. Students will review the historical and political circumstances of the 19th century that gave rise to the genre as part of modern state formation and will explore the adaptation of the detective form to the specific political, economic and socio-cultural realities of Spanish-speaking countries throughout the 19th and 20th centuries. Students will have the opportunity to create a final project under the direction of the professor. Such projects may include but are not limited to: a research paper on an Hispanic detective novel, a research paper on an Hispanic author of short stories in the genre, a study of the detective as popular culture in a Spanish-speaking nation, the creation of an original short story conforming to one of the detective form's sub-genres as studied in class, or a comparative study of a text covered in class with one of the student's own choosing. This course will be taught in Spanish.

LEARNING OBJECTIVES:

By the end this course students will be able to:

1. Critically examine the connection between the detective genre as a literary form and its evolving historical, political and socio-cultural contexts
2. Comment on the socio-cultural and literary origins of the detective genre
3. Distinguish between the traditional and contemporary forms of the detective story
4. Describe the adoption of the detective genre by the Hispanic World
5. Analyze primary works of detective fiction in Spanish (i.e. short story, novel, film)
6. Recognize the importance of the detective genre in contemporary popular culture
7. Assess the importance of socio-cultural inequalities to the Hispanic detective story

COURSE GRADE:

Participation:	20%
Discussion Leadership:	10%
Midterm Exam:	20%
Quiz—<i>Algunas nubes</i>	10%
Short Papers:	10%
Final Project:	30%

Grades will be assigned based on the following conversion table:

93 - 100 = A	88 - 89 = B +	78 - 79 = C +	68 - 69 = D +	0 - 59 = F
90 - 92 = A -	84 - 87 = B	74 - 77 = C	64 - 67 = D	
	80 - 83 = B -	70 - 73 = C -	60 - 63 = D -	

Required Books: Taibo II, Paco Ignacio. *Algunas nubes*, México: Alfaguara, 1995.

Students must purchase a *course packet of readings*

Recommended: Good Spanish/English dictionary

Participation:

Students will be expected to regularly attend all class meetings, to have done the assigned readings and homework, and to participate in Spanish in discussions of assigned reading materials.

Discussion Leadership:

In groups of 2-3, students will lead discussion on the reading material for that class day. This will include an introduction to the reading, a group discussion on an aspect of the work chosen by the discussion leaders, and an interactive class

activity designed and led by the presenters. Total time 15-20 minutes in Spanish.

Midterm Exam:

The midterm exam will cover the origin of the detective genre, the transition to the Hispanic World, the difference between the classical and hard-boiled narrative models, and the short stories covered in class.

Quiz—*Algunas nubes*:

The quiz will cover *Algunas nubes* and S.S. Van Dine's rules of detective fiction and will be based entirely on our discussions in class.

Short Papers:

Students will have the opportunity to write two short analytical and evaluative papers throughout the semester. Each paper will be 2-3 pages in Spanish. Topics will be assigned based upon the class readings.

Final Project:

Each student will complete a final project according to their own interest and enthusiasm. Such projects may include but are not limited to: a research paper on an Hispanic detective novel, a research paper on an Hispanic author of short stories in the genre, a study of the detective as popular culture in a Spanish-speaking nation, the creation of an original short story conforming to one of the detective form's sub-genres studied in class, or a comparative study of a text covered in class with one of the student's own choosing. 5-7 pages in length with bibliography in MLA format. (20%)

Each student will prepare a 250 word abstract for their final paper due in class shortly after the midterm exam. (5%)

Each student will also give a brief (5-7 min.) oral presentation on their final project at the end of the semester. (5%)

Optional Field Experience

Students may visit the Edgar Allan Poe museum in Richmond with or without the professor and write a 2-3 page response in Spanish in lieu of one of the short paper assignments.

Departmental Attendance Policy

All students are required to attend all class sessions. Class attendance is fundamental to student learning and motivation and reveals a serious and sincere commitment to one's education. It is the single most important indication that an individual is taking responsibility for their own learning. A significant portion of class content is not presented in your assignments, and for this reason it is especially important to attend class regularly and reliably, take thorough notes, review them frequently, and bring questions to class based on material which is unclear or confusing. Irregular or poor attendance is an accurate measure of low student interest, disdain for the dignity to the collegiate classroom, and lack of respect for one's peers and professors.

Attendance

Class attendance is crucial to the successful completion of this – or any – foreign language course. Language skill development requires frequent and sustained practice. Excused absences must be brought to the direct attention of your instructor (a note from a physician, a court summons, an obituary, an official note of participation in a sanctioned CNU academic or athletic event – are examples of acceptable justification for missing class). Each unexcused absence after the **first 3 (three)** will result in the lowering of the final course grade by one step (A- to B+, B+ to B, etc.). An excessive number of unexcused absences may result in an F.

Disabilities

If you believe that you have a disability, you should make an appointment to discuss your needs. In order to receive an accommodation, your disability must be on record in Disability Services located in the Academic Advising Center, Student Union, Room 3125 (Telephone - 594-8763; Fax - 594-8765).

Referrals

We want you to succeed at CNU; therefore I may notify the Academic Advising Center if you seem to be having problems with this course. Someone may contact you to help you determine what help you need to succeed. You will be sent a copy of the referral form. I invite you to see me at any time that I can be of assistance in helping you with the course material.

Academic Honesty

From the 2006-2007 University Handbook (IV.14.b2, p. 42)
The University Handbook is available online at:

Cheating is the act of wrongfully using or taking the ideas or work of another in order to gain an unfair advantage. It includes, but is not limited to: (1) the act of plagiarism*; (2) the acts of giving unauthorized aid to another student or receiving unauthorized aid from another person on quizzes, tests, assignments, or examinations; (3) the acts of using or consulting unauthorized materials or using unauthorized equipment or devices on tests, assignments, quizzes, or examinations; (4) the acts of using any material portion of a paper or project to fulfill the requirements of more than one course unless the student has received prior permission to do so; or (5) the acts of intentionally commencing work or failing to terminate work on any examination, test, quiz, or assignment according to the time constraints imposed.

*Plagiarism is the stealing or passing off as your own the writings or ideas of someone else. Examples of plagiarism include, but are not limited to, quoting, summarizing, or paraphrasing ideas without giving credit to their source, submitting as your own work that has been copied or purchased from another student or other source, permitting someone else to revise or edit a paper to the extent that it is no longer your own work, lifting off the Internet wording or ideas that are not your own without crediting the Internet source. Plagiarism is a very serious violation of the CNU Honor Code and may result in penalties that can include, at the discretion of the instructor, rewriting the entire assignment, having to complete an alternative assignment, getting a zero on the plagiarized assignment or getting an F for the course. In addition to these penalties, the instructor has the right to place a note in the student's university file, which could result in an honors council sanction such as suspension or expulsion from CNU. I expect that you will uphold the CNU Honor Code in all work submitted for this course.

Homework assignments will be announced in class. They are due on the date announced by your instructor. Students must request permission to submit papers or assignments on a day other than indicated by your instructor.

Disruptive behavior: Please refer to the CNU Student Handbook. Behavior that disrupts the teaching / learning environment of this class will not be tolerated.

Disruptive devices: Please turn off all cell phones, pagers, watch alarms, and any other devices that might disrupt the 50 minute class period.

Make-up Policy:

If exceptional circumstances prevent you from taking a test on the day when it is scheduled, please obtain the instructor's permission **in advance** in order to make up the test, and please make it up within **three business days**. Students who miss a test without having obtained prior permission will receive a grade of "zero" unless they can provide a note from the police or an emergency room physician that they were physically unable to be present at the test.

Change to Audit & Withdrawal:

THE LAST DAY TO DROP/ADD OR ELECT AUDIT STATUS IS [TBA]

THE LAST DAY TO WITHDRAW IS [TBA]

Student and Professor responsibilities:

It is the instructor's responsibility to provide help outside the class during office hours and by appointment. Should you have any difficulty with the course material, please do not hesitate to get in touch with your instructor.

This course will be conducted in a manner consistent with university-level instruction. It is the instructor's responsibility to be on time, well prepared, to treat students with respect and fairness, to provide an environment conducive to learning and exchanging of ideas. Nevertheless, it is the instructor's right to conduct the class as s/he sees appropriate, as far as methods and techniques are concerned. Students who object to the texts and materials chosen, methods and techniques used, are free to exercise their option to withdraw from the course.

It is the student's responsibility to conduct themselves in an appropriate and respectful manner with both their fellow students and the instructor.

CLASS SCHEDULE:

--All readings will be available in a course packet. Readings will be in both Spanish and English. All class sessions will be held in Spanish.

Week 1: Introduction to the Course, Vocabulary of Detection, Origins of the Genre

E. Kaemmel "Literature under the Table: The Detective Novel and its Social Mission," R. Alewyn "The Origin of the Detective Novel," R. Woods "'His Appearance is Against Him': The Emergence of the Detective Novel"

Week 2: Early Readings in Detective Fiction

M. J.de Larra "La policía"
J. Englekirk *Poe in Hispanic Literature*, "Introduction"
Edgar Allan Poe, "La carta robada"

Week 3: The Detective Story in Spain

P. Hart, "Detective Beginnings in Spain"
E. Pardo Bazán, "La cana"
E. Pardo Bazán, "La gota de sangre"

Week 4: The Detective Story in Latin America

A. Planells "El género policiaco en Hispanoamérica"
D. Yates, *El cuento policiaco latinoamericano*, selecciones
TURN IN SHORT PAPER ONE

Week 5: The Detective Story in Latin America

María Elvira Bermúdez, "El embrollo del reloj"
Jorge Luis Borges, "La muerte y la brújula"

Week 6: Classical vs. Hard-boiled Models of Detective Fiction

T. Todorov "La tipología de la ficción detectivesca"
S. S. Van Dine "Twenty Rules for Writing Detective Stories"
J.J. Sebreli "Dashiell Hammett o la ambigüedad"
Film *The Usual Suspects*
TURN IN SHORT PAPER TWO

Week 7: The Detective Novel Revival in Spain and Latin America

R. Díaz Eterovic "Una mirada desde la narrativa policial"
M.A. Compitello "Spain's nueva novela negra and the Question of Form"

Week 8: The Detective Novel Revival in Spain and Latin America

J. F. Colmeiro *La novela policiaca española*, excerpt
REVIEW FOR MIDTERM EXAM
MIDTERM EXAM

Week 9: The Mexican Detective Novel: Paco Ignacio Taibo II's *Algunas nubes*

TURN IN ABSTRACTS FOR FINAL PROJECT
J. Hernández Martín "Paco Ignacio Taibo II: Post-Colonialism and the Detective Story in Mexico"
A. Simpson *New Tales of Mystery from Latin America*, selections

Week 10: Paco Ignacio Taibo II's *Algunas nubes*
Paco Ignacio Taibo II, *Algunas nubes*, Ch. 1-3

Week 11: Paco Ignacio Taibo II's *Algunas nubes*
Paco Ignacio Taibo II, *Algunas nubes*, Ch. 4-6

Week 12: Paco Ignacio Taibo II's *Algunas nubes*
Paco Ignacio Taibo II, *Algunas nubes*, Ch. 7-9

Week 13: Paco Ignacio Taibo II's *Algunas nubes*
Paco Ignacio Taibo II, *Algunas nubes*, Ch. 10-13

Week 14: Paco Ignacio Taibo II's *Algunas nubes*
QUIZ-*Algunas nubes*
Workshop final projects for final changes
Film *El misterio de la cripta embrujada*/Film Discussion

Week 15: PRESENTATIONS OF FINAL PROJECTS