

## SYLLABUS

<b>TITLE:</b>	Narrative Workshop: The Story
<b>CODE:</b>	ECT 115
<b>PREREQUISITE</b>	N/A
<b>CREDITS:</b>	3 credits   45 contact hours   1 term

### DESCRIPTION

This workshop begins with a panoramic view of the origins of the story as a literary genre to its current form. The narratological bases are established, as well as the poetics of the story bequeathed by several authors, so that the student can recognize and subsequently apply the technical elements of this genre. The methodology of the course consists of exploring and practicing the resources and stylistic techniques of the story based on a selection of readings in which these elements are illustrated. Each student will write between 4-6 original stories.

### JUSTIFICATION

The short story is a literary genre whose understanding and mastery is essential to the formation of a writer. Understanding its origins, as well as the poetics that have shaped the notions of it, will allow students to accurately recognize and apply the basic elements in their own writing.

### COMPETENCES

The course develops the following competences in students:

- **Communication**
- **Critical questioning**
- **Innovation and entrepreneurship**

### OBJECTIVES

After completion of the course, students will be able to:

1. Express the definition, theory, and main characteristics of the traditional and modern story.

2. Examine the traditional and modern narrative structures of the short story.
3. Analyze stories through discussion and reading.
4. Apply the basic elements of the story in the writing of their original texts.
5. Formulate accurate and well-founded critical appraisals of their own writing and that of others (authors and classmates).

## CONTENTS

- I. Origins of the story
  - A. Historical overview of the development of the story
    1. Popular or folkloric story
      - a. The storyteller
      - b. From oral to written
        - 1) *La jicotea y el caballo*
        - 2) *La mujer del puente*
    - B. The modern or literary short story
      1. General characteristics: vision of a new narrative
  - II. Poetics of the Story
    - A. Paradigms of the genre
      1. *Decálogo del perfecto cuentista*, Horacio Quiroga
      2. *Apuntes sobre el arte de escribir cuentos*, Juan Bosch
    - B. Precursors of the story
      1. Guy de Maupassant, Anton Chekhov, and Edgar Allan Poe
    - C. Essentials of the Southern Cone
      1. Horacio Quiroga, Jorge Luis Borges, and Julio Cortázar
    - D. They make way
      1. Clarice Lispector, Elena Garro, and Alice Munro
    - E. Hyper brevity
      1. Augusto Monterroso, Emilio del Carril, and Ana María Fuster
  - III. Core Elements
    - A. Conflict
    - B. Plausibility
    - C. Narrative structure
    - D. Narrative voice

- E. Style of narration
- F. Treatment & tone
- G. Characters
- H. Characterization
- I. Ambience and atmosphere

## METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Flipped classroom
- Mindful and analytical Reading
- Writing exercises: stories, reviews, and reflections
- Connecting the literary work with other artistic manifestations
- Guest lecturers
- Attendance at book presentations

## EVALUATION

Compositions	30%
Immersion experience	20%
Oral presentations	20%
Final assignment	30%
<b>Total</b>	<b>100%</b>

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

## BIBLIOGRAPHY

Barthes, R. (2002). *Variaciones sobre la escritura*. Ediciones Paidós Ibérica.

Becerra, E. (Ed). (2006). *El arquero inmóvil. Nuevas poéticas sobre el cuento*. Páginas de Espuma.

Bobes, M., Valdez, P. A. y Gómez, C. R. (Eds.). (2000). *L@s nuev@s caníbales:*

*Antología de la más reciente cuentística del Caribe hispano*. Isla Negra Editores.

Kohan, S.A. (2002). *Así se escribe un buen cuento*. Grafein Ediciones.

Lodge, D. (2010). *El arte de la ficción*. Península.

Lugo Fillipi, C. (1997). *Los cuentistas y el cuento*. Grafein Ediciones.

Martínez, M., Scheffel, M. (2011). *Introducción a la narratología. Hacia el modelo analítico-descriptivo de la narración ficcional*. Las cuarenta.

May, C. (1994). *The New Short Story Theories*. Ohio University Press.

Menton, S. (2003). *El cuento hispanoamericano*. Fondo de Cultura Económica.

Saunders, J. (2002). *Cómo crear personajes de ficción*. Alba Editorial.

Zapata, Á. (2003). *La práctica del relato. Manual de estilo literario para narradores*.

Fuentetaja

## ELECTRONIC RESOURCES

- Instituto Cervantes - <https://www.cervantes.es/>
- Ciudad Seva - <https://ciudadseva.com/>

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

## REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Student Affairs.

- Students participating in the Student Support Program (PAE, in Spanish) shall request their reasonable accommodation in PAE's offices.
- Students who do not participate in PAE shall request their reasonable accommodation at the Integral Wellness Center (*Centro de Bienestar Integral*, in Spanish).

## **ACADEMIC INTEGRITY**

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and / or repetition of the assignment in the seminar, a grade of F (\*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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