

Composición 2: Exposición.

Tema: Protagonistas hispanos en Estados Unidos.

Introduction

For this assignment you will write a short report (400-500 words) **focused on the work of a renowned Latinx *protagonista* born or raised in the U.S., describing this person's work and significant contribution to his or her community and to U.S. society.** Note that the term "Latinx" (capitalized in English but not in Spanish) represents a racial/ethnic construct used in the United States that generally refers to any person of Latin American, and sometimes Spanish, origin. It is not a term typically used in Spanish-speaking countries other than the U.S., which is, by the way, now the second largest Spanish-speaking country in the world. In your essay, you'll want to touch on the specific ethnic and geographic origins of the *protagonista* featured in your report. But first,...

You'll need to choose ONE of the following, created by your *protagonista*:

- an existing piece of art
- a literary work
- an architectural development
- a musical composition
- a political achievement
- a scientific discovery OR
- any relevant piece of work created by your *protagonista*, a Latinx born or raised in the U.S.

In addition to describing this important work or discovery, you will also **explain its significance, both for your *protagonista's* community as well as for American society as a whole.** Keep this fully in mind, as your objective is to focus on your *protagonista's* significance and that of their work, and *not* to present a list of facts such as one might find in an almanac or on Wikipedia.

In your writing you will:

- provide a **clear thesis**, establishing an objective and formal perspective regarding the work you've chosen to report on
- describe this piece of work or achievement
- provide substantial information about the *protagonista* who authored it, where, and why
- explain its impact or influence in the *protagonista's* community and in the US
- provide clear and complete citations from original sources, **at least one of which must be in Spanish. Note that this source doubles as your reading for Portfolio assignments 3A or 3B.**

Below are just a few Latinxs you may consider writing about (choose ONE). There are countless to choose from—many more than can fit on one page—so you are welcome to explore and consider other possible *protagonistas*. However, **be mindful of the seriousness of this assignment.** This is not an invitation to gush about your favorite pop star. Rather, again, you are going to

- highlight the achievement of a Latinx person **born or raised in the U.S.** and
- describe this person's **significant contribution** to their community and to U.S. society.

Please note: for an entertainer, for example, this would include a description of their activism and philanthropic work, not merely a recounting of how many dollars they've earned or awards they've won.

Below is a small sampling of noteworthy U.S. Latinxs in a variety of fields:

Arte	<ul style="list-style-type: none"> • Juana Alicia • Rupert García • Carmen Lomas Garza • Ramiro Gómez • Patrick Martínez • Ana Mendieta • Vik Muñoz • Favianna Rodríguez
Cine y teatro	<ul style="list-style-type: none"> • John Leguizamo • Cheech Marín • Rita Moreno • Anthony Quinn • Anthony Ramos • Robert Rodríguez • Zoe Saldaña
Política y activismo	<ul style="list-style-type: none"> • Julián y Joaquín Castro (Stanford alums!) • César Chávez • Catherine Cortez Masto • Dolores Huerta • Michelle Luján Grisham • Alexandria Ocasio-Cortez • Loretta y Linda Sánchez (¡primeras hermanas congresistas!) • Hilda Solís • Sonia Sotomayor • Antonio Villaraigosa
Literatura	<ul style="list-style-type: none"> • Julia Álvarez • Rudolfo Anaya • Gloria Anzaldúa • Lorna Dee Cervantes • Sandra Cisneros • Junot Díaz • Francisco Jiménez • Cherríe Moraga • Willie Perdomo • Tino Villanueva
Música	<ul style="list-style-type: none"> • Desi Arnaz • Joan Báez • Felipe Coronel “Immortal Technique” • Lila Downs • José Feliciano • Tito Puente • Bobby Sanabria • Carlos Santana • Ritchie Valens
Ciencias	<ul style="list-style-type: none"> • Luis Walter Álvarez • Albert Báez (¡papá de Joan Báez!) • France Córdova (Stanford alum!) • Adriana Ocampo • Ellen Ochoa (Stanford alum!) • Helen Rodríguez Trías

Etapas de la escritura

The writing process will be divided into five phases:

Phase I: **Pre-writing** (brainstorming, anticipating questions, generating ideas, developing vocabulary)

Phase II: **Researching** (going to the library and checking out books and/or periodical literature, using the internet, finding at least one source in Spanish that will also serve as the basis for your Portfolio 3A or 3B)

Phase III: **Composing a first draft** (organizing your pre-writing materials to develop an outline and then a draft)

Phase IV: **Revising** (improving the content, organization, and style of the first draft to create a second draft)

Phase V: **Editing** (editing grammatical aspects, vocabulary, and spelling to prepare your final version)

Presentación y entrega de las distintas versiones

- **You will be required to print this packet and bring it to class daily to use as needed.**
- You must type all drafts, double-spaced, in 12 font.
- When resubmitting an essay, include all previous versions as well as all revision and editing worksheets completed by your partner, as required by that assignment.
- Remember that our focus is on the *process* of writing, on the evolution of the work and *how* you attained the final version.

Código de Honor

Although you occasionally may want to consult a Spanish-English dictionary such as wordreference.com or reversocontext.net, your participation in this course requires you to abide by the **Stanford Honor Code and Fundamental Standard**. Therefore, **do your own work**. Do **not** use online translators such as Google translate, BabelFish, or SpanishDict, as these cannot teach you to write and merely spoil your writing style. In addition, it is *your* job to write it in *your own* words without consulting others. If you feel you need any additional support beyond the classroom to write this composition, consult your instructor.

Fase I: Pre-escritura

Primer paso: Selección y descripción. In seeking a notable Latinx to write about, consider first your own academic field of interest and decide whether you might like to learn about someone whose accomplishments match your own interests. Look at the varying categories and people on the preceding page and jot down some possibilities, noting why each possibility interests you:



Segundo paso: Reflexión crítica. Share your initial ideas with a classmate. Where will you go from here?

Fase II: Investigación

Buscar fuentes. Following class, visit the library or surf the web, reading about your prospective **protagonista** in English to gain background knowledge and then in **Spanish**. Note any differences in perspective in the English and Spanish versions, as well as important Spanish vocabulary you'll need later to compose your essay. Hold on to readings in Spanish, as you will need at least one each to complete Portfolios 3A and 3B. Be sure to take notes and keep track of your sources as you do your research; you will need to **cite your sources (*fuentes*) as you write, from**

your very first draft going forward.

Fase III: Redacción del primer borrador

Primer paso: Componer un bosquejo. Use this space to begin to shape your ideas along with the material you've found in the library and on the internet. Write in your own words in the Spanish you know.

Posible título:

Introducción con tesis relacionada a la contribución e impacto de tu protagonista	
Información bibliográfica: Describe ampliamente los trasfondos (<i>background</i>) de tu protagonista	
Su contribución: Describe ampliamente la obra, descubrimiento o talento que desarrolló (o ha desarrollado) tu protagonista	
Su impacto: ¿Cuál fue o cuál ha sido el impacto de esta persona, tanto para la comunidad latina como para todos los Estados Unidos?	
Conclusión: Resumen del legado (<i>legacy</i>) o significado de esta persona	

Segundo paso: Examinar un pasaje: To help you prepare to write, read the excerpt below from an essay about renowned feminist theorist and poet, Gloria Anzaldúa. As a Chicana feminist and outspoken lesbian, Anzaldúa was instrumental in articulating racialized and gendered conceptualizations of women in society. As you read, consider how the author, as she describes Anzaldúa’s work, weaves together an explanation of this work alongside related biographical points. Keep in mind that Mexican author Marisa Belausteguigoitia Rius writes about Anzaldúa with impressive sophistication. As a Spanlang 2 student, your writing is not expected to remotely approach the complexity this author displays, but we do hope you’ll begin to gain an appreciation for this kind of highly developed writing.

First, read the passage to gain an overall sense of it. Then you’ll be asked to examine the excerpt and note:

- the “weave” of description of Anzaldúa’s work with details from her life and work (**vida y obra**).
- the use of transition phrases (**conectores**)—underline them!
- the ways in which this passage, albeit brief, draws you in. How is this kind of writing different from a mere accounting of facts such as one might find in Wikipedia?

...La escritura de Anzaldúa se moviliza por el dolor que la causa el maltrato y la vida sin oportunidades de los migrantes, desde el posicionamiento de una mujer con todas las marcas de la diferencia en desigualdad en su cuerpo (pobre, descendiente de obreros y campesinos, “deslenguada”, es decir con un inglés plagado de acentos de mexicana, lesbiana, enferma).

Anzaldúa...[nació] en Hargill, en el sureste del estado de Texas en 1942, en un poblado muy cercano a la frontera....Pudo acceder a una educación muy mediocre, pero que le permitió incorporarse, tras la aprobación de varias “speech classes” (clases de dicción) cuyo fin era la eliminación del acento “mexicano”, al mundo académico....

En México—en general por razones académicas de peso—, nos hemos llenado de teóricas feministas francesas, inglesas, norteamericanas, australianas y a través de ellas hemos logrado comprender todo tipo de formas del ejercicio del poder y de integración de sistemas de significación simbólicos, fálicos, imaginarios, textuales, discursivos. Anzaldúa crea sentido y crea teoría de otra manera, desde otro cuerpo, desde otra vida. Una mujer, escritora y académica cuya fama crece y murió por no tener el dinero suficiente para internarse en un hospital norteamericano.¹

1. Belausteguigoitia Rius, Marisa. “Borderlands/La Frontera: el feminismo chicano de Gloria Anzaldúa desde las fronteras geoculturales, disciplinarias y pedagógicas”. *Debate feminista*. n.p., Año 20, vol. 40, octubre de 2009. Accedido en http://www.debatefeminista.com/descargas.php?archivo=1231.pdf&id_articulo=1231

(1) After gaining a sense of the passage, look it over again and fill out the chart below with a classmate. Note that within one paragraph, one can find different kinds of details (**detalles**) woven together.

Detalles biográficos	Detalles de sus obras	Otros detalles

- (2) Next, note how prepositional and transition phrases (**conectores**) are used to link different kinds of details in a cause-and-effect form of logic. Underline these phrases in the passage and briefly list them here. Compare your list to that of your classmate.

- (3) Finally, note the ways in which the passage above, albeit brief, draws you in. How is this kind of writing different from a mere accounting of facts such as that found in the passage below from Wikipedia? Discuss with your classmate, and then with the whole class: what you can do to make your writing a little more like that of Belausteuguigoitia Rius (above) and a little less like that of Wikipedia (below)?

Gloria Anzaldúa nace en el Valle de Texas, Estados Unidos el 26 de septiembre de 1942, hija de Urbano y Amalia Anzaldúa. A los once años, su familia se traslada a Hargill, Texas. A los catorce años, sufre la muerte de su padre. Anzaldúa puede lograr una educación universitaria a pesar del racismo, sexismo y otras formas de opresión que ella experimenta en su vida como una tejana de séptima generación (ver entrevista con Karin Ikas). Recibe su grado en la Universidad de Texas-Panamericana, y su maestría de la Universidad de Texas en Austin.

Anzaldúa trabaja unos años como maestra de escuela antes de ir a Austin para obtener su maestría, también completa sus estudios de doctorado en literatura comparativa en la Universidad de Texas en Austin. En 1977 se muda para California donde hace sus escritos, trabaja como catedrática en la Universidad Estatal de San Francisco; la Universidad de California en Santa Cruz; la Universidad Atlántica de Florida; y otras. Ella es la más famosa co-autora de *This Bridge Called My Back: Writings by Radical Women of Color* (1981) con Cherrie Moraga, autora de *Making Face, Making Soul/Haciendo Caras: Creative and Critical Perspectives by Women of Color* (1990), y co-autora de *This Bridge We Call Home: Radical Visions for Transformation* (2002). También escribe *Borderlands/La Frontera: The New Mestiza* en 1987. Entre sus libros para niños está *Prietita Has a Friend* (1991), *Friends from the Other Side - Amigos del Otro Lado* (1993), *Prietita y La Llorona* (1996). Anzaldúa también escribe muchos trabajos de ficción y poesía. Sus trabajos se mueven entre inglés y español al mismo tiempo para converger en una sola lengua. En *Borderlands* se identifica con múltiples identidades....²

2. Gloria Anzaldúa. (n. d.). En Wikipedia. Accedido en http://es.wikipedia.org/wiki/Gloria_Anzaldúa.

Now, looking at your ideas outlined on page 4, attempt to write a paragraph below. Suggestion: start with a thesis, for example, about the legacy of your **protagonista** or the connection between this person’s life and work.

Tercer paso: ¡A escribir! Now continue to write your composition and be sure to include:

- An introduction with a thesis statement. For example, your thesis may want to link the life and work of your *protagonista*, or it may make a statement about their significant contribution to society.
- An appropriate, original title related to your thesis statement.
- Use of new vocabulary.
- Use of some connectives from the list below to logically organize your essay.
- A creative style that combines both simple and complex sentences.
- A clear and complete presentation of the material developed from your outline and rough paragraph above.
- Citations (for example, using the MLA or APA system) within your composition giving credit to the sources of any and all ideas that are not your own. For a complete how-to guide, see the Purdue OWL at <https://owl.english.purdue.edu/owl/>.
- A bibliography entitled "Obras citadas" at the end.

Include several connectors such as these to help organize your ideas:

Introducción	Organización del contenido del texto	Conclusión
Para empezar... El objetivo de esta composición es... El propósito de este escrito... Este texto trata sobre...	Al principio, Ahora bien, A continuación, Dicho esto, Además, Por ejemplo, Luego, Es evidente, Por un lado, Por otro lado, Sin embargo, Es decir,	Por lo tanto y en conclusión, Finalmente, A final de cuentas, En conclusión, Para concluir, En síntesis, Para terminar, En resumen, Para resumir,

Remember to write double-spaced in size 12 font with the following header and an appropriate title:

(Your name)

(the date in Spanish)

Spanlang 2

Composición 2.1

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Fase IV: Revisión del primer borrador

PEER REVIEW – IN CLASS

WHEN COMPLETED, ATTACH THIS PAGE TO YOUR FINAL DRAFT

Author’s name Reviewer’s name

1. **Title.** Read your partner’s composition and check the following:

It has a descriptive title: Yes _____ No _____
It is typed and double-spaced: Yes _____ No _____

Suggest a more creative title if needed:

2. **Content.** Check that your partner has included the points below. Note strengths and suggest areas for improvement.

This composition has:	Yes	No	Strengths / Areas for improvement
1. (a) an introduction that inspires curiosity about the topic.			
2. (b) a clear and compelling thesis, which I (the reviewer) have <u>underlined</u> .			
3. a clear, logical account of the most relevant biographical points needed to describe the formation of this essay’s <i>protagonista</i> .			
4. a vivid description of the work or contribution made by this <i>protagonista</i> .			
5. an insightful appreciation of the significance (<i>la importancia</i>) and/or (<i>el legado</i>) legacy of the person and their contribution.			
6. an impactful conclusion.			
7. appropriate, ample citations within the essay and a corresponding bibliography, titled “Obras citadas”, at the end.			

3. **Cohesion.** Look for any words that repeat in the same paragraph, circle them, and suggest synonyms or different structures to replace them.
4. **Share.** Now, discuss your comments with the author. **As a reviewer, your responsibility** is to help your partner discover strengths and areas for improvement in the first draft in order to come up with ideas to improve content, organization, and style for the next draft.
5. **Revise and bring a copy of COMPOSICIÓN 2.2 as requested by you instructor.** Next, review your composition considering your partner’s suggestions and rewrite. Keep all versions of your work. Remember that the focus is on the process of writing, evolving through your own efforts.

Fase V: Corrección (editing phase)

PEER OR SELF-EDITING – IN CLASS

WHEN COMPLETED, ATTACH THIS PAGE TO YOUR FINAL DRAFT

Nombre del autor: Nombre del corrector (si corresponde):

Edit your own or your classmate's composition according to your instructor's instructions. Mark each category with a to show that you've completed it. The thoroughness of your work will be considered in the final grade of the composition.

1. **Gender and number agreement.** Browse the nouns in one or two paragraphs and check that all the "article-noun-adjectives" agree in gender and number. If not, double underline the words following the example:

Ejemplos: El universidad famoso

La universidad famosa

Una coche nuevaUn coche nuevoSus amigo nuevasSu amigo nuevo

Remember that:

Feminine nouns generally end in: -a, -d, -ción, -sión, -ión (Ej: **la** felicidad, **la** ciudad, **la** población, **la** tranquilidad, **la** salud, **la** reunión, **la** percusión, **la** función, **la** presión)

Masculine words that come from Greek may end in -a. Most of these words have English cognates: **el** problema, **el** tema, **el** idioma, **el** sistema, **el** mapa, **el** planeta

Masculine words that come from Greek end in -ma, -pa, -ta.

2. **Verb agreement.** Review the verb forms in one or two paragraphs and check that they agree with the noun they modify. Triple underline the wrong verb forms:

Ejemplos: Los estudiantes estudia

Los estudiantes estudian

3. **Spelling.** The only letters that can be doubled in Spanish are **cc**, **rr**, **ll**, and **nn**. Use the word **CaRoLiNa** to remember those consonants.

Ejemplos: acción, **perro**, **ll**ave, **inn**ovador

4. **Use the language you know.** Read the composition and circle any verb forms or grammatical structures that you haven't learned in class or that seem confusing to you. Then replace them with forms or structures that you learned in class:

Ejemplos: haya sido encubiertopudiera haberlo traicionado

5. **SER y ESTAR.** Revisa las formas de los verbos SER y ESTAR con la siguiente guía:

Summary of uses of ESTAR	
Location	El niño está en la casa
To form present progressive	Patricio está estudiando
With adjectives that describe health and conditions	Fernanda está enferma/ocupada/triste
In some fixed expressions	Estar de acuerdo / Está claro / Está bien

Summary of uses of SER	
To identify people and things	Ella es profesora / esto es un libro
To express nationality; with <i>de</i> to express origin	Gastón es argentino (o <i>de</i> Argentina)
With <i>de</i> to tell of what material something is made	La mesa es <i>de</i> madera
With <i>para</i> to tell for whom something is intended	El regalo es <i>para</i> mi novio
To express time	Son las 11 de la mañana
To express possession with <i>de</i>	Es <i>de</i> Paco
To describe basic, inherent characteristics	Es inteligente, bajo, pecosó y pelirrojo
To form many generalizations	Es necesario / Es importante / Es probable

6. **Reflection.** Make a list of items you learned in editing this composition.

Yo puedo:

-
-
-

And 3 items you want to improve for the next writing assignment.

Yo quiero:

-
-
-