

Composición 1: Exposición.

Tema: Protagonistas mundiales: Nobeles e iconos del mundo hispanohablante

Introduction

Writing in the Spanish language program will prepare you to communicate information, ideas, and opinions effectively to an audience of readers on a variety of academic topics. Whereas last quarter we focused on people and ideas important in the Latina/o community and the U.S. as a whole, during the third quarter of study, we'll broaden our gaze beyond U.S. borders to the larger Spanish-speaking world.

For this assignment you'll write a short report (500-750 words) focused on a the work of a **Nobel laureate or other renowned icon from the Spanish-speaking world, describing this person's work and significant contribution to society**. Your task here is not to regurgitate encyclopedic information, but rather to emphasize the precise contribution and impact of this *protagonista* upon her/his country and the world community.

You'll need to focus on the body of work created by your *protagonista*, in such fields as:

- architecture
- art
- cinema
- drama
- literature
- music
- politics
- science

In addition to describing this important body of work or discovery, you will also **explain its impact on the world stage**. Keep this fully in mind, as your objective, once again, is to focus on your *protagonista's* significance and that of her/his 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 iconic figure you've chosen to report on
- describe her/his body of work or achievement
- provide substantial information about the *protagonista* who authored this work, where, and why
- explain its impact, influence, or legacy
- provide clear and complete citations from original sources, **at least two of which must be in Spanish**.
Note that one of your Spanish sources will double as your reading for Portfolio assignment 1A.

Below are just a few of the Nobel laureates and national icons you may consider writing about (choose ONE). There are countless to choose from, but **be mindful of the seriousness of this assignment**. This is not an invitation to write about your favorite pop star. Rather, again, you are going to highlight the achievement of a national icon, Nobel laureate, or similarly prominent figure on the world stage.

What follows is a small sampling of world *protagonistas* to choose from. If you would like to choose another, please check with your instructor. Please remember that, in contrast to Spanlang 2, here we're focusing on *protagonistas* beyond U.S. borders. Your *protagonista* should have been born and raised outside the U.S.

Iconos hispanos ¡Hay muchísimos más!	Arquitectos	Antoni Gaudí (catalán), Santiago Calatrava (español), Ricardo Legorreta (mexicano)...
	Artistas	Frida Kahlo (mexicana), Joan Miró (catalán), Pablo Picasso (español), Diego Rivera (mexicano), José Clemente Orozco (mexicano), David Alfaro Siqueiros (mexicano)...
	Actores y actrices	Dolores del Río (actriz mexicana), María Félix (actriz mexicana), Mario Moreno "Cantinflas" (rey de la comedia mexicana), Lupe Vélez (actriz mexicana)...
	Autores icónicos	Isabel Allende (chilena), Jorge Luis Borges (argentino), Carlos Fuentes (mexicano), Federico García Lorca (español), Antonio Machado (español), Elena Poniatowska (mexicana)...
	Científicos	Franklin Chang-Díaz (ingeniero y astronauta costarricense), Jacinto Convit (médico venezolano que curó la lepra), Guillermo González Camarena (mexicano inventor de la televisión a color), René Favaloro (cirujano argentino), Luis Ernesto Miramontes (químico mexicano inventor de la píldora anticonceptiva)...
	Cineastas	Pedro Almodóvar (español), Luis Buñuel (español), Juan José Campanella (argentino), Alfonso Cuarón (mexicano), Guillermo del Toro (mexicano), Alejandro González Iñárritu (mexicano)...
	Músicos y compositores	Manuel de Falla (español), Carlos Gardel (tanguero argentino), Agustín Lara (mexicano), Violeta Parra (chilena), Mercedes Sosa (argentina)...
Nobeles en ciencia y medicina	Santiago Ramón y Cajal	Premio Nobel de Medicina en 1906, España
	Bernardo Alberto Houssay	Premio Nobel de Medicina en 1947, Argentina
	Severo Ochoa	Premio Nobel de Medicina en 1959, España
	Luis Federico Leloir	Premio Nobel de Química en 1970, Argentina
	Baruj Benacerraf	Premio Nobel de Medicina y Fisiología en 1980, Venezuela
	César Milstein	Premio Nobel de Medicina en 1984, Argentina
	Mario Molina	Premio Nobel de Química en 1995, México
Nobeles en literatura	José de Echegaray	Premio Nobel de Literatura en 1904, España
	Jacinto Benavente	Premio Nobel de Literatura en 1922, España
	Gabriela Mistral	Premio Nobel de Literatura en 1945, Chile
	Juan Ramón Jiménez	Premio Nobel de Literatura en 1956, España
	Miguel Ángel Asturias	Premio Nobel de Literatura en 1967, Guatemala
	Pablo Neruda	Premio Nobel de Literatura en 1971, Chile
	Vicente Aleixandre	Premio Nobel de Literatura en 1977, España
	Gabriel García Márquez	Premio Nobel de Literatura en 1982, Colombia
	Camilo José Cela	Premio Nobel de Literatura en 1989, España
	Octavio Paz	Premio Nobel de Literatura en 1990, México
	Mario Vargas Llosa	Premio Nobel de Literatura en 2010, Perú
Nobeles de la Paz	Carlos Saavedra Lamas	Premio Nobel de la Paz en 1936, Argentina
	Adolfo Pérez Esquivel	Premio Nobel de la Paz en 1980, Argentina
	Alfonso García Robles	Premio Nobel de la Paz en 1981, México
	Óscar Arias Sánchez	Premio Nobel de la Paz en 1987, Costa Rica
	Rigoberta Menchú Tum	Premio Nobel de la Paz en 1992, Guatemala

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 two sources in Spanish, one of which will also serve as the basis for your Portfolio 1A assignment)

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, your participation in this course requires you to abide by the Stanford Honor Code. 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 *hispana* or *hispano* 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 Green Library and 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. Set aside any readings in Spanish, as you will need at least one to complete Portfolio 1A. 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 the magazine *Gatopardo* about renowned Mexican author and journalist Elena Poniatowska. As you read, note how the author, Guillermo Sánchez Cervantes, composes an engaging narrative about Poniatowska rich with detail. Of course, as a Spanlang 3 student, you won't be expected to write with such sophistication, knowledge or expertise, but we do hope you'll begin to cultivate an appreciation for such highly complex writing in Spanish.

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

- some salient details (**detalles**) the author mentions to help you imagine Elena's early years as an up and coming journalist and author in the 50s
- some of the rich descriptive vocabulary he employs
- some of the transition phrases (**conectores**) he uses to compose

Debutó en el periodismo en los años cincuenta, . . . Poniatowska era entonces becaria* del Centro Mexicano de Escritores e incursionaba como periodista: siempre con una libretita Steno, una grabadora y una máquina de escribir portátil Olivetti, que tenía una calcomanía de los *Supermachos* del caricaturista Rius.** Su primera aparición en las librerías fue en 1954 con su relato *Lilus Kikus*, publicado en la colección *Los Presentes*, que editaba Juan José Arreola —el mismo año en que Carlos Fuentes debutaba con *Los días enmascarados*—. Era la historia de una niña inquieta y preguntona, de piernas largas y pies chuecos, que iba descubriendo el mundo gracias a su curiosidad incontrolable. Un ejercicio sobre la inocencia infantil que pasó más o menos inadvertido. Tardaría más de diez años en volver a la narrativa.

En cambio, en el periodismo causó sensación. Gracias a las amistades que cultivó su madre con la alta sociedad mexicana, obtuvo su primer empleo en *Excélsior* y luego en *Novedades*, . . . Todos se preguntaban quién era esa joven reportera, con nombre de bailarina rusa, que despepitaba† a diestra y siniestra. "Ahora qué va a decir esta bárbara", decían. Sus entrevistados eran José Clemente Orozco, Alfonso Reyes, Lola Álvarez Bravo, María Félix y Juan Soriano, entre muchos otros. Fernando Benítez —el maestro de toda una generación de cronistas mexicanos— fue quien la instruyó y formó como periodista.¹

*becaria = recipiente de una beca (*scholarship*)

** los Supermachos = un cómic (*comic strip*) popular mexicano

†despepitaba = *carried on excitedly*

1. Sánchez Cervantes, Guillermo. "Poniatowska: La princesa roja". *Gatopardo*. n.p. Octubre de 2011. Accedido en <http://www.gatopardo.com/ReportajesGP.php?R=107&pagina=3>.

(1) After gaining a sense of the passage, reread it, noting in English three or more details contained therein:

Compare the details you noted with those of a classmate. How do these details help you imagine the young Poniatowska?

(2) Next, jot down in Spanish three or more instances of descriptive vocabulary used:

(3) Consider the ways in which the passage above, albeit brief, draws you in. How does this kind of writing differ from an accounting of facts, such as that found in the passage below from Wikipedia?

...Ya de regreso en México, comenzó en 1954 su carrera periodística: trabajó primero en el periódico *Excélsior*, y el año siguiente comenzó su colaboración en el periódico *Novedades*, que continuaría prácticamente durante toda su vida. Actualmente escribe para el periódico *La Jornada*. Sus entrevistas a autores mexicanos y extranjeros alcanzaron gran éxito, y más tarde algunas de ellas se reunieron en *Palabras cruzadas* (1961) y en *Todo México* (1990). Poniatowska ha escrito en numerosas publicaciones, tanto nacionales como internacionales. El primer libro de ficción que publicó aquel mismo año fue *Lilus Kikus*, una colección de cuentos, seguida en 1963 por *Todo empezó el domingo*. Mientras tanto, en 1955 había nacido su primer hijo, Emmanuel.²

2. Elena Poniatowska. (n. d.). En Wikipedia. Accedido en http://es.wikipedia.org/wiki/Elena_Poniatowska.

Now, filling in the chart below with a classmate, compare and contrast the wording used by Sánchez Cervantes with that of Wikipedia. Next, discuss with your classmate, and then with the whole class: what you can do to make your writing a bit more like that of Sánchez Cervantes?

Jot down phrases used to:	Sánchez Cervantes	Wikipedia
describe the young Poniatowska's personality...		
discuss the publication of her first book...		
talk about her early work as a journalist...		

Quinto 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 her/his significant contribution to society.
- An appropriate, original title related to your thesis statement.
- Use of new vocabulary.
- Use of some connectives from the list on the following page 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/>.
- At least one quote, citation included, from one of your sources in Spanish.
- A bibliography entitled “Obras citadas” at the end.

Include several connectors such as those listed on the following page 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 3

Composición 1.1

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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 (el legado) legacy of the person and her/his contribution.			
6. an impactful conclusion.			
7. appropriate, ample citations within the essay and a corresponding bibliography at the end entitled “Obras citadas”.			

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 printed copy of COMPOSICIÓN 2.2 as requested by you instructor.** At home, review your composition considering your partner’s suggestions and rewrite. Keep all versions of your work to submit together. Remember that the focus is on the process of writing.

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.

- 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 nueva
 Un coche nuevo

Sus amigo nuevas
 Su amigo nuevo

Remember that:
 Femenine 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, -**

- 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

- 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: **a**cción, **p**erro, **ll**ave, **inn**ovador

- 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 encubierto pudiera 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, pecoso 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:

-
-
-