Course Title: *The Imagined Voice: Creative Writing Course*
Semester: FALL 2026 (SEPTEMBER–DECEMBER)
Instructor: Óscar Pérez-Reyes
Schedule / Location: Wednesdays and Thursdays from 9:30 to 10:50 a.m. Classroom: Gloria F.
Email: Oscar.Perez_Reyes@tufts.edu **Office hours:**
Wednesdays and Thursdays from 2:30 to 4:00 p.m.

I. COURSE DESCRIPTION

This course, designed for students of all levels of Spanish as a foreign language, is aimed at all those students who, with little or no prior experience in literary composition, wish to continue or begin writing narrative and poetic texts in order to enhance their writing skills. In addition to acquiring the necessary tools to engage with the written word, participants will be able to discover their own artistic microcosm through individual and group exercises, all integrated within a multidisciplinary perspective that includes literature, music, painting, and photography, among other forms of expression.

Within the Tufts-Madrid academic program, the significance of this course lies in its ability to foster artistic expression through writing, as well as to enhance linguistic skills and improve proficiency in Spanish as a vehicle for literary expression. To this end, each exercise will build upon the previous one, with the pedagogical aim of exploring varied themes and delving deeper into the formal elements of creative writing in order to progress toward greater technical complexity.

II. LEARNING OBJECTIVES

1. To provide students with the necessary tools to analyze texts from various literary genres (novels, short stories, tales, microfiction, poetry, or collages, etc.).

2. To foster, through exercises and examples from various literary works, awareness of certain social and ecological issues, such as climate change, armed conflicts, anti-racism, inequality, *bullying*, human rights and LGBTQ+ issues, and animal abuse, among other emerging topics.
3. To stimulate each participant's imagination so that they can enrich both their academic and language skills and their development in the creative and literary fields.

III. THEMATIC CONTENT AND SCHEDULE

Note: The content listed below will be interwoven throughout the sessions, meaning that its organization does not follow a chronological pattern or a strictly fixed sequence. In each section, the instructor will provide students with examples of various works, theoretical and cultural context, and general characteristics of the topics to be covered. In addition, the writing exercises to be completed will be outlined. The syllabus is by no means rigid; rather, it may be adjusted or adapted to the dynamics of the class and the students' specific interests, and therefore may undergo minor modifications or changes in order that will be agreed upon in advance with the students.

1. **The Imagined Voice.** Introduction, welcome to the students, and presentation of the program. Origin and philosophy of language. An introduction to literary discourse. Writing short poetic definitions based on Icelandic *kenningar* and Ramón Gómez de la Serna's "greguerías."

2. **The Skin of the Text. Textual and paratextual anatomies.** Literary genres and their defining characteristics. Narrative and poetic elements.

3. **Ink Virus.** Reflections on the role of artists and writers during the COVID-19 pandemic (text by Juan Villoro). Conducting a

collective *brainstorming session* to gather the experiences students had during the pandemic.

4. **A Reimagined Don Quixote.** Rewriting the first paragraph of *Don Quixote* based on its famous opening ("In a village in La Mancha, the name of which I do not wish to recall…"). Each student must continue the sentence to create their own fictional paragraph.

5. **Painting with the Mind.** How is a character created? Ethopoeia and prosopography. Flat and round characters. Students will create their own character, detailing physical, psychological, and moral traits, and providing a drawing of the character.

6. **Echoes of Chance.** Writing a Dadaist poem based on the curious formula devised by Tristan Tzara. Crossing out text to let the poem blossom. Blackout poetry.

7. **Fragments of a Dream.** The techniques and spirit of the Surrealist movement: the world of dreams, automatic writing, and the "exquisite corpse." Women in Surrealism.

8. **The Body as Homeland: Gender Identity and Sexual Orientation in Recent Literature and Music.** (An exploration of the works of La Bruja de Texcoco, Zemmoa, Camila Sosa Villada, Paul B. Preciado, and Pedro Lemebel). Using the technique known as "textual cross-dressing," students will bring a short story to life.

9. **Mirrors of Skin: Racism and racial prejudice as literary themes.** Exploration, debate, and reflection. The role of writers in confronting racism. Students will write a micro-story, putting themselves in the shoes of an immigrant.

10. **The Skin of the Gaze.** The concept of ekphrasis and its importance in literature. Based on a photographic exhibition by Cristina García Rodero and Graciela Iturbide, students will write a first-person story about the image that most caught their attention.

11. **Harmony Incarnate.** Music as inspiration. Students will describe the feelings, images, and sensations evoked by listening to two musical pieces.

12. **Green, How I Love You Green.** An introduction to the concept of eco-literature and its importance in reflecting on caring for the planet. Writing about a natural landscape or an ecological tragedy.

13. **The Reinvention of the Everyday**. Create an object poem or a poetic artifact using materials that each student finds on the streets.

14. **Literary Still Life.** Based on a still life painting—also known as a "still life"—each student will be assigned one of the pictorial elements appearing in the image, with the goal of writing a short text from the perspective of that object, collectively constructing an oral painting.

15. **Gold Discs.** Science, technology, evocation, and writing. Create a time capsule for a hypothetical encounter in space.

16. **The Impossible Sender.** Writing a letter to humanity, giving voice to an extinct animal. Inventing a fantastical animal with biological characteristics and creating a mini-story about it.

17. **Microscopic Love**. Vital democracy and respect for small creatures. The haiku and the insect-eating world. Exercises in simultaneous creation blending poetry and drawing.

18. **Women Have the Floor.** An introduction to poetry written by Ibero-American women through a classroom visit.

19. **Digital Writing.** Social Media, Memes, Emojis, and Cryptoart. Examples and Group and Individual Activities

20. **Hybrid session and course conclusion.** A look at multidisciplinary art. Course conclusion and final reflection on the imagined voice. Poem "Comunión plenaria."

IV. SCHEDULE OF LITERARY RESOURCES TO BE COVERED IN EACH TOPIC

*Each resource will be linked to others to facilitate progress toward the final project.

UNIT THEME	FORMAL RESOURCES, TECHNIQUES AND LITERARY TOOLS
TOPIC 1 Week 1	Kenning, aphorisms, and poetic definitions.
TOPIC 2 Weeks 1–2	Narrative elements (narrator, time, setting, dialogue, and plot). Poetic elements (simile, metaphor, and oxymoron).
TOPIC 3 Week 3	Structure and technique of the diary and the lyric poem.
TOPIC 4 Week 4	Intertextuality and rewriting as forms of interaction.
TOPIC 5 Week 5	Character creation: types of characters (round, flat, dynamic, and static), physical and psychological traits (ethopoeia and prosopography).
TOPIC 6 Week 6	The technique of blackout poetry and avant-garde Dadaist poems. Phonic poetry, sound poems, and collage.
TOPIC 7 Weeks 6–7	Surrealist techniques: exquisite corpse and lucid dreaming.
TOPIC 8 Week 8	The tool of textual travesty and the "poetic mask."

TOPIC 9 Week 8	Fleshing: the technique of embodiment to step into the shoes of a character.
TOPIC 10 Week 9	Photography and Poetry: The Concept of Ekphrasis as Literary Inspiration .
TOPIC 11 Week 9	Music and the Poetic Image: The Technique of *the* Literary *Soundtrack*.
TOPIC 12 Week 10	Eco-literature and the concept of poetic tellurism.
TOPIC 13 Week 10	The *objet trouvé*, *found art*, and the *readymade*: the art of the everyday.
TOPIC 14 Week 11	The theory of hylomorphism and animism. Living matter.
TOPIC 15 Week 11	Science as a Poetic Imaginary.
TOPIC 16 Week 12	Fantastic Fables: The Creation of Imaginary Animals and Beings.
TOPIC 17 Week 12	The East and Its Literary Genres: Zen Koans and Haiku.
TOPIC 18 Week 13 Dates on the calendar.	Performative poetry. Contemporary poetic, migrant, and intersectional discourse with guest poets in the classroom.
TOPIC 19 Week 13	Liquid Writing: Digital Arts, Social Media, and technoliterary experimentation.
TOPIC 20 Final Week	Multidisciplinary Writing and Course Conclusion. Final Reflection on the imagined voice.

V. REQUIRED READINGS FOR THE COURSE (CONTENTS OF THE COURSEPACK)

(The readings complement the thematic units)

Reading 1.—"Álbum" by Alberto Chimal (TOPICS 1 AND 2).

Reading 2.—Poems by Elvira Hernández and Nicanor Parra (TOPICS 1 AND 2). Reading 3.—Reflection by Juan Villoro and poem by Fabián Casas (TOPIC 3).

Reading 4.—The first paragraph of *Don Quixote* and poems by Sergio Laignelet (TOPIC 4).

Reading 5.—The phonetic poetry of Dadaism (TOPIC 6).

Reading 6.—The poem "Elegía" by Rosario Castellanos (TOPIC 7).

Reading 7.—The microstory "The Ugly Girl" by Ana María Matute (TOPICS 8 AND 10).

Reading 8.— Short poems by Humberto Ak'abal (TOPIC 13). Reading 9.—

The theory of hylomorphism: animated matter (TOPIC 15).

Reading 10.—Short story by Clara Obligado (TOPIC 17).

Reading 11.—Fantastic Animals and Imaginary Beings by Jorge Luis Borges (TOPIC 17).

Reading 12.—José Juan Tablada and the Haiku (TOPIC 19).

VI. GUIDE AND RUBRIC FOR ORAL DISCUSSION OF TEXTS IN CLASS

Each week, students will share their creative exercises with the class by reading them aloud. Their classmates, in turn, should comment on and provide feedback regarding the main ideas of each of the texts read. Below is a brief guide to some of the elements that can be analyzed in each text read. Each of these elements will be explained in depth in class.

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ELEMENTS	USEFULNESS
Narrator	Choosing the story's narrator is important because they are the one who tells us the plot. The narrator can be omniscient or a witness—a person, an animal, an imaginary being, or an object. The narrator guides the reader and is the essence of the IMAGINED VOICE.
Time	Our story can take place in any era. Time allows us to situate the events in the past, present, or future. Sometimes the plot does not specify this precisely, and the narrative can be circular, chronological, or involve flashbacks and prolepsis (a glimpse into the future).
Setting	Setting the location of our story allows us to create a setting and an atmosphere that help establish the context for the story's development.
Theme	A story can have any theme you want. The key is that it's important to you, since the plot will depend on how the conflicts that arise from your choice.
Characters	They are the ones who bring the story to life. You can design them and give them a life of their own according to your creative desires and interests.
Style	This is the distinctive style and personality of each author. What matters isn't telling a story, but in knowing how to tell it. Don't be afraid to experiment and push boundaries, because imagination knows no limits.
Genre	Every writer has a favorite genre: short story, novel, poetry, essay, play… Each genre offers different writing strategies and techniques, and they can even be combined to create hybrid literature.
Metaphor	It consists of identifying something real with something imaginary, with a relationship of similarity existing between the two. This rhetorical device will help you express an idea or feeling in a poetic way, moving away from literal language and focusing on connotative meaning—that is, a path that evokes various interpretations.
Comparison	This is a rhetorical device that involves comparing a real term with an imaginary one that resembles it in some quality. Its structure includes adverbs such as "like," "just like," "such as," or similar terms. This formal aspect will allow you to add dynamism and better convey the intent you wish to convey.
Repetition	Anaphora, or repetition, is a figure of speech that involves the intentional use of the same words at the beginning of sentences or verses, usually in succession. This device will help you add emphasis and rhythm to the text you are writing.
Onomatopoeia	This formal element allows you to use words whose pronunciation imitates or suggests natural sounds, such as *pam!*, *zas!*, *paff!*, *brummmm!* It can help you add nuance to specific moments or actions in your stories or poems.
Hyperbole	It is the exaggeration of an idea or concept that allows you to intensify a physical, moral, or other characteristic ("He had the strength of a hundred lions")
Antithesis	This literary device helps you contrast opposing ideas or concepts and create a contrast.
Personification	This figure of speech is very useful for attributing human qualities to inanimate objects or animals.

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VII. FALL 2026 CLASS SCHEDULE

(Wednesdays, marked in green, are the days for reading the exercises)

SEPTEMBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	OCTOBER 1 SUBMISSION OF PAPERS	2	3	4

OCTOBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
5	6	7	8	9	10	11
12 NATIONAL HOLIDAY	13	14	15	16	17	18
19	20	21	22 VISIT ACOYANI GUZMÁN	23	24	25
26	27	28	29 SUBMITTING ASSIGNMENTS	30	31	November 1

NOVEMBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
2 NATIONAL HOLIDAY	3	4	5	6	7	8
9 MADRID HOLIDAY	10	11	12 FRIENDLY MATCH MOREL	13	14	15
16	17	18	19	20	21	22
23	24	25	26 SUBMITTING ASSIGNMENTS	27	28	29

DECEMBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
30	DECEMBER 1	2	3 FINAL STORY	4	5	6
7 NATIONAL HOLIDAY	8 NATIONAL HOLIDAY	9 Exams/Assignments STORY EXPO	10 Exams / Assignments	11	12	13

VIII. EXPLANATION OF IMPORTANT DATES

Each week, the teacher will assign various creative writing and literary reading assignments. The assignments should be saved in a single Word document, which will be emailed to the teacher at the end of each month **Oscar.Perez_Reyes@tufts.edu**
in Word format, Times New Roman 12, double-spaced. Every Wednesday, the exercise will be read aloud to the class. Every Wednesday is marked in green on the calendar.

SEPTEMBER–OCTOBER

- Thursday, October 1: Submit assignments to the teacher's email address.

OCTOBER

- Thursday, October 29: Submit assignments to the professor's email.

NOVEMBER

- Thursday, November 26: Submit assignments to the professor's email address.

DECEMBER

- **Thursday, December 3: Submit the final short story** to the professor's email. Instructions are included in the syllabus, and clear submission guidelines will also be provided.
- **Wednesday, the 9th: Presentation of the final short story,** during which each student will have approximately 8 minutes to share the general ideas of their project with the class. Clear guidelines will also be provided.

NOTE: Background information and context will be provided for the classroom visits and the two off-campus field trips.

IX. EVALUATION

a) As this is a highly practical course, the assessment criteria will be based on the interest and participation the student demonstrates in each class. Similarly, completion of both individual and group activities, as well as the timely submission of assignments and creative writing pieces required throughout the semester, will be given significant weight.

b) As part of the extracurricular activities, joint and mandatory attendance at two external workshops will be required: **The instructor will provide details about these activities. In addition, two poets from the current literary scene in Spain will visit the class.**

c) There will be no midterm or final exams; therefore, the final grade will be based on the texts submitted throughout the semester and a final creative writing assignment.

Based on the above, the final grade will be calculated as an average, taking into account the following criteria:

- Class participation*: **20%**
- Individual and group writing and reading exercises, including the two out-of-class activities: **50%**
- Final assignment*: **30%**

*Participation: Coming to each session with the required readings and exercises prepared (5%). Actively contributing to class discussions and reflections (5%). Willingness to comment on classmates' texts, a positive attitude during class activities, and fulfilling responsibilities in group work (10%).

*Final assignment: This creative writing assignment will consist of submitting a short story **(8 to 10 pages, in Times New Roman font, double-spaced)**, whose

main setting will be the city of Madrid. **The final story may be developed using some of the texts and exercises completed during the course as a starting point**. In this assignment, vocabulary, originality, style, the chosen theme, and the writing techniques covered in class will be evaluated. Grammar and spelling will not be taken into account, but the use of resources such as dictionaries or other aids is recommended. Throughout the course, the instructor will provide individual assistance to each student through one-on-one sessions, with the goal of helping them work calmly and enthusiastically on their narrative voice. Similarly, each student will give an oral presentation summarizing their work and their experience during the creative process.

X. METHODOLOGY

Each session will be structured around two activities:

1) **Theory. —** Reading and analysis of texts by various authors from world literature (with a greater emphasis on Latin American literature) that address the agreed-upon topics from different perspectives. Group reflection on language, the notion of the "poetic," writing, art, and other aesthetic and literary codes.

2) **Practice. -** Creation, reading, and joint analysis of texts written by students based on their own experiences during the course. Group activities designed to stimulate creativity, supported by a multidisciplinary approach and the use of supplementary materials.

The instructor will provide students with instructional and textual materials to facilitate classroom activities (course pack and other tools). Students must submit any assigned homework exercises to the instructor via email by the end of each month. The instructor will provide the exact deadline for submitting these materials in advance.

XI. ADDITIONAL NOTES

- This course requires a minimum of **3 hours of weekly homework** (reading, writing, projects, group work, collages, watching short films, literary reflections, text analysis, vocabulary, and **more than twenty creativity exercises**). In total, students will **write a minimum of 25–30 pages over the course of the semester.**

- During the course, the professor will be available for **three hours of weekly office hours: Wednesdays and Thursdays from 2:30 p.m. to 4:00 p.m. (P.S.:** Office hours must be scheduled in advance. If you are unable to attend during those times, please contact the professor. **It is very important to attend these office hours to improve your final grade.**

- **There will be two mandatory activities, two guest poets, and a guided tour.**

XII. STUDENT EVALUATION OF THE COURSE

On the last day of class, you will be required to complete the course assessment (please bring a computer; you will have 20 minutes). The instructor will remind you of this activity.

XIII. REQUIRED AND RECOMMENDED READING LIST

- Textual materials provided by the instructor during the sessions and included in the "Reading Notebook":

ARGUEDAS, José María. **El sueño del pongo**. Lima: Ediciones Salqantay, 1965. CASTELLANOS, Rosario. **Álbum de familia**. Mexico City: Joaquín Mortiz, 1971.

CERVANTES, Miguel. *Don Quixote de la Mancha*. Ed. Francisco Rico. Madrid: Santillana Ediciones, 2007.

CHIMAL, Alberto. **Siete**. Ed. Madrid: Salto de página, 2012. CRUZ, Sor Juana Inés de la. **Lyric Poetry**. Madrid: Cátedra, 2007.

GÓMEZ DE LA SERNA, Ramón. *Greguerías*. Madrid: Cátedra, 1995. MARINETTI, Filippo Tommaso. *Futurist Manifestos and Texts.* Barcelona: Ediciones del Cotal, 1978.

MATUTE, Ana María. *The Silly Children*. Madrid: Austral, 2016. OBLIGADO, Clara. *The Other Lives*. Madrid: Páginas de espuma, 2016. PRECIADO, Paul B. *The Counter-Sexual Manifesto*. Barcelona: Anagrama, 2000. SOSA VILLADA, Camila. *The Bad Girls*. Barcelona: Tusquets, 2020.

TABLADA, José Juan. **One Day… Synthetic Poems** (facsimile edition). Mexico City: Ábside Poesía-CONACULTA, 2008

Salamanca Dictionary of the Spanish Language. Madrid: Santillana, 1996.

Dictionary of Synonyms and Antonyms. Madrid: Espasa Calpe, 2005.

LÁZARO CARRETER, Fernando / CORREA CALDERÓN, Evaristo. *How to Analyze a Literary Text*. Madrid: Cátedra, 1974.

*Most of these materials will be literary excerpts. If necessary, new texts may be included.

ACQUARONI, Rosana. **Gone with the Wind*: Literature and the Teaching of Spanish as a Foreign Language (LE)/Second Language (L2).* Madrid: Santillana, 2007.

BRADBURY, Ray. *Zen in the Art of Writing*. Madrid: Minotauro, 2005 GARBISU

BUESA, Margarita. *Literature: Literary Creation*. Madrid: UDIMA, 2018.

LAPESA, Rafael. *Introduction to Literary Studies*. Madrid: Cátedra, 1977.

XIV. READING GUIDES AND WRITING EXERCISES

- Each required reading will be accompanied by a guide with questions and guidelines to facilitate literary analysis. <u>In addition to these questions, each student is free to contribute other points for reflection.</u>
- The criteria for completing the creative writing exercises are as follows:

- **Length for narrative texts:** 3/4 to one page (approximately 300 words) in 12-point Times New Roman font, double-spaced.
- **Length for poems:** between 15 and 20 lines, as appropriate.
- **For other exercises, such as collage, found art, and blackout poetry, among others, the instructor will provide guidelines in class.**
- **The styles, formal requirements, and tools** to be used in each exercise are specified in the schedule, found **in section 4 of the syllabus**. However, each session will provide all the information, examples, and theoretical support needed to complete each assignment. In addition, this information will be available on Canvas (MODULES section) so that each student can refer to it throughout the course.

XV. ACADEMIC AND CONDUCT POLICIES: TUFTS IN MADRID ACADEMIC POLICY

ATTENDANCE POLICY

- Class attendance is mandatory, as is commitment to weekly individual assignments. No absences are permitted. Starting with the first unexcused absence, 2 points will be automatically deducted from the final grade out of 100 (2%). In the case of Sketchbook classes, since both days are condensed into one, 4 points will be deducted from the final grade.
- Absences due to illness must be documented with a medical certificate or note.
- Only absences due to illness are excused.
- Switching groups to make up a class is not permitted, unless the absence is excused for medical reasons.
- **No class in the program will be offered virtually via Zoom or any other digital medium.**

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Important: In the case of chronic illnesses or conditions that do not require medical attention—such as painful menstruation—you must still email Miguel Lera (miguel.lera@tufts.edu) to justify your absence (with a copy to your instructor).

In the case of **migraines,** you must provide personal medical documentation showing that you suffer from this chronic condition.

Absences that coincide with personal travel or non-academic activities cannot be excused. In any case, if there are 6 absences—even if they are excused—the Program reserves the right to remove the student from the class.

Protocol for Reporting Absences Due to Medical Reasons for Students

- Send an email to the instructor and to Miguel Lera (miguel.lera@tufts.edu) notifying them of the absence at least one hour before the start of class.
- Miguel Lera will schedule a medical appointment to help you recover as soon as possible. You must request a medical certificate.
- Excuses will be accepted solely and exclusively for medical reasons. You must submit a medical note within 48 hours of the absence. If it is not submitted, the absence will not be excused.
- Medical certificates from the United States will only be accepted if the appointment is documented and with prior authorization from Program Director Susan Sánchez.
- If there are 6 absences, even if they are excused, the Program reserves the right to remove the student from the class.
- Four unexcused absences may result in suspension from the course.

PUNCTUALITY POLICY

- Punctuality is required and is essential for the smooth running of the course.

- Two late arrivals of more than 10 minutes are considered an unexcused absence and will therefore lower the final course grade by 2 points out of 100.
- Arriving 20 minutes late will count as an absence.
- Changing groups to make up a class is not permitted.

EXAM AND FINAL PROJECT POLICY

- Make-up exams or changes to exam dates are not permitted.
- An exam date may only be changed due to illness, with a doctor's note.
- Failure to take an exam on the scheduled date and time without a doctor's note automatically results in a 0 (zero) on that exam.
- Failure to take the final exam or submit the final project on the scheduled date and time without a doctor's note automatically results in a 0 (zero) on that exam or project.
- Once the final exam date or the final assignment due date has passed, you cannot request an "Incomplete."

POLICY ON SUBMITTING PARTIAL ASSIGNMENTS

- Partial assignments will only be accepted if submitted **up to 48 hours after** the official due date.
- Each day of delay will automatically lower the assignment's grade from an A- to a B-, from a B+ to a C+, and so on.
- In cases of illness (with a doctor's note), students should speak with the professor, who will then consult with the administration to set an acceptable deadline. The grade will not be lowered in these cases.

ASSIGNMENT FORMAT POLICY

- All assignments must be prepared in Google Docs format, shared with the instructor, and with editing rights granted to the instructor.
- If the instructor deems it necessary, they may review the different versions of the assignment to ensure originality and verify the writing process.

- If the assignment also needs to be uploaded to Canvas, you will need to download it from Google Drive and upload it in the same format as the downloaded file.
- ASSIGNMENTS IN OTHER FORMATS WILL NOT BE ACCEPTED.

POLICY ON THE USE OF DIGITAL DEVICES

- Only students who have academic accommodations and for whom this specific accommodation is included in their plan may use digital devices in class. Therefore, the use of laptops, tablets, or cell phones in class is not permitted.

POLICY ON REMAINING IN THE CLASSROOM DURING CLASS

- Classes in the Program last 80 minutes, and to ensure a continuous, uninterrupted learning environment, students are encouraged to use the restrooms before class begins, during scheduled breaks, or after class ends. In cases of extreme necessity, students will be allowed to use the restroom, provided they request and obtain permission from the instructor in a respectful and discreet manner. Students are also asked to fill their water bottles before class begins.

Our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other course materials will include topics that some students may find offensive, triggering, and/or traumatizing. I will do my best to alert students to potentially disturbing content, and I ask students to help create an atmosphere of mutual respect and sensitivity.

XVI. ACCESSIBILITY AND SUPPORT

If you require academic accommodations that affect your learning, functioning, or full access to course activities, please contact Miguel Lera (miguel.lera@tufts.edu) as soon as possible. We recommend that you speak with Miguel at the beginning of the semester to ensure you receive the necessary supports from the start and so that they can be implemented in the best possible way and with sufficient time.

ACADEMIC INTEGRITY MEANS

1. Relying on your own intelligence and abilities to complete coursework and exams. Do NOT ask or enlist someone else to take an exam for you, write your papers, do your homework, complete your lab reports, or complete other academic work for you; do NOT copy exam answers from anyone else; do NOT copy homework answers from others; do NOT submit as your own work a paper that is mostly, wholly, or partially written by someone else. To do any of these things or similar acts is to violate academic integrity.

2. Maintaining the originality and integrity of your own academic work. Do NOT misrepresent the originality and integrity of your academic work by submitting the same paper or assignment to two or more different courses without prior permission from both professors. Do NOT falsify or fabricate data or information in a lab report or research project based on the assumption that the student's research represents the truth or reality. To do any of these things or similar acts is to violate academic integrity.

3. Ensuring and maintaining fairness for all students engaged in academic work and learning. Do NOT cheat or behave in such a way that you or a group of students gains an unfair advantage over another student or group of students taking the exam or participating in the academic activity. Do NOT sabotage the work of others, destroy or render library materials inaccessible, or act maliciously to gain an unfair advantage over others. To do any of these things or similar acts is a violation of academic integrity.

4. Maintaining the integrity of exams by ensuring that all students taking the exam have equal access to authorized materials and that no one has access to unauthorized materials. Do NOT cheat on an exam or help others cheat. Do NOT access unauthorized materials, information, or equipment during an exam. “Unauthorized materials” may include crib notes, cheat sheets, textbooks, lecture notes, dictionaries, and other texts that may contain information relevant to the exam and that have not been explicitly authorized by the instructor or exam proctor. “Unauthorized information” includes information that may be communicated by other test-takers or other individuals while an exam is in progress. “Unauthorized equipment” includes cell phones, smartphones, calculators (including specific models of programmable calculators), laptop computers, iPads, iPods, tape recorders, cameras, and other devices capable of displaying, recording, storing, retrieving, or transmitting information or images to others inside or outside the exam room. Other prohibited materials may also include periodic tables and other graphics and texts that have not been specifically authorized for use during the exam by the instructor or exam proctor. Do NOT help others cheat by providing them with exam answers. DO NOT engage in behavior that gives the appearance of cheating, such as sending or receiving a text message during an exam, passing a note to a friend, whispering to another student while the exam is in progress, or handling your cell phone—even to turn it off if it rings or vibrates in the middle of the exam; if you do any of these things while taking an exam, the proctor or instructor will assume that you are cheating. DO turn off your cell phone and put it out of reach, out of sight, or as instructed before the exam begins!

5. Writing papers in your own words, creating your own forms of expression, and giving others credit for their ideas, words, and unique forms of expression. Using appropriate methods of paraphrasing, quotation, citation, and documentation when writing based on research or integrating the words and thoughts of others into your paper, project, or lab report in order to clearly distinguish which words are your own and which belong to others. Do NOT

plagiarize any amount of text. Even accidental, unintentional, and careless copying without attribution is considered plagiarism. DO ask the instructor for clarification if you are unsure whether a passage needs to be cited. DO seek assistance from writing tutors if you are unsure about your skills in paraphrasing, summarizing, citing, and documenting the thoughts and words of others.

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GRADING SCALE

A+ (99–100)
This corresponds to EXCEPTIONAL WORK, equivalent to the Spanish "Matrícula de honor." Before awarding an A+, please consult with the Director.

A (95–98)
WORK THAT FAR EXCEEDS STANDARDS in terms of the ability to argue and analyze, the quality of research, originality and creativity, command of language, etc. The work is exceptional; the student attends class consistently and does not limit themselves to answering the teacher's questions but actively contributes to the smooth flow of the class with their frequent, interesting, and appropriate responses. Class assignments are submitted on time and with great care.

A- (90–94)
HIGH-QUALITY WORK. Stands out among the students in the class because it demonstrates a clear understanding of the topics. The work is well-grounded in a solid bibliographic foundation that supports the argumentation and analysis. Class participation demonstrates preparation for the readings, and responses are appropriate and thought-provoking. The student attends class consistently and punctuality.

B+ (87–89)
VERY GOOD WORK, above the class average, but showing some shortcomings, either in understanding the topic or in the underlying principles. There may also be some linguistic imprecision and a weak conclusion. Class participation is infrequent, though appropriate. There are signs of uncertainty and some difficulty understanding the course material.

B (83–86)
GOOD WORK. It is not above average but is satisfactory. There is an even balance between the positive and negative aspects of the work. There is an adequate understanding of the central aspects of the topic, but the student does not fully grasp the essential criteria. The work is supported by adequate research, but the information is not utilized to its fullest potential. The basis of the argument is sound, but there are errors in some basic data. Some parts of the writing are clear, but there are some confusing or incorrect aspects. The student responds to the teacher only when asked. The student's contributions show a certain lack of preparation.

B- (80–82)
WORK WITH MANY DEFICIENCIES regarding research and lacking in originality (repetition of the professor's ideas or those from some research sources, without synthesis or elaboration). Errors in oral and written expression. Some positive elements in the work. Limited class participation, which reflects a lack of preparation prior to class despite having read the texts.

C+ (77–79)
WORK WELL BELOW AVERAGE. Although the student receives credit, it is clear that they are at risk of failing. The + indicates that, despite general errors and a lack of precision, some positive elements are observed (great interest on the student's part, significant effort, etc.). **All "C" grades are characterized by a lack of participation. In cases where the student responds to the professor, they are usually incorrect or incoherent.**

C (73–76)
VERY MEDIOCRE WORK. Although the student may still receive credit, there is a consistent lack of precision, and errors dominate the work. Frequent absences. Few students fit this profile, and if there are any, it is best to consult with the Principal before the problems continue.

C- (70–72)
NEARLY UNACCEPTABLE WORK, practically given a passing grade by the teacher. The student still receives credit, but it is best to avoid giving a passing grade this way.

D+ (67–69)
PASS

D (63–66)
PASS

D- (60–62)
PASS

F (Less than 59)
PASS

Contribution to the Sustainable Development Goals (SDGs)



This course contributes to the achievement of the Sustainable Development Goals (SDGs) of the 2030 Agenda by developing skills, knowledge, and values aimed at the holistic education of students. Through its content, methodologies, and activities, it promotes critical thinking, ethical and social responsibility, respect for diversity, and a commitment to sustainable development in the academic, professional, and personal spheres.