Tutorial: Great World Texts  
(NYU/Gallatin & NYU Buenos Aires TUTORIAL)

Class code
INDIV-UG 9151-001 (15041)

Instructor Details
Betina González  
bsg5@nyu.edu  
Office hours: by appointment

Class Details
Tutorial: Great World Texts

Tutorial meetings at NYUBA: once weekly, Thursdays 15.30hs-17hs

Classes 3 hours per week, approx., at Lenguitas High School – official name: "Escuela Normal Superior en Lenguas Vivas: Sofia Broquen de Spangenberg"
Address: Juncal 3251 (about 12 blocks from NYU Buenos Aires)
Teachers of record: Beatriz Dominguez/ Sandra Vigna

Prerequisites
Interview & approval from Gallatin Global Pgms & Gallatin Creative Writing

Class Description
The GREAT WORLD TEXTS Tutorial at NYU in Buenos Aires replicates the program in place at Gallatin since 2008. NYUNY Gallatin’s informational bulletin explains the program in this overview: "Great World Texts is a collaboration between [NYU Gallatin] Writing Program faculty and students and New York City public high school teachers and students. In addition, as from Fall 2013, an extended global partnership includes the participation of a public high school in Buenos Aires, Argentina, through NYU’s global program in Argentina and NYU students studying there for the semester.

Each year GWT chooses a canonical work or ‘contemporary classic,’ and develops complementary multimedia classroom resources. Through a special tutorial, undergraduate students become mentors in the high schools, assisting in the reading, discussing and writing about the text. Over the course of the semester, the mentors assist the high school students in developing writing projects inspired by the book.

In Fall 2017, in Buenos Aires, we will work with Antigone by Sophocles in the version of Seamus Heaney, The Burial at Thebes. We will occasionally combine its reading with some passages of Antigo Nick by the poet Anne Carson. The local public high school partnering with us is "Lenguitas” or more formally known as "Escuela Normal Superior en Lenguas Vivas: Sofia Broquen de Spangenberg," a K-12 school with a long history in primary and secondary education with a bilingual specialization in English along with the local language Spanish. Its
students will work with Heaney's version of the play.

In the Buenos Aires version of GWT, the NYU Mentors will spend two class periods per week working with high school seniors and their teachers to analyze, debate and write creative responses to Antigone's main conflict between individual ethics and moral law, between those who affirm the individual's human rights and those who represent the community and the state law. These themes are deeply relevant to the GWT program as it goes global and also are resonant with Argentine and Latin American history and culture, in which the figure of Antigone has been revisited and rewritten in local texts as a symbol of outraged ethics and justice in answer to dictatorships and violent events in the region.

**Desired Outcomes**

I. NYU Mentors will work with the text themselves deepening their understanding of:

a. this text's thematic relevance and the reception of tragedy as a genre in the context of 20th and 21st century literature's practices, especially as regards the ethics of literature.

b. the different readings and rewriting of this work in relation to debates around literature, history and memory, and to the definition for curricular purposes of what constitutes a "great world text"

c. the concept of catharsis as posed by the dramatic form through the comparison between Sophocles' text and the Latin American versions of it, such as Gambaro's play, which is a response to the impact of the 1976-1983 dictatorship in Argentine's society.

II. NYU Mentors will become acquainted with pedagogical practice as they work with Prof González and the Lenguitas high school English teachers to develop, present, and carry out exercises appropriate for EFL ("English as a Foreign Language") high school students to better understand, analyze and creatively respond to the chosen GWT.

III. NYU Mentors will guide the Lenguitas high school students as they prepare, practice and ultimately perform a unique creative group project (one per classroom) to be presented in the context of NYU Gallatin's annual GWT culminating event in November, featuring the creative projects of all the participating New York City high school students as well. (Global students will participate via digital platform or video conferencing software.)

NYU Students doing this Tutorial must fulfill the number of classroom hours per week required by the Lenguitas school. During those times you will work with approximately 12 high school students and their teacher. You must be punctual and prepared for each session. The high school students have already acquired levels of English that allow them to interact with you fluently. You should be prepared to assist and give feedback to the high school students as they speak and write analytically as well as creatively about the GWT and other materials as pertinent to the GWT Tutorial in the Lenguitas school context.

In addition NYU students doing this Tutorial must meet once per week with Prof González, the NYUBA faculty mentor.

NYU students in the Tutorial must fulfill all assigned reading (the GWT itself and
supplementary reading on that text’s background and on critical approaches to that text, plus readings assigned by Prof González to shed light specifically on the Argentine dimension and/or the “globalized” dimension of this project).

**Assessment Components**

Over the course of the Tutorial, the GWT Mentors will write one-page reflections starting week 2, totaling at least about 6 to 8 pages of writing. They will also turn in creative writing exercises (300–400 words) as indicated in the chronogram.

In addition, to close the Tutorial, the GWT Mentors will turn in three further productions:

- a) fill out an “Evaluation” that recounts and reflects on their experiences during the Tutorial and
- b) an oral presentation based on assigned additional readings
- c) will write a 7 to 10 page essay with a research and analysis component specifically addressing the issue of having had the experience in Argentina rather than in the USA where the program originated.

**Credit Breakdown:**

Active participation in all Lenguitas classes (Sept 15–mid Nov): 40%

Active participation in NYUBA GWT weekly meetings, oral presentation & reflection papers: 40%

Final GWT Evaluation form & 7-page capstone essay: 20%

NYUBA students may have certain obligatory engagements such as NYUBA Spanish classes or required Friday make-up classes or even the NYU Field Trip – these should be considered “excused absences” from your Lenguitas duties.

**NOTE:** Failure to submit or fulfill any required course component results in failure of the class.

**Assessment Expectations**

**Grade A:** The student makes excellent use of empirical and theoretical material and offers well structured arguments in his/her work. The student writes comprehensive essays / exam questions and his/her work shows strong evidence of critical thought and extensive reading.

**Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade C:** Work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

**Grade F:** The work shows that the research problem is not understood; there is little or no
critical awareness and the research is clearly negligible.

<table>
<thead>
<tr>
<th>Grade conversion</th>
<th>100-93</th>
<th>92-90</th>
<th>89-87</th>
<th>86-83</th>
<th>82-80</th>
<th>79-77</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade</td>
<td>A</td>
<td>A-</td>
<td>B+</td>
<td>B</td>
<td>B-</td>
<td>C+</td>
</tr>
<tr>
<td>76-73</td>
<td>72-70</td>
<td>69-67</td>
<td>66-60</td>
<td>59-0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>D+</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Exams and Submission of work

Final Exam dates cannot be changed under any circumstance.

Mid term exam dates will be scheduled with each instructor and it must be before the break. Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorization, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, or an increased weighting on an alternate assessment component, etc.).

Written work due in class must be submitted during the class time to the professor.

Final essays must be submitted to the professor in print and electronic copy. If the student is not in Buenos Aires, he / she must send a printed copy via express postal mail (i.e. FeDEX, DHL, UPS, etc) to the NYU Center in Buenos Aires – Anchorena 1314 - (C1425ELF) Argentina. This copy must arrive before or on the date of established deadline.

Attendance Policy

- NYU’s Global Programs (including NYU Buenos Aires) must adhere to a strict policy regarding course attendance. No unexcused absences are permitted.
- Each unexcused absence will be penalized by deducting 1% from the student’s final course grade.
- Absences are only excused if they are due to illness, religious observance or emergencies.
- Absences due to illness or mental health issues must be discussed with Assistant Director for Academic Programs, Moira Pérez, moira.perez@nyu.edu, within one week of your return to class.
- A doctor’s note excusing your absence is mandatory.
- The date on the doctor’s note must be the date of the missed class or exam.
- Being absent to any kind of examination must be informed at or before the time of said examination via email to the Assistant Director for Academic Programs, Moira Pérez, moira.perez@nyu.edu.
- Requests to be excused for non-illness purposes must be discussed with your professors prior to the date(s) in question. (If you want the reasons of your absence to be treated confidentially and not shared with your professor, please contact the Assistant Director for Academic Programs, Moira Pérez, moira.perez@nyu.edu).
- If students have more than four unexcused absences, they will fail the course.
- Each class lasts one hour and half or two hours. Missing one class represents one absence. For those courses that meet once a week (three-hour block), missing one class represents two absences.
- Students are responsible for making up any work missed due to absence.
- NYU BA also expects students to arrive to class promptly (both at the beginning and
after any breaks) and to remain for the duration of the class. Three late arrivals or early departures (10 minutes after the starting time or before the ending time) will be considered one absence. Missing more than 20 minutes of a class will count as a full absence.

- Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.
- Make-up classes for Holidays are mandatory as regular scheduled classes.

Late work should be submitted **in person** to the Assistant Director for Academic Programs, Moira Pérez, moira.perez@nyu.edu **during office hours** (Mon – Fri, 9.30 am to 5 pm), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Assistant Director for Academics Affairs and will write the date and time of submission on the work, as above.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted after 5 weekdays after the submission date without an agreed extension fails and is given a zero.

**Language Courses:** Work submitted within 2 days after the submission time without an agreed extension receives a penalty of 10 points on the 100-point scale. Written work submitted after 2 days after the submission date without an agreed extension fails and is given a zero.

**Please note** end of semester essays must be submitted on time

**Plagiarism Policy**

Academic Integrity is intimately related to the teaching and learning process. When writing research papers, you need to keep in mind that plagiarism includes the use of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally. It also includes presenting and/or paraphrasing discourse or ideas from a published work (in print or on internet) without quotation marks and clear without acknowledgment of the original source.

For formatting in your papers, refer to MLA guidelines. On matters regarding academic integrity, refer to the section “Academic Standards and Discipline” in the College of Arts and Science Bulletin [http://bulletin.cas.nyu.edu/page/academic.policies#STANDARDS](http://bulletin.cas.nyu.edu/page/academic.policies#STANDARDS) and to “Statement on Academic Integrity” in NYU Expository Writing Program: Policies and Procedures: [http://www.nyu.edu/cas/ewp/html/policies___procedures.html#statementacademicintegrity](http://www.nyu.edu/cas/ewp/html/policies___procedures.html#statementacademicintegrity)

All your written work must be submitted as a hard copy AND in electronic form to the instructor.

It is expected that the student follow the rules on academic honesty and intellectual integrity established by NYU University.
Required Text(s)  
Seamus Heaney (trans.) *The Burial at Thebes. A version of Sophocles’ Antigone* (text provided by NYUBA/NYU-Gallatin)

Supplementary Text(s)  
As provided on NYUClasses and/or in class as photocopies.  

Week 1  
Aug 31  
Reading *The Burial at Thebes*. Discussing text background and program background. From myth to tragedy. Tragedy vs. myth. Developing ice-breakers for the first visit to the school. Icebreakers. What's a creative exercise? How to plan and manage your time and activities at a classroom. Some ideas.  
**Creative Exercise #1: Writing your own myth from a newspaper article/urban legend (homework)**  
It is advisable for all GWT Mentors to have read the text by approx. Sept 20.

Week 2  
Sept 7  
FIRST TIME IN THE CLASSROOM → Icebreakers.  
Tragedy as a genre. The concept of the "tragic" in Western culture. What is catharsis?  
Further analyzing and discussing *The Burial at Thebes*. The many faces of Antigone.  
Developing analytical and creative exercises appropriate for high school EFL student.  
Discussing literary technique and genres.  
Discussion of Creative Exercise # 1  
Initiating a comparative dimension: Argentine dictatorship and exile in the 70s/80s and its impact on literature.

Week 3  
Sept 14  
Sharing your first in-class experiences. What happened?  
FIRST TIME IN THE CLASSROOM → Icebreakers and introduction to the play.  
Further analyzing and discussing *The Burial at Thebes*. Antigone as heroine. The hero journey.  
Developing analytical and creative exercises appropriate for high school EFL students.  
**Creative Exercise # 2: The hero’s journey (homework).**  
Developing exercises appropriate for high school EFL students.  
**WRITING DUE:** write a brief analysis (main topics to discuss in class) and creative ideas for teaching *The Burial at Thebes* [500 words]

Week 4  
Sept 21  
Teaching *The Burial at Thebes*  
Discussion of Creative exercise #2.  
Further analyzing and discussing *The Burial at Thebes*. Antigone as sister. Family roles in a
narrative/drama text. Creative possibilities.
Oral presentation # 1- Antigone's as poetic subject. Anne Carson's text. Creative ideas for final projects.
Oral presentation # 2- Antigone's rewritings in local cultures. Griselda Gambaro's text. Creative ideas for final projects.

**Week 5**

Sept 28
Ethics vs. moral in the the play.
Oral presentation # 3- Antigone's rewritings in local cultures. Sara Uribe's text. Creative ideas for final projects.

De-brief on any experiences had so far in the school.
Workshop-type analysis and review of creative exercises so far – what worked, what didn't, and what there might be "outside the box" to try.

**Week 6**

Oct 5
Teaching/mentoring
De-brief on experiences had in teaching at the school. Begin to introduce the idea of future creative projects. Explore the students’ spontaneous responses to the idea of a creative project.

Further analyzing and discussing *The Burial at Thebes*

**OCT 9-15 SEMESTER BREAK -WRITING DURING THE BREAK (DUE on Oct 25)**
Present and discuss at least two ideas for your class final project. Explain how you included your oral presentation creative ideas in it.
How do they relate to the book main topics and to local content?

---

**Week 7**

Oct 19
Teaching/mentoring. Wrapping up the text, reviewing the many interpretations of Antigone; (students discussing specific topics of the book, talking about ideas for final project, etc; plus students recording their own process).
De-brief on experiences had in teaching at the school.

Discussing your ideas for the final projects. Framing the creative projects → prompts, group dynamic or individual roles.

**Week 8**

Oct 26
TEACHING/MENTORING: Performing recording/ editing creative projects
De-brief on experiences had in teaching at the school.

Bring fragments of your videos the class. Discuss them for final presentation.

**Week 9**

TEACHING/MENTORING: Performing recording/ editing creative projects
Nov 2  De-brief on experiences had in teaching at the school.

Begin work on your final essay

Week 10  TEACHING/MENTORING: Final project videos must be completed

Nov 9  Share ideas for final essay

Week 11  TEACHING/MENTORING: Presenting and discussing your Final Project Videos

Nov 16  Writing DUE: Brief essay about your teaching experience (500 words)

Week 12  Presenting and discussing your Final Project Videos in class.

Nov 23

Week 13  NYU Presentation of final projects (videos)
  Closing activities with GWT Mentors, possible exchanges with NY GWT Mentors.

Nov 30  Discuss ideas for your final essay

Week 14  Discussion of GWT challenges and objectives for future.
  Review draft for your final essay

Dec 7

Week 15  FINALS WEEK: GWT Evaluation questionnaire + individual 7-page essays are due. (electronic submissions only).

Dec 14

Classroom Etiquette  The use of Blackberrys, phones and IPods in class are forbidden

Your Instructor

Betina González is an Argentine fiction writer. She holds a PhD. in Hispanic Literatures from the University of Pittsburgh and a MFA in Bilingual Creative Writing from the University of Texas at El Paso. She teaches Creative Writing at the University of Buenos Aires, where she also works as a researcher on the practices of reading and writing in different social contexts. In 2006 she was awarded the Clarín Prize for Arte menor, her first book. Among the panelists was the Nobel laureate, José Saramago, who praised the novel a “work of major art”. That same year, the Argentine Endowment for the Arts awarded her a prize for her collection of short stories, Juegos de playa. She has also published several articles on literary criticism, and a book on literature and morals in Nineteenth century Latin America (Conspiraciones de esclavos y animales fabulosos, IILI, 2016). In 2012, her second novel, Las poseídas, was awarded the Tusquets Prize, which has established her internationally as one of the most important new voices in Latin American literature. Her last novel, América alucinada (Tusquets,
2016), is dystopia that takes place in an imaginary city of the USA, and deals with the lost of social bounds in contemporary capitalism.