



DEGREE CURRICULUM  
**SPANISH AMERICAN LITERATURE II**

Coordination: ROMERO MORALES, YASMINA DEL ROCÍO

Academic year 2022-23

## Subject's general information

<b>Subject name</b>	SPANISH AMERICAN LITERATURE II			
<b>Code</b>	101066			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Hispanic Philology	3	COMPULSORY	Attendance-based
	Double degree: Bachelor's degree in Applied Languages and Translation and Bachelor's degree in Hispanic Philology	4	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	ROMERO MORALES, YASMINA DEL ROCÍO			
<b>Department</b>	CLASSICAL, FRENCH AND HISPANIC STUDIES			
<b>Teaching load distribution between lectures and independent student work</b>	Classroom sessions: 60h Student individual work: 90h			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Spanish			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ROMERO MORALES, YASMINA DEL ROCIO	yasmina.romero@udl.cat	6	

## Subject's extra information

This subject will explore the development of Hispanic American literature from the modernist movement to the novel of the Hispanic American boom, taking into consideration both the periodizations and literary movements in which its authors and texts are inserted, as well as the social, political and cultural dynamics that are involved in its production.

The forms and perspectives from which some contemporary critical approaches have guided the study of the most representative works, authors and movements of Latin American literature from the end of the 19th century to the 1970s will be emphasized. In this sense, the proposed readings and analyzes will be organized according to the different debates and stages from which Latin American literary criticism has studied the works, the authors and the literary movements that have shaped what which has come to be called Latin American literature. In this way, it will be sought that students, on the one hand, distinguish the specificities of Latin American literature and culture and, on the other, be able to analyze the proposed texts taking into account both the historical and social framework of their production and the tools typical of Latin American literary criticism.

<b>Prerequisites</b>	International students enrolled through mobility or exchange (for example, Erasmus) should keep in mind that this course requires an oral and written knowledge of the Spanish language corresponding to a high level (B2 / C2 of Common European Framework).
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## Learning objectives

- O.1. To bring students closer to models of periodization of the history of Latin American literature, from the end of the 19th century to the 1960s.
- O.2. Delve into the learning and reflection of Latin American literary texts, through text comments that consider the specificities of the historical and social framework of their production.
- O.3. Learn to work with texts of literary and cultural criticism linked to Hispanic American studies.
- O.4. Develop critical and reflective thinking about Hispanic-American literature and in relation to cultural problems and Hispanic-American literary criticism.
- O.5. Learn the management of resources, sources and techniques necessary for learning, research and reflection on Hispanic American literature.

## Competences

### Basic skills

CB2 Apply their knowledge to their work or vocation in a professional way and have the skills that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

CB3 Ability to gather and interpret relevant data (normally within their area of study) to make judgments that include a reflection on relevant issues of a social, scientific or ethical nature.

CB4 Being able to transmit information, ideas, problems and solutions to both a specialized and non-specialized audience).

CB5 Know how to develop those learning skills necessary to undertake further studies with a high degree of autonomy.

### General skills

CG1 Demonstrate capacity for analysis and synthesis.

CG2 Analyze and evaluate a topic or subject, applying critical and objective reasoning.

CG3 Demonstrate creativity and initiative.

CG4 Properly plan individual and team work and manage time.

CG5 Evaluate the rigor and quality of academic work.

CG6 Demonstrate a systemic attitude of rigor at work.

CG8 Properly plan the organization of work and research.

CG9 Design and manage projects in the field of business and education.

### Specific skills

CE15 Recognize the creative features associated with Spanish and Latin American literature.

CE16 Know the main texts, authors and literary movements in the Spanish language, as well as its historical evolution and its literary and sociolinguistic context.

CE17 Know the theoretical foundations of literature, the movements of literary history and the currents of literary criticism.

CE18 Know how to interpret and judge literary texts from a critical perspective.

CE19 Know how to identify the relationships between historical and social events and literary production, throughout the various historical periods and cultural frameworks, especially in the Hispanic world.

CE21 Have knowledge and practical command of rhetoric, stylistics and other resources associated with the process of literary creation and the optimization of the objectives of oral and written communication in Spanish.

CE23 Know how to use specific techniques necessary to study and teach literary texts from different periods.

CE25 Know and know how to apply in a basic way the research procedures related to the study of the Spanish language and its literature, including the use of laboratories.

## Transversal skills

CT1 Acquire an adequate understanding and oral and written expression of Catalan and Spanish.

CT5 Acquire essential notions of scientific thought.

## Subject contents

**T1.** End of the century in Latin America. Historical, cultural and artistic context. Modernism. Founders: José Martí. The heyday of modernist poetry: Rubén Darío.

**T2.** Latin America and its literature at the beginning of the 20th century. The novel of the Mexican revolution: Mariano Azuela and Martín Luis Guzmán.

**T3.** The narrative of the earth: Rómulo Gallegos and Horacio Quiroga. The indigenous novel. Other types of narrative: Roberto Arlt. Women's voices in postmodernist poetry: Delmira Agustini, Juana de Ibarbourou, Alfonsina Storni and Gabriela Mistral.

**T4.** Hispano-American literature in the interwar period: from postmodernism to the avant-garde. Characteristics, manifestos, stages, isms and controversies. The poetic vanguards: Vicente Huidobro, Pablo Neruda and César Vallejo.

**T5.** The new narrative. The Dictator Novels. The real magic. Jorge Luis Borges, Adolfo Bioy Casares, Miguel Ángel Asturias, Alejo Carpentier, María Luisa Bombal, Silvina Ocampo and Juan Rulfo. Post-avant-garde poetry: Octavio Paz, Nicanor Parra and Mario Benedetti.

**T6.** The *boom* in Latin American narrative and the "new novel": Mario Vargas Llosa, Julio Cortázar, Ernesto Sábato, Elena Garro and Gabriel García Márquez. The great woman of the *boom*: Carmen Balcells.

## Methodology

The course will be taught in two face-to-face weekly sessions. Each session will consist of, on the one hand, lectures of an expository nature dictated by the teacher, with audiovisual and computer support and whose main objective is for students to be able to critically and contextually analyze literary texts of the moment studied, as well as identify the tendencies of each movement and its implication with other socio-cultural factors. On the other hand, the sessions will be complemented with the active participation of the group-class, through practices, debates and reflections on the readings and authors worked on.

## Development plan

See Syllabus.

## Evaluation

Students enrolled in this course must achieve at least a final grade of **5** to pass it. Likewise, in order to assess the correct acquisition of both knowledge and skills, different evaluation strategies will be used with the following weighting:

### CONTINUOUS ASSESSMENT

- Attendance with a proactive attitude in the classroom (face-to-face and on the virtual campus): **10%**
- Realization and delivery of scheduled classroom practices (face-to-face and on the virtual campus). «Enriched texts» activity: **20%**
- Written project (.doc format) and audiovisual (.ppt format) on a topic agreed upon with the teacher. Its length and other aspects necessary for its completion will be indicated on the first day of class. It must be delivered on the day of the exhibition as a deadline: **20%**
- Oral presentation of the written project in class: **15%**
- Theoretical-practical exam on the compulsory reading of the subject: **10%**
- Final theoretical-practical exam of the contents: **25%**

### ALTERNATIVE EVALUATION

The evaluation is continuous, but students who combine their studies with a full-time job have the right to request an alternative

evaluation within a period of 5 days from the start of the semester. For more information: [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or Secretariat of the Faculty of Arts.

## OBSERVATIONS

- Spelling mistakes will be discounted in all practices, assignments and exams at a rate of **0.5** points per mistake from the second mistake. Morphosyntactic and lexical errors will also affect the grade. Failure to use inclusive language in the tests, whether oral or written, will deduct 1 point from the final grade.

- Plagiarism or copying and its direct consequence will not be tolerated in any case, the application of what is established in the Regulations for Assessment and Qualification of Teaching of Bachelor's and Master's degrees at the UdL. Plagiarism will be considered the reproduction of paragraphs from texts of authorship other than that of the student (internet, books, articles...), when the original source from which they come is not cited.

## Bibliography

### Requested readings:

- Selection of texts by the teacher.
- *La última niebla* (1934) and *La amortajada* (1938) by María Luisa Bombal..

### Complementary basic bibliography:

Adorno, Rolena y Roberto González Echevarría (2017). *Breve historia de la literatura latinoamericana colonial y moderna*. Madrid: Editorial Verbum.

Ainsa, Fernando (1986). *Identidad cultural de Iberoamérica en su narrativa*, Madrid, Gredos.

Altamirano, Carlos (ed.) (2010). *Historia de los intelectuales en América Latina*. Tomo II: *Los avatares de la "ciudad letrada" en el siglo XX*. Madrid: Katz Editores.

Barrera, Trinidad (coord.) (2008). *Historia de la literatura hispanoamericana*. 3 vols. Madrid: Cátedra.

Brunner, José Joaquín (2002). "Modernidad: centro y periferia. Claves de lectura". *Términos críticos de la sociología de la cultura*. Carlos Altamirano (coord.). Buenos Aires: Paidós.

Castro-Klaren, Sara (ed.) (2008). *A Companion to Latin American Literature and Culture*. Malden, MA: Blackwell Publishing.

Franco, Jean (1987). *Historia de la literatura hispanoamericana a partir de la independencia*. Barcelona: Ariel.

Gomes, Miguel (comp.) (2002). *Estética del Modernismo hispanoamericano*. Caracas: Biblioteca Ayacucho.

González-Echeverría, Roberto y Enrique Pupo-Walker (ed.) (2006). *Historia de la literatura hispanoamericana*, vol. 1 y 2. Madrid: Gredos.

González Stephan, Beatriz et al. (comp.) (1995). *Esplendores y miserias del siglo XIX. Cultura y sociedad en América Latina*. Caracas: Monte Ávila Editores.

Henríquez Ureña, Pedro (1947). *Historia de la cultura en la América Hispánica*. México: Fondo de Cultura Económica.

— (1964). *Las corrientes literarias en la América Hispánica*. México: Fondo de Cultura Económica.

Íñigo Madrigal, Luis (coord.) (1993). *Historia de la literatura hispanoamericana*. Tomo II y III. Madrid: Cátedra.

Le Corre, Hervé (2001). *Poesía hispanoamericana posmodernista*. (Historia, teoría, prácticas). Madrid: Gredos.

Martín-Barbero, Jesús (2010). *De los medios a las mediaciones. Comunicación, cultura y hegemonía*. 10ª ed. Rubí: Anthropos Editorial.

Mattalia, Sonia (2003). *Máscaras suele vestir. Pasión y revuelta: escrituras de mujeres en América Latina*. Madrid: Iberoamericana-Vervuert.

Molloy, Sylvia (2012). *Poses de fin de siglo. Desbordes del género en la modernidad*. Buenos Aires: Eterna Cadencia.

Montaldo, Graciela (1995). *La sensibilidad amenazada. Tendencias del Modernismo latinoamericano*. Caracas: Planeta/Fundación Celarg.

Oviedo, José Miguel (1995). *Historia de la literatura hispanoamericana*. 4 vols. Madrid: Alianza.

Paz, Octavio (1987). *Los hijos del limo*. Barcelona: Seix Barral.

Picón Salas, Mariano (1944). *De la Conquista a la Independencia; tres siglos de historia cultural latinoamericana*. México: Fondo de Cultura Económica.

Rama, Ángel (1982). *Transculturación narrativa en América Latina*, México: Siglo XXI.

— (1984). *La ciudad letrada*, Hanover: Ediciones del Norte.

Ramos, Julio (2009). *Desencuentros de la modernidad en América Latina. Literatura y política en el siglo XIX*. Caracas: Fundación El perro y la rana.

Sarlo, Beatriz (2007). *Una modernidad periférica*. Buenos Aires 1920-1930. Buenos Aires: Nueva Visión.

Schwartz, Jorge (1991). *Las vanguardias latinoamericanas*. Textos programáticos y críticos, Madrid, Cátedra.

Shaw, Donald L. (2018). *Nueva narrativa hispanoamericana. Boom. Posboom. Posmodernismo*. Madrid: Cátedra.

Szurmuk, Mónica y Robert Mckee Irwin (2009). *Diccionario de estudios culturales latinoamericanos*. México, D. F.: Siglo XXI.

Todorov, Tzvetan (1980). *Introducción a la literatura fantástica*. México: Premia editora.

Williams, Raymond Leslie (2003). *The Twentieth-Century Spanish American Novel*. Austin: The University of Texas Press.

William Foster, David y Daniel Altamiranda (eds.) (1997). *From Romanticism to Modernismo in Latin America*, vol. 3. Nueva York y Londres: Garland Publishing, Inc.