



DEGREE CURRICULUM
SPANISH AMERICAN LITERATURE III

Coordination: ROMERO MORALES, YASMINA DEL ROCÍO

Academic year 2022-23

Subject's general information

Subject name	SPANISH AMERICAN LITERATURE III			
Code	101083			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Hispanic Philology	4	OPTIONAL	Attendance-based
	Double degree: Bachelor's degree in Applied Languages and Translation and Bachelor's degree in Hyspanic Philology	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	ROMERO MORALES, YASMINA DEL ROCÍO			
Department	CLASSICAL, FRENCH AND HISPANIC STUDIES			
Teaching load distribution between lectures and independent student work	Classroom sessions: 60h Student individual work: 90h			
Important information on data processing	Consult this link for more information.			
Language	Spanish			

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

Subject's extra information

This course will explore some of the subjects and literary texts that define Spanish American literary production post-“boom”. After the 1970s, tensions between political commitment, dictatorial regimes and the end of teleologies emerge, along with the problematization of national identities, the meaning of migratory movements, the resignification of violence, the emergence of new social subjects, the influence of social networks and the heyday of digital media; therefore, it is impossible to think of panoramic approaches or common poetics that single out Spanish American literature. As a result, this course starts from the very questioning of these conceptualizations —Spanish American literature and identity— to explore different genres and topics of contemporary Spanish American literary production. It aims at emphasizing the porosity between literary genres, the end of metanarratives and the weakening of national discourses, as well as identity fragmentation, new ways of reading, the crossing of geographical, linguistic and gender borders, the influence of digital culture, the belonging to mass culture, the emergence of new subjectivities, among other issues.

To this end, special interest will be focused on the forms and perspectives from which contemporary critical approaches have oriented the study of some of the distinctive works and authors of the Spanish American literary production of the last four decades. In this sense, the proposed readings and analyzes will be organized according to debates and particular perspectives from which the Spanish American literary criticism has approached the singularities that distinguish the cultural heterogeneity of a continent whose limits are extend beyond its geographical borders. Consequently, this course seeks that the students be able to distinguish the particularities of Spanish American literature and culture, along with the analysis of the required readings taking into consideration both the historical and social framework of their production as well as the critical approaches of the Spanish American literary criticism.

In addition, and in order to guide the students in the use of bibliographic resources, theories and methodologies for the study and research of Spanish-American literature, the course will also address some cross-curricular subjects around concepts and theoretical debates such as modernity/posmodernity, identity, race, gender y sexuality, memory, exile, immigration, border, violence, body, affect, among others.

Prerequisites	International students enrolled through mobility or exchange (for example, <i>Erasmus +</i>) 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.** Bring students closer to some of the themes and genres that define Hispanic-American literary production after the boom and up to the present.
- O.2.** Delve into the learning and reflection of Latin American literary texts, through text comments that consider the political, economic and social singularity 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

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

General skills

CG1 Demonstrate capacity for analysis and synthesis.

CG3 Demonstrate creativity and initiative.

CG5 Evaluate the rigor and quality of academic work.

CG8 Properly plan the organization of work and research.

Specific skills

CE9 Basic knowledge of the specific techniques necessary to study and teach linguistic and literary texts from different periods.

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

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.

Subject contents

T1. The post-boom narrative. The fall of dictatorships. The consolidation of a "feminine writing".

T2. Current poetry: Rosario Castellanos, Alejandra Pizarnik and Dulce María Loynaz.

T3. New perspectives of historical narrative: Eduardo Galeano.

T4. The testimonial narrative as resistance: Cristina Peri Rossi and Antonio Skármeta.

T5. Autobiographical narrative: Elena Poniatowska and Augusto Monterroso.

T6. Marginal genres and mass culture: Manuel Puig and Luis Sepúlveda.

T7. Narrative of women, for women, about women? Isabel Allende, Gioconda Belli, Angeles Mastretta, Laura Esquivel and Carmen Boullosa.

T8. Whole novel. Roberto Bolano.

T9. The current narrative. Brief narrative (XX-XXI). Latest trends, hybridity, other languages and new voices: Luisa Valenzuela, Ana María Shua, Lina Meruane, Pilar Quintana, Samantha Schweblin, Mónica Ojeda, Mariana Enríquez and Brenda Navarro.

Methodology

The course will be taught in two weekly sessions in the classroom (and/or online, depending on university directions). Each session will consist, on the one hand, in lectures made by the professor that aim at introducing the students to the debates and more important topics regarding the selected themes, texts, and authors. On the other hand, the session will be completed through the active participation of the students by means of discussions and reflections on the corresponding readings. For this reason, **the students must read before class the texts assigned for each session**. Likewise, students should approach the texts and authors that comprise the corpus of this course in a reflective and critical way, not only in the classroom discussions, but also through the writing of **text commentaries** and the **critical analysis and debate of texts in the classroom** in which the literary analysis should be in dialogue with problems/subjects of literary criticism, literary theory and cultural studies, particularly, through the research and reading of texts that address key issues for understanding Spanish American literature and cultures.

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. **10%**
- Realization and delivery of the practicals programmed on the virtual campus. **15%**
- Realization, delivery and presentation of the classroom practicals. **15%**
- Written project (.doc format) and audiovisual (.ppt format) on a subject agreed upon with the teacher and which will have one of the compulsory readings as its primary source. 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%**
- 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 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:

1. Selection of texts by the teacher.
2. One of the following readings that, in addition, will be the primary source of the written project: *Casas vacías* (2020) by Brenda Navarro; *Desmonte* (2015) by Gabriela Massuh; *Pájaros en la boca y otros cuentos* (2008) by Samanta Schweblin; *La perra* (2019) by Pilar Quintana; *Mandíbula* (2018) by Mónica Ojeda; *Nefando* (2016) by Mónica Ojeda or *Sangre en el ojo* (2017) by Lina Meruane

Complementary basic bibliography:

- Adorno, Rolena y Roberto González Echevarría (2017). Breve historia de la literatura latinoamericana colonial y moderna. Madrid: Editorial Verbum.
- 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.
- Amar, Ana María y Luis F. Avilés Sánchez (eds.) (2015). Representaciones de la violencia en América Latina: genealogías culturales, formas literarias y dinámicas del presente, Madrid: Iberoamericana-Vervuert.
- Bencomo, Anadeli (2003). "Subjetividades urbanas: mirar/contar la urbe desde la crónica". *Iberoamericana*, III, 11: 145-159.
- Castro-Klaren, Sara (ed.) (2008). *A Companion to Latin American Literature and Culture*. Malden, MA: Blackwell Publishing.
- Corral, Wilfrido H. (2019). *Discípulos y maestros 2.0: novela hispanoamericana hoy*. Madrid: Iberoamericana-Vervuert.
- Corral, Will H. Juan E. de Castro y Nicholas Birns (eds.) (2013). *The Contemporary Spanish-American Novel*. Bolaño and After. New York: Bloomsbury.
- González-Echeverría, Roberto y Enrique Pupo-Walker (ed.) (2006). *Historia de la literatura hispanoamericana*, vol. 1 y 2. Madrid: Gredos.
- Guerrero, Gustavo (2010). *Cuerpo plural. Antología de la poesía hispanoamericana contemporánea*. Valencia: Pre-Textos/Instituto Cervantes.
- Íñigo Madrigal, Luis (coord.) (1993). *Historia de la literatura hispanoamericana*. Tomo II y III. Madrid: Cátedra.
- Jaramillo Agudelo, Darío (ed.) (2012). *Antología de crónica latinoamericana actual*. Madrid: Alfaguara.
- Ludmer, Josefina (2010). *Aquí América Latina: una especulación*. Buenos Aires: Eterna Cadencia.
- 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.
- Oviedo, José Miguel (1995). *Historia de la literatura hispanoamericana*. 4 vols. Madrid: Alianza.
- Paz, Octavio (1987). *Los hijos del limo*. Barcelona: Seix Barral.
- 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.
- Williams, Raymond Leslie (2003). *The Twentieth-Century Spanish American Novel*. Austin: The University of Texas Press.