

## SAN JOAQUÍN DE FLORES INSTITUTE

<b>COURSE</b>	<b>Contemporary Latin American Short Stories</b>
<b>CREDITS</b>	<b>3</b>
<b>CLASS HOURS</b>	<b>48</b>
<b>CLASS SCHEDULE</b>	
<b>PERIOD</b>	
<b>COURSE START AND END DATE</b>	
<b>PROFESSOR (include email address)</b>	
<b>OFFICE HOURS</b>	

### DESCRIPTION

This course intends to offer an approach to culture and society in Latin America through its literary production. A selection of short stories will be used to represent 20<sup>th</sup> century post modernism in Latin American culture. Additionally, some fundamental cultural changes in the creation of Latin American societies during that period of time will be studied. Literary texts will be used to study the configuration of national identity discourses during the 20<sup>th</sup> century and how they were transformed into the complex and contradictory interaction of marginalization and counter culture of the last decades of the 20<sup>th</sup> century.

### OBJECTIVES

#### GENERAL:

Study the development of Hispanic American short stories of the 20<sup>th</sup> century through the analysis of gender specific manifestations in different historical moments and diverse writing systems.

#### SPECIFIC:

1. Perform a critical analysis of short stories from contemporary Latin American narrative.
2. Interpret, both ideologically and aesthetically, relevant features of literary movements present in Latin American narrative during the 20<sup>th</sup> century.

### CONTENTS:

1. Approximation to the concept of literature, Latin American literature and Latin America as an idea.

2. Fundamental literary aesthetics in the development of the Latin American short story of the 20<sup>th</sup> century.
3. The limits of costumbrist realism:
  - 3.1. Salarrué (El Salvador, 1889-1975): “La botija” (in *Cuentos de barro*).
  - 3.2. Horacio Quiroga (Uruguay, 1878-1937): “El hombre muerto” (in *Los desterrados*).
4. Narrative vanguards:
  - 4.1. Pablo Palacio (Ecuador, 1903-1946): “Un hombre muerto a puntapiés” (in *Obras completas*)
  - 4.2. Ernesto Cardenal (Nicaragua): “El sueco” (in *Obras completas*)
5. Rioplatense cosmopolitanism:
  - 5.1. Jorge Luis Borges (Argentina, 1899-1986): “Deutsches Requiem” (in *Ficciones*).
  - 5.2. Julio Cortázar (Argentina, 1914-1984): “Axolotl”, “La noche boca arriba” (in *Bestiario*).
6. Revolutionary disenchantment:
  - 6.1. Juan Rulfo (México, 1918-1986): “Nos han dado la tierra” (in *El llano en llamas*).
7. The boom of Latin American literature:
  - 7.1. Gabriel García Márquez (Colombia, 1928): “Un señor muy viejo con unas alas enormes”; “El ahogado más hermoso del mundo” (in *La increíble y triste historia de la Cándida Eréndira y de su abuela desalamada*).
  - 7.2. Fuentes, Carlos (México, 1928-2012): “El que inventó la pólvora” (in *Cuentos contemporáneos de México*)
  - 7.3. Ramírez, Sergio. (Nicaragua, 1942): “Juego perfecto” (in *Cuentos completos*)
8. Central American short stories: between commitment and experimentation
  - 8.1. Augusto Monterroso (Guatemala, 1921-2003): “El dinosaurio”, “Míster Taylor” (in *El eclipse y otros cuentos*)
  - 8.2. Carmen Naranjo (Costa Rica, 1928): “Y vendimos la lluvia” (in *Otro rumbo para la rumba*)
  - 8.3. The generation of disenchantment: Echeverría, Maurice. (Guatemala, 1976): “El ascensor” (in *Sala de espera*)

#### EVALUATION:

<b>Exams</b> Two exams will be applied during the course. Each exam will have one or two essay questions related to the subjects studied in class. The class anthology can be used during the exam, but no class notes will be allowed.	40% (20% each)
<b>Final essay</b> Students will write an essay analyzing a contemporary Latin American short story, which could be from one of	20%

the authors studied in class, but not included on the course anthology. The essay must have an introduction, body (theoretical framework and analysis), conclusion and bibliography.	
<b>Attendance</b> Attendance is mandatory. Three unjustified absences will be reason to fail the course. Absences will only be justified in meaningful cases and must be backed up by a letter or medical certificate.	5%
<b>Participation</b> Students must maintain active participation during literary analysis exercises completed in class.	15%
<b>Reading verifications</b> Unannounced reading verifications will be done to corroborate students are following their assigned readings.	10%
<b>Short story presentation</b> Each student must complete a brief oral presentation about a short story, including information about the author, the date when the story was written and a personal analysis of the story	5%
<b>Movie written report</b> All students must submit a written report based on the movie <i>Como agua para chocolate</i> and the postulates of magical realism	5%

## METHODOLOGY AND CHRONOGRAM OF EVALUATIONS

Methodology will be based on the reading, interpretation and discussion of the texts included on the course content. Analysis will be complemented with theoretical postulates. Lectures imparted by the professor will be complemented by group discussions. Students must read the different assigned materials before each lesson to be ready for the discussions. These texts are considered a requisite and part of the evaluation. Attendance is mandatory (three absences will be reason to fail the course. Absences can only be justified by presenting a medical certificate).

Activity	Date

**BIBLIOGRAPHY:****General Bibliography**

Anderson Imbert, Enrique. 1966. *Historia de la literatura hispanoamericana. Época contemporánea*. México: Fondo de Cultura Económica.

Bellini Giuseppe. 1986. *Historia de la literatura hispanoamericana*. Madrid: Castalia.

Franco, Jean. 1975. *Historia de la literatura hispanoamericana*. Barcelona: Ariel.

García Canclini, Néstor. 2002. *Latinoamericanos buscando lugar en este siglo*. Buenos Aires.

García Canclini, Néstor. 1989. *Culturas híbridas. Estrategias para entrar y salir de la modernidad*. México.

Goic, Cedomil, ed. 1988. *Historia y crítica de la literatura hispanoamericana*. Barcelona: Crítica.

Menton, Seymour. 1964. *El cuento hispanoamericano*. México: Fondo de Cultura Económica.

Oviedo, José Miguel, ed. 1992. *Antología crítica del cuento hispanoamericano del siglo XX*. Madrid: Alianza.

Oviedo, José Miguel. 2001. *Historia de la literatura hispanoamericana*. Madrid: Alianza, Tomos 3 y 4.

Sáinz de Medrano, Luis. 1989. *Historia de la literatura hispanoamericana*. Madrid: Taurus.

Shaw, Donald L. 1985. *Nueva narrativa hispanoamericana*. Madrid: Cátedra.

Texts analyzed in class

- Arias Formoso, Rodolfo. “¡Yo ya estoy muerta!”. En: Arias Formoso, Rodolfo. 2010. *La Madriguera*. San José: Ediciones Lanzallamas.
- Cardenal, Ernesto. “El sueco”. En: Ramírez, Sergio. 1991. *Cuentos nicaragüenses contemporáneos*. San José: Educa.
- Echeverría, Maurice. “El ascensor”. En: Echeverría, Maurice. 2001. *Sala de espera*. Guatemala: Editorial X
- Borges, Jorge Luis. “Deutches Requiem”. En: Borges, Jorge Luis. 1995. *Ficciones*. España: Alianza Editorial
- Cortázar, Julio. “Axolotl”; “La noche boca arriba”. En: Cortázar, Julio. 2007. *Cuentos completos*. Argentina: Punto de lectura S.A.
- Fuentes, Carlos. “El que inventó la pólvora”. En: Ramírez, Sergio. 2000. *Cuentos contemporáneos latinoamericanos*. España: Anagrama.
- García Márquez, Gabriel. “Un señor muy viejo con unas alas enormes”; “El ahogado más hermoso del mundo”. En: García Márquez, Gabriel. 1972. *La increíble y triste historia de la cándida Eréndira y su abuela desalmada*. Venezuela: Monte Ávila Editores.
- Lispector, Clarice. “Restos del carnaval”. En: Lispector, Clarice. 1988. *Silencio*. España: Grijalbo.
- Monterroso, Augusto. “El eclipse”; “Míster Taylor”. En: Monterroso, Augusto. 1995. *El eclipse y otros cuentos*. España: Alianza Cien.
- Naranjo, Carmen. “Y vendimos la lluvia”. En: Naranjo, Carmen. 1986. *Otro rumbo para la rumba*. Costa Rica: Educa.
- Palacio, Pablo. “Un hombre muerto a puntapiés”. En: Palacio, Pablo. 2000. *Obras completas*. San José: Editorial Universidad de Costa Rica
- Quiroga, Horacio. “El hombre muerto”. En: Quiroga, Horacio. 1927. *Los desterrados*. España: Escasa-Calpe.
- Rulfo, Juan. “Nos han dado la tierra”. En: Rulfo, Juan. 1997. *El llano en llamas*. Costa Rica: Educa.
- Salarrué. “La botija” En: Salarrué. 1997. *Cuentos de barro*. Costa Rica: Educa.
- Salazar Herrera, Carlos. “La bruja”. En: Salazar Herrera, Carlos. 1987. *Cuentos de angustias y paisajes*. Costa Rica: EUCR

**CHRONOGRAM OF ACTIVITIES:**

<b>Date</b>	<b>Subject</b>	<b>Assigned reading and activity</b>
	Course presentation	Syllabus, chronogram and evaluation reading
	Latin America	Latin American countries, languages and traditions
	Introduction to the concept of literature	What is literature?
	20 <sup>th</sup> century fundamental aesthetics	20 <sup>th</sup> century Latin American literature
	The limits of costumbrist realism	Introduction to costumbrist realism
	The limits of costumbrist realism	Assigned reading: "La Botija", Salarrué
	The limits of costumbrist realism	Assigned reading: "El hombre muerto", Horacio Quiroga
	Narrative vanguards	Introduction to global vanguards Short movie: <i>El perro andaluz</i> , Luis Buñuel
	Narrative vanguards	Assigned reading: "Un hombre muerto a puntapiés", Pablo Palacio
	Narrative vanguards	Assigned reading: "El sueco", Ernesto Cardenal
	Rioplátense cosmopolitanism	Introduction to Rioplátense cosmopolitanism Borges and ultraism Assigned reading: "Deutsches Requiem", Jorge Luis Borges
	Rioplátense cosmopolitanism	The theory of game in Cortazar's "Rayuela"
	Rioplátense cosmopolitanism	Assigned reading: "Axolotl", Julio Cortázar
	Rioplátense cosmopolitanism	Assigned reading: "Casa tomada", Julio Cortázar
	Revolutionary disenchantment	Movie: <i>Zapata</i> , Alfonso Arau
	FIELD TRIP	-
	Revolutionary disenchantment	Assigned reading: "Nos han dado la tierra", Juan Rulfo
	EXAM I	-
	The boom of Latin American literature	Introduction to the boom of Latin American literature
	The boom of Latin American literature	Assigned reading: "Un señor muy viejo con unas alas enormes", Gabriel García Márquez
	The boom of Latin American literature	Assigned reading: "El ahogado más hermoso del mundo", Gabriel García Márquez
	The boom of Latin American literature	Movie: <i>Como agua para chocolate</i> , A. Arau

	The boom of Latin American literature	Assigned reading: "El que inventó la pólvora", Carlos Fuentes
	Central American literature: between commitment and experimentation MOVIE REPORT	Central America and armed conflicts
	Central American literature: between commitment and experimentation	Assigned reading: "El dinosaurio"; "Míster Taylor", Augusto Monterroso
	Central American literature: between commitment and experimentation	Assigned reading: "Y vendimos la lluvia", Carmen Naranjo
	Central American literature: between commitment and experimentation FINAL ESSAY	Assigned reading: "Juego perfecto", Sergio Ramírez
	Central American literature: between commitment and experimentation	Assigned reading: "El ascensor", Maurice Echeverría
	EXAM II	-
	Final grades	-