

## LATIN AMERICAN LITERATURE

COURSE CODE	SEMESTER		SEMESTER COURSE				
	SCT	UD	CAT	TALL	LAB	PC	
RRII1040	4	64					<b>SPANISH CENTER</b>
SEMESTER	<b>AUTONOMOUS LEARNING 16 HOURS</b>					REQUIREMENTS	
	64 CONTACT HOURS					<b>SPANISH B1</b>	
COURSE DESCRIPTION							
<p>The course aims to provide students with a panoramic vision of contemporary Latin American narrative and poetics, along with a deep thematic approach to the works of Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, Álvaro Mutis and Pablo Neruda. Added to this group of writers is the work of the Chilean María Luisa Bombal, an influential precursor of Latin American narrative feminism. The formal and thematic diversity of the course illustrates the creative richness of Latin American literature, which completely revolutionized the Spanish language.</p>							
COMPETENCES ASSOCIATED WITH STUDENTS PROFILE							
<p><b>The student as a social agent is expected to:</b></p> <ul style="list-style-type: none"> <li>● Use a linguistic repertoire broad enough to express yourself with arguments and nuances.</li> <li>● Make value judgments in relation to the oral and written texts with which you deal.</li> <li>● Actively participate in a conversation by expressing your ideas with some precision and fluency.</li> </ul> <p><b>The student as an intercultural speaker is expected to:</b></p> <ul style="list-style-type: none"> <li>● Value the cultural diversity of Latin American countries, approaching Latin culture from a broader vision and less conditioned by their own cultural identity.</li> <li>● Develop interest in incorporating new sociocultural knowledge that transcends the general characteristics or basic data of Latin American countries.</li> <li>● Adopt a critical perspective on cinematographic art as a country's cultural and historical heritage.</li> </ul> <p><b>The student as an autonomous learner is expected to:</b></p> <ul style="list-style-type: none"> <li>● Be able to take risks and develop a positive attitude towards the different aspects that may cause difficulty in your learning process.</li> <li>● Internalize the content that you consider relevant to develop critical thinking.</li> <li>● Actively contribute to the learning process, making accurate contributions and maintaining relationships of collaboration, cordiality and trust among course classmates.</li> </ul>							

### LEARNING OUTCOMES OF THE COURSE

- Register the distinctive characteristics of Latin American identity.
- Distinguish the clichés and myths present in certain Latin American authors and literary movements.
- Understand the influence and value of fantastic narrative from Latin America.
- Consider the role of women and their relevance within the Latin American literary field
- Recognize the artistic merit behind consecrated literary figures.

### KEY CONTENT

#### **Unit 1: Latin American Loneliness and Hopelessness.**

In this unit, students will be able to approach two distinctive characteristics of Latin American identity from two essay texts.

- El Laberinto de la Soledad (extractos) (Octavio Paz, 1950).
- “La desesperanza” (charla) (Álvaro Mutis, 1968)

#### **Unit 2: The Latin American “boom”.**

In this unit, students will be able to distinguish the myths from reality present in certain Latin American authors and literary movements.

- The Magical Realism of Gabriel García Márquez.
- The Fantastic genre by Julio Cortázar.
- Precursors: Jorge Luis Borges – María Luisa Bombal.

#### **Unit 3: Pablo Neruda.**

In this unit, students will be able to recognize the artistic merit behind one of the great authors of Latin American literature.

- The budding poet: Twenty Love Poems and a Song of Despair.
- The poet in his maturity: Residence on Earth.
- The committed poet: The General Song and Elemental Odes.

### TEACHING AND EVALUATION METHODOLOGIES

The course operates with expository classes that are complemented by videos, articles and online notes, and reading and writing assignments, both in the classroom and outside of it. Each session lasts two chronological hours and takes place synchronously; Likewise, one hour of autonomous work per week is calculated.

The learning process of the course approaches the literary topic through various genres: narrative, poetry, essays and interviews. This generic variety provides a panoramic vision that illuminates not only the literary work, but also the creative process carried out by the author.

All of the above supports a communicative approach to the course, where students participate effectively and efficiently in both synchronous classes and asynchronous activities.

The course operates with two types of assessment, formative and summative. In

relation to formative assesment, students´ participation is expected by giving their perspective on the topics proposed by the professor during class. This provides a dialogue that allows to enrich the approach to the topics developed class by class, as well as evaluate the students´ commitment to the course.

In terms of the summative assesment, at the end of the second unit, students must conduct an oral presentation based on guidelines established during classes and which must cover the content developed up to that point. The percentage value of this evaluation is 30% of the final grade.

#### **BASIC BIBLIOGRAPHY**

- Bombal, M. L. (2010). *Obras Completas*. Zig-Zag.
- Borges, J. L. (2013). *Cuentos completos*. De bolsillo.
- (2013). *Poesía completa*. Debolsillo.

- Cortázar, J., Fuentes, C., García Márquez, G. & Vargas Llosa, M. (2023). *Las cartas del Boom*. Alfaguara.
- Cortázar, J. (2013). *Clases de Literatura*. Berkeley, 1980. Alfaguara
- --- (2016). *Cuentos completos 1 (1945-1966)*. Debolsillo.
- ---. (2017). *Cuentos completos 2 (1969-1983)*. Debolsillo.
- ---. (2016). *Historias de cronopios y de famas*. Debolsillo.
- ---. (2001). *Rayuela*. Cátedra.
- García Márquez, G. (2021). *Camino a Macondo. Ficciones 1950-1966*. Literatura Random House.
- ---. (2007). *Cien años de soledad. Edición conmemorativa*. Alfaguara.
- ---. (2014). *Todos los cuentos*. Debolsillo.
- Mutis, Á. (2023). *Empresas y tribulaciones de Maqroll el Gaviero*. Debolsillo.
- ---. (1988). *La muerte del estratega: narraciones, prosas y ensayos*. Fondo de Cultura Económica.
- ---. (2023). *Summa de Maqroll el Gaviero. Poesía reunida (1947-2003)*. Lumen.
- Neruda, P. (2017). *Confieso que he vivido. Memorias*. Seix Barral.
- ---. (2019). *Poesía Completa. Tomo 1 (1915-1947)*. Seix Barral.
- ---. (2019). *Poesía Completa. Tomo 2 (1948-1954)*. Seix Barral.
- ---. (2019). *Poesía Completa. Tomo 3 (1954-1959)*. Seix Barral.
- Paz, O. (2004). *El laberinto de la soledad*. Fondo de Cultura Económica

#### **COMPLIMENTARY BIBLIOGRAPHY**

- Ayén, X. (2019). *Aquellos años del boom. García Márquez, Vargas Llosa y el grupo de amigos que lo cambiaron todo*. Debate.
- Balderston, D. (2021). *El método Borges*. Ampersand.
- Bloom, H. (2017). *El canon occidental. La escuela y los libros de todas las épocas*. Anagrama.
- Cohn, D. (2012). *The Latin American Literary Boom and U.S. Nationalism during the Cold War*. Vanderbilt University Press.
- Dalmau, M. (2015). *Julio Cortázar: el cronopio fugitivo*. Edhasa.
- Domínguez Michael, C. (2014). *Octavio Paz en su siglo*. Aguilar.

