

Harriet L. Wilkes Honors College
FLORIDA ATLANTIC UNIVERSITY
Spring 2021

RI: Honors Latin American Literature: Modernism to Post-Boom
SPW 3134

T, R: 12:30 p.m.–1:50 p.m. (SR 272) 3 CR

Professor:	Dr. Carmen Cañete Quesada	Office:	HC 105
Email:	ccaneteq@fau.edu	Office hours:	T, R: 2:00p.m.-5:00 p.m.
Phone:	(561) 799-8674		

Course description:

This course offers an interdisciplinary and analytical approach of **masterpieces** of contemporary Spanish **American** narrative that have been widely circulated throughout the world. The time frame goes from 1888 –a symbolic year that initiated the Latin American literary movement of *Modernismo* with the publication of Rubén Darío’s collection of short stories, *Azul*— to the most prolific and preeminent Spanish-speaking prose authors from the Boom and Post-Boom movements in the 1960s and 1970s (Cortázar, García Márquez, Castellanos, Poniatowska, Puig, etc). The course combines an understanding of the main artistic tendencies, like “Magic Realism,” with a historical/political background (i.e., the Spanish-American war, the social revolutions in Mexico and Cuba, the military dictatorships in Chile and Argentina, etc.), to facilitate an interpretation of the readings and to understand the relationship of the author to his/her time.

Throughout the semester, the following questions will be formulated: In what way did this literary production represent an authentic and independent representation of the various nations and cultures of Latin America? How did the political climate influence the authors’ artistic production? What reception did these experimental literary expressions have in Europe, and what impact did these literary pieces have on the Western literary canon? Theoretical framework and critical essays will be discussed as to their form and content, and these readings will serve as a preamble for students to frame, shape, and edit their own papers, incorporating these ideas from the class material.

Objectives:

The course material, lectures, and discussions will contribute to the objective of this RI course, which is to engage students in their own individual research and assist them in producing a publishable piece of work in an academic journal. Through the readings, students will reinforce their ability to discuss themes related to nation-building, trans-nationality, and individual, cultural, and national identities in post-colonial Latin America. Students will hone and develop critical thinking and research skills, using an open and critical eye, strengthening their capacity for analysis. Over the course of the semester, students will grow in their ability to present a provocative and little-known topic in a written format, find the tools to develop that topic using academic sources, and associate their independent research with the material and discussions covered in class.

Pre-requisites

SPW3030, Introduction to Hispanic Literature, or the professor’s permission. The course will be conducted entirely in Spanish (including discussions, readings, assignments and final essay).

Note of Honors Distinction:

This RI course differs substantially from the non-honors version. First, the readings and writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for a larger scale involvement in academic research. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Students will also engage with the theoretical tools used by today's reading community to study literature. Most importantly, this course will reflect the interdisciplinary nature of honors education and will inculcate critical attitudes and skills that will teach students how to learn for themselves.

Course material

- José Martí, Rubén Darío y José Rodó. [Canvas] Selection.
- María Luisa Bombal. *La última niebla/La amortajada*. 1934. Barcelona: Seix Barral, 1995. ISBN 84-322-3055-3. [FAU bookstore]
- Jorge Luis Borges. *Ficciones*. 1941. [Canvas] Selection.
- Julio Cortázar. *Bestiario*. 1951. [Canvas] Selection.
- Juan Rulfo. *Pedro Páramo*. 1955. Madrid: Cátedra, 1998. ISBN 84-376-0418-4. [FAU bookstore]
- Gabriel García Márquez. *Cien años de soledad*. 1967. Nueva York: Vintage Español, 2003. ISBN 978-0-307-47472-8. [FAU bookstore]
- Rosario Castellanos. *Mujer que sabe latín*. 1973. [Canvas] Selection.
- Manuel Puig: *El beso de la mujer araña*. 1976. New York: Vintage, 1994. ISBN 0-679-75545-4. [FAU bookstore]
- Elena Poniatowska: *Querido Diego, te abraza Quiela*. 1978. México: Ediciones Era, 2002. ISBN 968-411-214-9. [FAU bookstore]

Research Intensive course:

This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intensive level. If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review. Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/ouri>.

Grading scale

A = 93 - 100	B = 83 - 87	C = 73 - 77	D = 66 - 67
A- = 90 - 92	B- = 80 - 82	C- = 70 - 72	D- = 64 - 65
B+ = 88 - 89	C+ = 78 - 79	D+ = 68 - 69	F = 0 - 63

Grading components

1. Attendance and participation (2)	20% (10% each)
2. Discussion forums (2)	10% (5% each)
3. Oral presentation	10%
4. Essay	60% (10% outline; 25% draft y 25% last version)

Description of components:

1. Attendance and Participation (20%). Class participation will be evaluated according to the students' preparation of readings and assignments, their involvement in class discussions, the quality of their comments, and other important factors like punctuality and attendance.
2. Discussion Forums (10%). The two forums will consist of one or two questions related to the assigned readings and/or films. These questions should be answered in two paragraphs of no more than 200-300 words each. Both forums will be posted on Canvas at least one week before they are due and students will submit their responses on the dates specified in the calendar. Ideas need to be original and they should address exclusively the two questions formulated by the professor. Before answering the forums, students need to **A.** go to Canvas and follow instructions carefully from "Rubric for Forums;" and **B.** read previous posts and refer at least to one of the students' arguments/ideas in their answers. Please, note that forums will not be graded if students only paraphrase what has been already mentioned in previous posts. Each forum must contribute to something new to the discussion
3. Oral Presentation (15%). Students will prepare, in groups of 2-3, a presentation of approximately 15 minutes on a critical essay posted on Canvas related to the assigned readings. The following information should be included in the presentation: 1. Short bio-bibliography of the author; 2. Identification of thesis statement (if any); 3. Structure of the text and distribution of parts; 4. Author's arguments to support thesis; 5. Conclusion (originality and relevance, organization of ideas, strongest and weakest parts of the text, enough evidence to support thesis, etc.). The purpose of this activity is to integrate writing and critical thinking employing a published piece of work as a pedagogical tool for students to gain expertise as effective writers.
4. Essay (outline) (10%). Before starting to write the essay, students will submit a one-page outline on week 5 (see specific date indicated in the calendar). The outline should include the following information: **A.** Tentative title; **B.** thesis or statement (two paragraphs); **C.** bibliography (at least three sources). The themes for students' essay will be determined in consultation with the professor in advance.
5. Essay (first draft) (25%). Essays must be typed, double-spaced with standard margins and have numbered pages; they must be free of typos and errors (i.e. not just spell-checked, but edited) and submitted in hard copy unless otherwise specified. The extension of the first draft is 9-10 pages, including bibliography.
6. Essay (final version) (25%). Your professor will give you detailed feedback on the first draft after the Spring Break. Students should follow all recommendations for their final draft to receive the additional 25% of the grade. The extension of the final draft is 11-12 pages, including bibliography.

Student Learning Outcomes:

This course is considered a research intensive course. Research projects are expected to achieve all six of the following Student Learning Outcomes (SLOs):

- 1) SLO 1: Students will acquire a solid knowledge of the most prolific Latin American literary production since the end of 19th century. Students will become familiar with the main themes, tendencies and conflicts addressed in representative works from Modernism, Literature of the Boom, and Literature of the Post-Boom.
- 2) SLO 2: Each student will formulate an independent and original research question involving the concept and significance of Modernism, Magic Realism, and other literary movements produced in Latin America.
- 3) SLO 3: Each student will create a plan of action for completing his/her research.

- 4) SLO 4: Class discussion and other assignments will help students develop the critical thinking skills that will enable them to evaluate and interpret the sources they use for their research.
- 5) SLO 5: Through the readings students will be exposed to situations and alternatives of ethical conduct based on certain standards and cultural differences in Latin America. Students will incorporate the ethical questions raised through the readings into their research.
- 6) SLO 6: Students will learn the communication skills proper to the transmission of research findings in the discipline of literature. Students will be informed about opportunities to present their research projects in local undergraduate conferences on Latin American studies. They will be also encouraged to present at OURI Annual Undergraduate Research Symposium http://www.fau.edu/ouri/undergrad_symposium.php.

Ethics:

It is strongly recommended that students complete the Responsible conduct of research (RCR) certificate through the CITI training of academic research on-line at <http://www.fau.edu/graduate/events/citi-training.php>. Students are also encouraged to attend FAU OURI workshops on topics related responsible conduct of research. Information on OURI workshops can be found here http://www.fau.edu/ouri/student_workshops.php

Attendance Policy:

Each student is allowed two unexcused absences without incurring penalty towards his/her grade. Subsequent, unexcused absences will result in the loss of one full point –per absence– from his or her final grade in the course. For example, if you were to miss a total of five (5) classes during the semester (2 permitted plus 3 unexcused), your final grade would be reduced by three (3) points. Be aware that every three instances of tardiness (arriving any time after the professor starts the class) will be considered as one (1) unexcused absence. Approved absences include one of the following situations: a. 2-unexcused absences throughout the semester. These absences are to cover illness, weddings, funerals, job interviews, etc. These are not considered “free days,” therefore, use them wisely. b. Religious observances. c. Officially documented university-or military-sponsored curricular and extracurricular activities. Student athletes, band members, and members of other such university organizations should bring an original letter from the supervisor of their specific department by the fifth (5) day of instruction, indicating the dates they will miss class. To have your absences excused, you must provide your professor with official documentation of the reason for your missing class within five (5) days of the absence. Falsification of excuses will be considered a form of academic dishonesty. You will have no opportunity to get any excess absences excused at the end of the semester. Flight tickets or other non-medical documents are not a valid document for an excused absence.

Policy on late work:

Students are not allowed to turn in late work unless they have a documented excuse. If you present documentation of an emergency, be it medical or otherwise, your professor will do everything she can to help you make up missed class work. Any make-up for the oral presentation must be completed within (5) class days. The general rule, however, is the following: No late work is accepted and no make-up arrangements will be given. It is always the students’ responsibility to find out what was covered in class the day they were absent and to come to the next class prepared for that day’s work.

The Honor Code and Plagiarism:

Plagiarism or presenting another person's words or ideas as one’s own is a serious academic offense. For more on the Honor Code including penalties for plagiarism or any other form of academic dishonesty, please go to the honor code of the Wilkes Honors College that you can find in the first link

above. Students should consult with their professor if they are uncertain about the appropriate use and proper citation of sources or about any other aspect of their written work.

Counseling and Psychological Services (CAPS) Center:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Code of Academic Integrity policy statement:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the WHC Academic Honor Code, <https://www.fau.edu/honors/academics/honor-code/>; and also the University Regulation, http://www.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf.

Disability policy statement:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Bibliography

Anthologies

- Carganigo, John F. *Huellas de las literaturas hispanoamericanas*. New Jersey: Prentice Hall, 2002.
- Comfort, Kelly. Ed. *Cien años de identidad: Introducción a la literatura latinoamericana del siglo XX*. Washington D.C: Georgetown UP, 2018.
- Chang-Rodríguez, Raquel, y Malva E. Filer. *Voces de Hispanoamérica. Antología literaria*. Canadá: Thomson/Heile, 2004.
- Flores, Ángel. *El realismo mágico en el cuento hispanoamericano*. México, D.F.: Premià, 1985.

Prose

- Bombal, María Luisa. *La última niebla/La amortajada*. Barcelona, Seix Barral, 1995.
- Borges, Jorge Luis. *Ficciones*. Madrid: Editorial, 1995.
- . *Narraciones*. Madrid: Cátedra, 2001.
- Bioy Casares, Adolfo. *La invención de Morel*. 1940. Madrid: Cátedra, 1984.
- Cabrera Infante, Guillermo. *Tres tristes tigres*. Barcelona: Biblioteca de Bolsillo, 1988.
- Carpentier, Alejo. 1949. *El reino de este mundo*. Barcelona: Seix Barral, 1999.
- Castellanos, Rosario. *Oficio de tinieblas*. 1962. México D.F.: Editorial Joaquín Mortíz, 1989.
- Darío, Rubén. *Azul*. 1888. Madrid: Alba, 2001.
- . *Cuentos fantásticos*. Madrid: Alianza, 1982.

Donoso, José. *Historia personal del Boom*. Chile: Alfaguara, 1998.
 Esquivel, Laura. *Como agua para chocolate*.
 García Márquez, Gabriel. *El amor en tiempos del cólera*. Barcelona: Plaza Janés, 2002.
 Lezama Lima, José. *Paradiso*. 1966. Madrid: Cátedra, 2008.
 Martí, José. *Ensayos y crónicas*. Ed. José Olivio Jiménez. Madrid: Cátedra, 2004.
 Paz, Octavio. *El laberinto de la soledad*. Ed. Enrico Mario Santí. New York, N.Y.: Penguin Books, 1997.
 Poniatowska, Elena. *Hasta no verte Jesús mío*. México: Biblioteca Era, 1969.
 Sábato, Ernesto. *El túnel*. 1948. Barcelona: Seix Barral, 1988.
 Rulfo, Juan. *El llano en llamas*. 1953. Madrid: Cátedra, 1993.
 Sábato, Ernesto. *El túnel*. Barcelona: Seix Barral, 1988.
 Vargas Llosa, Mario. *La fiesta del chivo*. Madrid: Alfaguara, 2000.
 Vasconcelos, José. *La raza cósmica*. 1925. Madrid: Austral, 1999.

Critical essays (see others posted in Canvas for Oral Presentation)

Agosín, Marjorie. "Las desterradas del paraíso, protagonistas en la narrativa de María Luisa Bombal."
 ---. "Una biografía de una mujer novelada: María Luisa Bombal". *Discurso Literario* 5.2
 (1988): 325-34.
 Guerra Cunningham, Lucía. "Entrevista a María Luisa Bombal." *Hispanic Journal* 3 (1982): 119-27.
 ---. *María Luisa Bombal. Apreciaciones críticas*. Tempe, Arizona: Bilingual Press-Editorial Bilingüe, 1987.
 Mizraje, María Gabriela. "'Casa tomada' de Julio Cortázar." *Revista de Crítica Literaria Latinoamericana* 34.68 (2008): 143-63.
 Phillis, Allen. "'El Sur' de Borges". *Revista Hispánica Moderna* 29.2 (1963): 140-47.
 Rodríguez-Luis, Julio. "Los borradores de Pierre Menard." *Nueva Revista de Filología Hispánica* 40.2 (1992): 1025-45.
 Sordo, Enrique. "Carpentier o lo 'real maravilloso'." *El Ciervo* 29. 351 (1980): 30-31.

Films

Arau, Alfonso, dir. *Como agua para chocolate/Like Water for Chocolate*. Burbank, Calif.: Touchstone Home Video: Miramax Home Entertainment, 2000.
 August, Bille, dir. *The House of the Spirits*. EEUU: Miramax, 1994.
 Babenco, Héctor, dir. *Kiss of the Spider Woman*. EEUU: FilmDallas Pictures, 1985.
 Cuerda, José Luis, dir. *El túnel*. 1980. Princeton, N.J.: **Films** for the Humanities, 1993.
 Bolaños, José, dir. *Pedro Páramo*. Mexico City, Mexico: Mexican **Film** Institute (IMCINE), 1976.
 Newell, Mikel, dir. *Love in the Time of Cholera*. Los Angeles, Calif.: New Line Home Entertainment, 2008.

Course calendar (subject to change)

DATE	LESSON PLAN	HOMEWORK
Jan 12 T	Introduction to the course.	Read José Martí: <i>Nuestra América</i> ; Ruben Darío: “El triunfo de Calibán” & José Enrique Rodó: <i>Ariel</i> .
Jan 14 R	Modernism and national identity Latin American essay: Martí, Darío y Rodó.	Read Marjorie Agosín: “Una biografía de una mujer novelada...” & M.L. Bombal: <i>La última niebla</i> .
Jan 19 T	María Luisa Bombal: <i>La última niebla</i>	Read L.G. Cunningham: “Entrevista a M.L.B.” & <i>La amortajada</i>
Jan 21 R	María Luisa Bombal: <i>La amortajada</i>	Read Jorge Luis Borges: “Pierre Menard, autor del Quijote” & “El Sur”. Watch interview (Canvas).
Jan 26 T	Presentation #1 (on critical essay) <hr/> Borges	Read Julio Cortázar: “Casa tomada” & “Bestiario”. Watch interview.
Jan 28 R	Presentation #2 (on critical essay) <hr/> Cortázar	Read Juan Rulfo: <i>Pedro Páramo</i> (pp. 63-93) Ver entrevista.
Feb 2 T	<i>Pedro Páramo</i>	Read Juan Rulfo: <i>Pedro Páramo</i> (pp. 93-114).
Feb 4 R	<i>Pedro Páramo</i>	Read Juan Rulfo: <i>Pedro Páramo</i> (pp. 114-146).
Feb 9 T	Presentation #3 (on critical essay) <hr/> <i>Pedro Páramo</i>	Read Juan Rulfo: <i>Pedro Páramo</i> (pp. 147-170). Essay’s outline due on R (Feb 11)
Feb 11 R	Turn in outline <i>Pedro Páramo</i>	Read Juan Rulfo: <i>Pedro Páramo</i> (pp. 170-195).
Feb 16 T	<i>Pedro Páramo</i> Film	Read Prologue of Alejo Carpentier’s <i>El reino de este mundo</i> (1949) & Octavio Ianni: “Realismo mágico”
Feb 18 R	Presentation #4 (on critical essay) <hr/>	Read Gabriel García Márquez: <i>Cien años de soledad</i> (pp. 9-29).

	Carpentier's concept of "lo real maravilloso" Meaning of "Magic realism" and Literature of the Boom.	Respond Foro#1 before Monday, Feb 22, at 12:00pm (Canvas).
Feb 23 T	Discussion Foro#1 <i>Cien años de soledad</i>	Read Gabriel García Márquez: <i>Cien años de soledad</i> (pp. 30-77).
Feb 25 R	<i>Cien años de soledad</i>	García Márquez (pp. 78-128). Interview with García Márquez
March 2 T	<i>Cien años de soledad</i> Presentation #5 (on critical essay) <hr/>	García Márquez (pp. 129-196).
March 4 R	<i>Cien años de soledad</i> Film (on Netflix)	García Márquez (pp. 197-245). First draft due R, March 16
March 16 T	SPRING BREAK (March 8-12)	García Márquez (pp. 246-349).
	Turn essay (first draft) <i>Cien años de soledad</i>	
March 18 R	<i>Cien años de soledad</i> Presentation #6 (on critical essay) <hr/>	García Márquez (pp. 350-422).
March 23 T	<i>Cien años de soledad</i>	García Márquez (pp. 423-495).
March 25 R	<i>Cien años de soledad</i> Film (on Netflix)	Respond Foro#2 before Monday, March 29, at 12:00pm (Canvas).
March 30 T	Individual meetings with students to discuss essays (HC 105)	Work on essay
April 1 R	Individual meetings with students to discuss essays (HC 105)	Read Rosario Castellanos: <i>Mujer que sabe latín</i> .
April 6 T	Rosario Castellanos Feminism in Mexico Presentation #7 (on critical essay) <hr/>	Read Manuel Puig: <i>El beso de la mujer araña</i> . Saúl Sosnowski's interview to Puig.
April 8 R	Literature, film and pop culture Post-Boom novel (Queer literature and Kitsch)	Read Puig [excerpts]
April 13 T	Puig	Read Puig [excerpts]

April 15 R	Puig Babenco's film: <i>Kiss of the Spider Woman</i>	Read Puig [excerpts]
April 20 T	Puig Babenco's film: <i>Kiss of the Spider Woman</i> Presentation #8 (on critical essay) <hr/> <hr/>	Read Elena Poniatowska: <i>Querido Diego, te abraza Quiela.</i>
April 22 R	Poniatowska	Read Poniatowska
April 27 T	Poniatowska	Read Poniatowska
April 29 R	Poniatowska	Work on essay

Wed., May 5: Turn in essay (final version)