

# Seminar: Narrative in Spanish America

## Course Details

**Course Designator & Number: TLDO 3222**

**Number of Credits: 3**

**Language of Instruction: Spanish**

**Contact Hours: 45**

**Instructor: On-Site Faculty**

## Course Description

This course proposes an approximation to the terminology, tendencies, and subject matter most relevant to the study of the Latin-American modern narrative. Through the direct analytic reading of the texts of some of the most representative authors like: J. Cortázar, J. C. Onetti, J. L. Borges or G. García Márquez. The students will reflect critically about various theoretical aspects of the narrative genre and how this responds to cultural, social and political contexts specific to modernity in Latin America.

## Course Objectives

- Get to know authors and outstanding works of the Latin American narrative of the 20th century in the contexts of a narrative body with enormous variety and wealth.
- Differentiate the distinct tendencies and literary, cultural and artistic norms manifested in the Latin American narrative.
- Promote an intense activity of reading and discussion about the proposed texts starting with the theoretician and contextual framework.
- Develop abilities of textual analysis and apply them to narrative fiction.

## Methodology

The methodology will include theoretical introductions by the professor that will include critical commentaries, expositions, and debates of the students around the texts of the required readings. It is essential to do an exhaustive reading of the texts before the start of the class in

order to participate in its analysis. In this way we try to gain knowledge that allows interactive participation and that will help the student form and share their opinions and that this will foster a capacity for critical thought.

## Required Reading / Materials

(Important note: In these 2 books, it is necessary to study the chapters RELATED to the studied authors; and that are indicated – below – with the corresponding page numbers! You can ask questions in the library)

- Jean Franco. Historia de la literatura hispanoamericana. Editorial Ariel, Barcelona. (Borges, página 287 y ss.. Lo real maravilloso pág. 300 y s. Onetti, pág 233 y ss. Cortázar, pág. 344 y ss. G° Márquez, página 329 y ss. Rulfo, pág. 316 y ss.).
- Bellini, Giuseppe. La literatura hispanoamericana. Editorial Castalia, Madrid. (El realismo mágico, página 468 y ss. Cortázar pág 484 y ss. Onetti, pág. 487 y ss. García Márquez, pág. 525 y ss. Rulfo, página 551 y ss.).---

# Grading

The evaluation is based in the process of learning of the student during the semester and is based in the following factors:

- Class attendance is fundamental to the ability to follow the class materials. More than two missed classes will result in a loss of 10% of the final grade.

HONOR CODE: The students promise not to copy the work of other people (the internet, books, on exams, etc). In the case of using outside works, the works must always be CITED. If not, this will result in a loss of the whole grade for the assignment and a statement of plagiarism on the student's file.

## Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	

<b>Letter Grade</b>	<b>Score or Percentage</b>	<b>Description</b>
F	0-59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

## Summary of How Grades Are Weighted

<b>Assignments</b>	<b>Percentage of Grade</b>
Mid-term Exam	20%
Final Exam	25%
Oral presentations: the students will organize in groups and prepare oral presentations for class discussions. The dates and the subjects will be given by the professor in the first classes.	15%
Essays and written assignments: The students should write 2 essays: one in the first part of the course (4-5 pages) and the other in the second part of the course (5-7 pages). In the first class the professor will provide a guide for these assignments. Furthermore, the student will turn in written answers to the Redding guide about the novel by García Márquez, <i>Del Amor y Otros Demonios</i> .	25%
Participation: with the goal of participating actively in class, attendance is mandatory, punctuality and preparation of the readings in the daily program.	15%
Overall grade	100%

# Course Content

## Week 1

### Lessons 1 & 2

- Description and commentary of the program, objectives, and methods for the semester.
- The narrative as a reflection of the social and historic specificities of Latin America. Introduction to the stories of Julio **Cortázar** (1914- '84). Aesthetic codes of this author. (For the next week study the short story "**Continuidad de los parques**"). Viewing of a video about the author.

## Week 2

### Lessons 3 & 4

- The literary criticism of the styles of regional literature: theoretical outline of the schools of realism, surrealism, and magical realism in the new Latin American novel.
- Analysis of the Cortázar story "Continuidad de los parques" Historicist, biographical, and psychological criticism of the author or criticism of the form and feel of the text? Assignment of a short personal essay - for the next class – about the reading and analysis of this text, to be analyzed in class. (After the 4th class, each student will write – every week – a short essay (about 2 pages) about each story. These essays will be useful as a jumping off point for the debates and will serve as a study tool for the exams.

## Week 3

### Lessons 5 & 6

- Reading and evaluation by the students and professor of the essays about "Continuidad...". Literary theory: fantastical literature, between surrealism and psychoanalysis. Is Julio Cortázar a surrealist? For the next class the students should read the next Cortázar story "No se culpa a nadie". Essay

## Week 4

### Lessons 7 & 8

- Discussion. Reading and class discussion about the student's essays about "No se culpa..." For the next class the students should study the story "Casa Tomada" and write an essay.

## Week 5

### Lessons 9 & 10

- Analysis of the growing complexity of the Cortázar stories that we have already read. Debate about “Casa Tomada” Aesthetic aspects of the story’s transitions between the fantastic, the historical and the social. For next week: Study the story “La noche boca arriba”. Essay.

## Week 6

### Lessons 11 & 12

- Analysis and debate about the story “La noche...” Temporal and spatial ruptures in the Cortázar’s stories. For next week: Study the story “ Isla a Mediodía”. Essay.  
MIDTERM IN THE AFTERNOON.

## Week 7

### Lessons 13 & 14

- Debate about “Isla...”. Analysis of the aesthetics of existentialism. For next week: Study the story “Bienvenido Bob” by Juan Carlos Onetti. (1909-1988) and write a short essay about the text.
- MIDTERM

## Week 8

### Lessons 15 & 16

- Review of the Onetti’s aesthetic clues. Reading and debate about the essays of “Bienvenido Bob” For the next class read the Borges story “El Inmortal”. Essay.
- 23 March. Semana Santa. No class.

## Week 9

### Lessons 17 & 18

- Aesthetic, philosophical, and theological clues in the work of Jorge Luis Borges (1899-1986). Viewing of a video about this author. The borgian aesthetic of intertextuality. Debate and analysis of “El Inmortal”. For the next class the students should read and study the story “El Evangelio según Marcos”. Essay.

## Week 10

### Lessons 19 & 20

- Viewing of the movie “El Evangelio según Marcos”, about the homonymous text of Borges. Debate and analysis about the student’s works about “Evangelio...” and the comparison of the text with the film version; their similarities and differences. Evaluation of the comparative effectiveness between the linguistic text and the film's “metatext”. For the next class the students should study the story “El Aleph”. Essay.

## Week 11

### Lessons 21 & 22

- Debate of the previous borgian story. Study of the aesthetic and socio-political keys of Gabriel García Márquez (1928- ). Video about the author. For the next class study the stories “Un día de Estos” y “La viuda de Montiel” by this author. Write a comparative essay about the differences and similarities of these two texts.

## Week 12

### Lessons 23 & 24

- Debate and analysis about the student’s essays. The aesthetic codes of Juan Rulfo (1918-1986) For the next class the students should study the story “Nos han dado la tierra” and write a short essay about it. Read the story “Diles que no me maten”.

## Week 13

### Lessons 25 & 26

- Debate about these texts. General review of the themes.
- Final Exam in the Afternoon



# Policies

## Attendance Policy

Regular attendance and punctuality are mandatory in order to earn full marks. The final grade will take into consideration preparation required for class (i.e. readings) and participation in class discussions. The assigned readings relate to topics that will be discussed in the week to follow and can be found in your course reader. This allows you to prepare for class discussions in advance. If you should like to investigate any given week's topics further please refer to the recommended readings listed.

If you need to miss class for medical reasons, please let the Director of Academic Affairs know in advance of meetings so plans can be made accordingly. If you miss any meetings without an excused absence from the Director, your final grade will be dropped accordingly. In the case of absences, it is the student's responsibility to find out what information was given in class including any announcements made.

## University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

### Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

### Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).