

**Spanish 5321**  
**20<sup>th</sup> & 21<sup>st</sup> c. Spanish American Novel**  
**Spring 2016**

**Professor:** Dr. Sara Potter

**Class Location:** Health Science & Nursing Building (HSSN) 215

**Office:** Liberal Arts 231

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**Office Hours:** T 2-4pm or by appointment

**Primary Texts:**

\*The ISBN numbers are provided to facilitate your search, but any edition is fine.

*Pedro Páramo*, Juan Rulfo (ISBN 1937482960)

*Los recuerdos del porvenir*, Elena Garro (ISBN 9682705673)

*Cien años de soledad*, Gabriel García Márquez (ISBN 0307474720)

*Rayuela*, Julio Cortázar (ISBN [8437604575](#))

*Yo el supremo*, Augusto Roa Bastos (ISBN [8437604222](#))

*Respiración artificial*, Ricardo Piglia (ISBN [8433924710](#))

*La nave de los locos*, Cristina Peri Rossi (ISBN [8432230642](#))

*Cielos de la tierra*, Carmen Boullosa (ISBN 9681903307)

*El delirio de Turing*, Edmundo Paz Soldán (ISBN 8420400963)

*El púgil*, Mike Wilson Reginato, (ISBN [9568323465](#))

*La caída de los pájaros*, Karen Chacek (ISBN 9786071132741)

**Secondary Texts:**

*Cambridge History of Latin American Literature, Vol. 2*, Eds. Roberto González Echeverría and Enrique Pupo-Walker. (Available in electronic format from the UTEP library. Not assigned but recommended for comprehensive overviews of texts and movements. Other recommended texts will be listed on Bb as the semester progresses.)

All other texts (articles, book chapters) will be posted on Blackboard in .pdf format. It is your responsibility to obtain these texts and to read them carefully before each class. If there are any problems finding a text, or with the format, *please* let me know immediately. Showing up to class and informing me that the text could not be found is not acceptable.

**Course description:**

This course is an intensive survey of the Latin American novel, beginning in the second half of the 20<sup>th</sup> century and continuing into the 21<sup>st</sup>. We will be paying attention to the various literary, historical, intellectual, and political conversations that surround, influence, and provoke the movements and moments in which these works were produced. Authors to be studied include Rulfo, Garro, García Márquez, Cortázar, Roa Bastos, Boullosa, Peri Rossi, and Paz Soldán, among others.

**Course objectives:**

Students will learn the main tropes, movements, and themes of the Latin American novel and will produce critical written analysis of texts within and outside the canon. By the end of the course, they will have a firm grasp on the major currents and evolutions of narrative movements in Latin America during the period covered and be able to discuss those movements with consideration to historical, political and social context. They will also be familiar with the basics of literary theory and how such texts can be put into productive dialogue with the novels in the course.

**Attendance, Late Arrivals, and Participation:**

Attendance is extremely important in a class of this nature, as is punctuality. For these sixteen weeks, we are forming a community of readers, writers, and thinkers, and as such it is important to be present. Part of this attendance grade involves a short and informal one-on-one meeting with me during the first three weeks of class (that is, by **Friday, February 5, 2016**). I am more than happy to work with your schedules to make this possible, as these meetings are a place for you to tell me about yourself, your studies and interests, your expectations, hopes, and/or concerns for the class, and so forth.

**Grade Distribution**

- Attendance, Participation, and Questions: 15%
- Critical Presentation 30%
- Short Essays: 30% (15% each)
- Final Research Essay: 25%

**Participation** means that you are awake, pay attention to the lecture/discussion, and contribute to class discussion by coming prepared (with your texts and with the homework/reading complete), asking relevant and productive questions about the readings, engaging with and thoughtfully responding to other students, and participating actively in small group work. It is important to me to create an environment in which we are ‘comfortable being uncomfortable;’ that is, in which it is safe to take intellectual risks and to explore new or difficult or uncomfortable ideas.

**Critical questions** are an extremely important part of participation for this course. For the purposes of this class, they will work in this way: for each week that you do *not* do a critical presentation, you are required to send two discussion questions about the readings to the person who is doing the presentation and to me at least 48 hours before each class starts. These questions are not graded—either they are sent and received on time or not—but it will be noted how thoughtful and well-constructed the questions are, since these will help your classmates prepare their critical presentations as they consider how to address these questions. If you know you will not be able to attend a particular class, please send along your questions anyway, as they form a significant part of your participation grade.

**Critical Presentations:** Each student is responsible for at least one critical presentation. This requires you to give a short presentation and to lead class discussion of the critical articles assigned for a particular day, focusing on the ways in which the articles, critic(s), and/or critical(s) tradition in question interact and dialogue with the primary text. A signup sheet will be passed around on the first day. It will be necessary to meet with me a week before your presentation to discuss your angle on the materials assigned. This is **not** meant to be a regurgitation or summation of the material, but rather to focus on two or three major critical and/or theoretical points that are most important to your analysis and discuss how it enriches your understanding and interpretation of the works on the syllabus. Your classmates' questions are to be considered and addressed while preparing this presentation.

**Papers:** You will write two very short essays (4-5 pp. max) and one longer research paper (15-20 pp.) over the course of the semester. I encourage you to think about both of these short papers as groundwork for your research paper, though this is not a requirement.

**Attendance policy:** If you are absent an excessive number of times during the drop period—two consecutive absences or three sporadic ones—from the first day after the end of late registration (Friday, January 22) through the last day for faculty to drop students (Friday, April 1), you risk being dropped from the course. I will not do this without contacting you first; students who simply stop coming to class will *not* be automatically dropped but will earn an F in the course. Once the last day for faculty to drop students has passed, your course grade will drop two percentage points per absence once you have reached three absences. (3 absences is 2% off; 4 absences is 4% off, etc.)

**Accommodations and Support Services:** The staff of the Center for Accommodation and Support Services (Union East Building Room 106) coordinates accommodations and services for UTEP students with special needs. If you have a disability and have not contacted them, please do so immediately. Phone: (915) 747-5148; email: [cass@utep.edu](mailto:cass@utep.edu). Please also see me privately in regard to this course to make any necessary arrangements.

## Course Calendar:

### Semana 1, martes 19 de enero

Introducción a la clase, revisión del prontuario, discusión de expectativas, etc.

### Semana 2, martes 26 de enero: Entre el regionalismo y el Boom

- *Pedro Páramo*, Juan Rulfo
- Introducción de la edición Cátedra (enfoque en el contexto histórico y literario)
- Dove, Patrick. "Exígele lo nuestro: Destruction, Restitution, and the Demand of Speech in *Pedro Páramo*." *Journal of Latin American Cultural Studies* 10.1 (2001): 25-44.

### Semana 3, martes 2 de febrero: Presencia y ausencia en el canon

- *Los recuerdos del porvenir*, Elena Garro
- Gladhart, Amalia. "Present Absence: Memory and Narrative in *Los recuerdos del porvenir*." *Hispanic Review* 73.1 (2005): 91-111.
- Prado, Ignacio M. Sánchez. "La destrucción de la escritura viril y el ingreso de la mujer al discurso literario: El libro vacío y *Los recuerdos del porvenir*." *Revista de crítica literaria latinoamericana* (2006): 149-167.

### Semana 4, martes 9 de febrero: En pleno Boom 1 (de 4)

- *Cien años de soledad*, Gabriel García Márquez (1ª mitad)
- González Echeverría, Roberto. "Cien años de soledad: The Novel as Myth and Archive." *MLN* 99.2 (1984): 358-80.

### Semana 5: martes 16 de febrero

- *Cien años de soledad*, GGM (2ª mitad)
- Zamora, Lois Parkinson. "The End of Innocence: Myth and Narrative Structure in Faulkner's *Absalom, Absalom!* and García Márquez's *Cien años de soledad*." *Hispanic Journal* 4.1 (1982): 23-40.

### Semana 6, martes 23 de febrero

- **Ensayo #1**
- *Rayuela*, Julio Cortázar (1ª mitad)
- Aboul-Hosn, Sydney. "The Female Reader and the Rejection of the Logos: La Maga as the Central Character in Cortázar's *Rayuela*." *Hispanic Journal* 16 (1995): 307-16.
- Bergeson, Craig Niel. "The Role Of Jazz In Julio Cortázar's *Rayuela*." *Ariel* 8 (1992): 45-55.

**Semana 7: martes 1º de marzo**

- *Rayuela*, Julio Cortázar (2ª mitad)
- Brown, J. Andrew. "Reading *Rayuela* in the Rayuel-o-matic." *Revista Canadiense de Estudios Hispánicos* (2005): 379-96.
- Rix, Rob. "Julio Cortázar's *Rayuela* and the Challenges of Cyberliterature." *Latin American Cyberculture and Cyberliterature*. Eds. Claire Taylor and Thea Pitman. Liverpool: Liverpool University UP, 2007. 194-206.

**Semana 8, martes 15 de marzo: La novela del dictador**

- *Yo el Supremo*, Augusto Roa Bastos (1ª mitad)
- TBA

**Semana 9: martes 22 de marzo**

- *Yo el Supremo*, Augusto Roa Bastos (2ª mitad)
- TBA

**Semana 10, martes 29 de marzo: ¿Nueva novela latinoamericana o posmoderna?**

- *Respiración artificial*, Ricardo Piglia
- Avelar, Idelber. "Cómo respiran los ausentes: la narrativa de Ricardo Piglia." *MLN* 110.2 (1995): 416-432.
- De Grandis, Rita. "La cita como estrategia narrativa en *Respiración artificial*." *Revista Canadiense de Estudios Hispánicos* (1993): 259-269.

**Semana 11, martes 5 de abril:**

- *La nave de los locos*, Cristina Peri Rossi
- Moraña, Mabel. "Hacia una crítica de la nueva narrativa latinoamericana: alegoría y realismo en Cristina Peri Rossi". *Revista de Estudios Hispánicos* 21.3 (1987): 33-48.
- Rodríguez-Hernández, Raúl. "Posmodernismo de resistencia y alteridad en *La nave de los locos*, de Cristina Peri Rossi." *Revista canadiense de estudios hispánicos* (1994): 121-135.

**Semana 12, martes 12 de abril:**

- **Ensayo #2**
- *Cielos de la tierra*, Carmen Boullosa
- Taylor, Claire. "Cities, Codes and Cyborgs in Carmen Boullosa's *Cielos de la tierra*." *Bulletin of Spanish Studies* 80.4 (2003): 477-493.
- Estrada, Oswaldo. "(Re) Constructions of Memory and Identity Formation in Carmen Boullosa's Postcolonial Writings." *South Atlantic Review* (2009): 131-148.

**Semana 13, martes 19 de abril: Entre Borges y el ciberespacio**

- *El delirio de Turing*, Edmundo Paz Soldán
- Brown, J. Andrew. "Hacking the Past: Edmundo Paz Soldán's *El delirio de Turing* and Carlos Gamerro's *Las Islas*." *Arizona Journal of Hispanic Cultural Studies* 10.1 (2006): 115-129.
- Jorza, Diana Roxana. "La figuración de una utopía política en *El delirio de Turing* de Edmundo Paz Soldán." *Revista Hispánica Moderna* 65.1 (2012): 47-64.

**Semana 14, martes 26 de abril: La nueva narrativa weird**

- *El púgil*, Mike Wilson Reginato
- Brown, J. Andrew. "Estéticas digitales en *El púgil* de Mike Wilson Reginato." *Arizona Journal of Hispanic Cultural Studies* 14.1 (2010): 235-245.
- TBA

**Semana 15, martes 3 de mayo:**

- *La caída de los pájaros*, Karen Chacek
- TBA

**Semana 16: martes 10 de mayo**

- Entregar ensayo final