Spanish 5321
20th & 21st 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 Boulosa (ISBN 9681903307)
El delirio de Turing, Edmundo Paz Soldán (ISBN 8420400963)
El págil, 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 Echeverria 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 20th century and continuing into the 21st. 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. 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)

Semana 3, martes 2 de febrero: Presencia y ausencia en el canon
• *Los recuerdos del porvenir*, Elena Garro

Semana 4, martes 9 de febrero: En pleno Boom 1 (de 4)
• *Cien años de soledad*, Gabriel García Márquez (1ª mitad)

Semana 5: martes 16 de febrero
• *Cien años de soledad*, GGM (2ª mitad)

Semana 6, martes 23 de febrero
• Ensayo #1
• *Rayuela*, Julio Cortázar (1ª mitad)
Semana 7: martes 1º de marzo
- *Rayuela*, Julio Cortázar (2ª mitad)

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

Semana 11, martes 5 de abril:
- *La nave de los locos*, Cristina Peri Rossi

Semana 12, martes 12 de abril:
- Ensayo #2
- *Cielos de la tierra*, Carmen Boullosa
Semana 13, martes 19 de abril: Entre Borges y el ciberespacio

- *El delirio de Turing*, Edmundo Paz Soldán

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

- *El púgil*, Mike Wilson Reginato
- TBA

Semana 15, martes 3 de mayo:

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

Semana 16: martes 10 de mayo

- Entregar ensayo final