

Spanish American Literature: "Modernismo" to the Present

Code: 100629
ECTS Credits: 6

Degree	Type	Year	Semester
2500248 Spanish Language and Literature	OB	3	2
2501801 Catalan and Spanish	OT	3	0
2501801 Catalan and Spanish	OT	4	0
2501910 English and Spanish	OT	3	0
2501910 English and Spanish	OT	4	0

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Prerequisites

By obtaining the minimum of credits in basic training subjects, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances the total or partial plagiarism of third-party materials published on any medium will be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that the student knows the general rules of submission of an academic work. However, the student could apply the specific rules that the teacher of the subject may indicate to him/her, if the professor deems it necessary.

Objectives and Contextualisation

"Hispanic-American Literature: from Modernism to the Contemporary Era" is integrated into the section *Colonial and Hispanic-American literature*, which is part of the 108 credits of compulsory education of the Spanish Language and Literature Degree, which the student attends along with other Spanish language subjects.

This subject continues the course of Spanish American Literature into the Degree in Spanish Language and Literature, inaugurated in the previous semester with the "Hispanic-American Literature: from indigenous literatures to the 19th century" and represents its chronological continuity.

Since it is the first time that students enter the critical reality of literature in Latin America, it is very important to teach them to think about the differences and similarities that exist between the object "Hispanic American literature" and the object "Spanish literature". As well as it is very important delving them into the specific problems of the Latin American critical field. Therefore, history of literature, historiography and criticism will be part of this subject. The fundamental objectives of the subject are, therefore, examine the specificity of this object of study, while teaching how to analyze it with the proper tools regarding this subject.

Competences

Spanish Language and Literature

- Demonstrate knowledge of the history of Spanish and Latin American literature, with special attention to the evolution of genres, movements, trends, trends and styles, and relate them to their historical, artistic and ideological context.
- Master the techniques and methods of literary text analysis and critical analysis of works as a whole and its related disciplines: rhetoric and poetics.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Catalan and Spanish

- Demonstrate knowledge of the history of Spanish and Latin American literature, with special attention to the evolution of genres, movements, trends, trends and styles, and relate them to their historical, artistic and ideological context.
- Master the techniques and methods of literary text analysis and critical analysis of works as a whole and its related disciplines: rhetoric and poetics.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

English and Spanish

- Demonstrate knowledge of the history of Spanish and Latin American literature, with special attention to the evolution of genres, movements, trends, trends and styles, and relate them to their historical, artistic and ideological context.
- Master the techniques and methods of literary text analysis and critical analysis of works as a whole and its related disciplines: rhetoric and poetics.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Analyze complete works of colonial and Hispanic literary production, from Modernism to contemporary times.
2. Comment texts of American literature from Modernism to the present day from the perspective of rhetoric.
3. Critically interpret literary works take into account the relationships between different areas of literature and its relationships with human, artistic and social areas.

4. Critically interpreting literary works taking into account the relationships between the different areas of literature and its relationships with human, artistic and social areas.
5. Discriminate and analyze the main characteristics of the genres of American literature from Modernism to the present.
6. Present works in formats tailored to the needs and personal styles, both individual and small group.
7. Relate different literary aspects of works of American literature from Modernism to contemporary times.
8. Social contextualize and ideologically the Latin American literary production from Modernism to contemporary times.
9. Submitting works in accordance with both individual and small group demands and personal styles.
10. Use suitable terminology when drawing up an academic text.
11. Using suitable terminology when drawing up an academic text.

Content

Block I:

- 1. Modernism: José Martí and Rubén Darío. From the modernist tale to the tale of the earth: Horacio Quiroga. The postmodernist poets: eroticism and feminist demands: Delmira Agustini, Alfonsina Storni, Gabriela Mistral.
- 2. Regionalism: José Eustasio Rivera, Ricardo Güiraldes, Rómulo Gallegos. The Mexican Revolution: Mariano Azuela and Nellie Campobello. The novel from the women's perspective: Teresa de la Parra.
- 3. Innovation, vanguards and society's problems: Huidobro, Girondo, Vallejo, Magda Portal.
- 4. Classics for a new century: the new fantastic tale: Jorge Luis Borges and Julio Cortázar. The recovered figure: Silvina Ocampo.

Block II:

- 5. The critical turnaround: neoindigenism and the real maravilloso: Miguel Ángel Asturias, Alejo Carpentier.
- 6. The Boom: aesthetic trends and technical innovations. From Onetti and Rulfo to Elena Garro. The novel: Gabriel García Márquez.

Methodology

The learning of this subject by the students is distributed as follows:

- Directed activities. These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts.
- Supervised activities. These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis.
- Autonomous activities. These activities include both time devoted to individual study and production of written papers and analytical comments, as well as oral presentations.
- Evaluation activities. The evaluation of the subject will be carried out through written tests.

This subject applies the methodology of feminist literary studies and historiography and pays special attention to gender perspective.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			

Elaboration of materials, personal study, preparation	73	2.92	1, 2, 8, 5, 11, 9, 7
Supervised tutorials	13	0.52	1, 2, 8, 5, 11, 9, 7
Theoretical-practical classes	50	2	1, 2, 8, 5, 11, 9, 7

Assessment

The evaluation is continuous and includes 2 blocks to be examined:

Exam 1, where a question regarding the first block will guide the student to write an analytical commentary on the subject. The accuracy of contents, the way in which they are exposed and elaborated, the justification of ideas, the critical capacity will be taken into account; but, above all, the mastery of the work methodology from which the subject has been presented.

Exam 2, where a question regarding the second block will guide the student to write an analytical commentary on the subject. The accuracy of contents, the way in which they are exposed and elaborated, the justification of ideas, the critical capacity will be taken into account; but, above all, the mastery of the work methodology from which the subject has been presented.

Essay, starting from a topic approved by the teacher, the student must write an essay about the subject. The accuracy of contents, the way in which they are exposed and elaborated, the justification of ideas, the critical capacity will be taken into account; but, above all, the mastery of the work methodology from which the subject has been presented.

The student who does not perform any of the evaluation blocks will be considered "Not evaluated".

Exceptional cases should be discussed with the teacher during the first week of class so that the evaluation can be adapted.

Punctuation

Exam 1: 4 points: 40%

Exam 2: 4 points: 40%

Essay: 2 points 20%

Only students who have previously submitted all the tests will have the opportunity to recover those suspended, if their grade average is equal to or greater than 3.5. By obtaining the minimum of credits in basic training subjects, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade which could even result in a failure rating.

Activities submitted in the subject must be original and under no circumstances the total or partial plagiarism of third-party materials published on any medium will be admitted. Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Essay	20%	10	0.4	1, 2, 8, 5, 11, 10, 4, 3, 9, 6, 7
Exam 1	40%	2	0.08	1, 2, 8, 5, 11, 10, 4, 3, 9, 6, 7
Exam 2	40%	2	0.08	1, 2, 8, 5, 11, 10, 4, 3, 9, 6, 7

Bibliography

General bibliography (a specific bibliography of each topic will be delivered in class):

AINSA, Fernando, *Identidad cultural de Iberoamérica en su narrativa*, Madrid, Gredos, 1986.

ALEGRÍA, Fernando, *Breve historia de la novela hispanoamericana*, México, de Andrea, 1965; nueva versión, Nueva historia de la novela hispanoamericana, Hanover, Ediciones del Norte, 1986.

BELLINI, Giuseppe, *Historia de la literatura hispanoamericana*, Madrid, Castalia, 1985.

FERNÁNDEZ, Teodosio, *La poesía hispanoamericana en el siglo XX*, Madrid, Taurus, 1987.

FERNÁNDEZ, Teodosio, Selena Millares y Eduardo Becerra, *Historia de la literatura hispanoamericana*, Madrid, Universitas S. A., 1995.

FERRARI, Américo, *El bosque y sus caminos. Estudios sobre poesía y poética hispanoamericanas*, Valencia, Pre-Textos, 1993.

FRANCO, Jean, *Historia de la literatura hispanoamericana a partir de la Independencia*, Barcelona, Ariel, 1980.

GÁLVEZ, Marina, *La novela hispanoamericana contemporánea*, Madrid, Taurus, 1987.

GOIC, Cedomil, ed., *Historia y crítica de la literatura hispanoamericana*, vol. II, *Del romanticismo al modernismo*; vol. III, *Epoca contemporánea*, Barcelona, Crítica, 1988.

GONZÁLEZ ECHEVARRÍA, Roberto y Enrique Pupo-Walker, eds., *The Cambridge History of Latin American Literature*, Cambridge, Cambridge University Press, 1995.

GULLÓN, Ricardo, dir., *Diccionario de literatura española e hispanoamericana*, 2 vols., Madrid, Alianza, 1993.

IÑIGO MADRIGAL, Luis (coord.), *Historia de la literatura hispanoamericana*, 2 vols, Madrid, Cátedra, 1982-1987 (I, Época colonial; II, Del neoclasicismo al modernismo).

LE CORRE, Hervé, *Poesía hispanoamericana posmodernista. Historia, teoría, prácticas*, Madrid, Gredos, 2001.

LOVELUCK, Juan, ed., *Novelistas hispanoamericanos de hoy*, Madrid, Taurus, 1976.

MÜLLER-BERGH, Klaus & MENDONÇA TELES, Gilberto. *Vanguardia latinoamericana. Historia, crítica y documentos* (Vol. I, II, III, IV, V, VI). Madrid, Iberoamericana, 2004/2007.

ORTEGA, Julio, *Figuración de la persona*, Barcelona, Edhasa, 1971.

_____, *La contemplación y la fiesta. Notas sobre la novela latinoamericana actual*, Caracas, Monte Ávila, 1979.

OVIDO, José Miguel, *Historia de la literatura hispanoamericana*. 1. De los orígenes a la Emancipación, Madrid, Alianza Universidad, 1995; 2. Del Romanticismo al Modernismo, Madrid, Alianza Universidad, 1997; 3: Postmodernismo, Vanguardia, Regionalismo, 2001; 4. De Borges al presente, 2001.

RAMA, Ángel, *Transculturación narrativa en América Latina*, México, Siglo XXI, 1982.

SÁINZ DE MEDRANO, Luis, *Historia de la literatura hispanoamericana (Desde el Modernismo)*, Madrid, Taurus, 1992.

SCHWARTZ, Jorge. *Las vanguardias latinoamericanas. Textos programáticos y críticos*, Madrid, Cátedra, 1991.

SHAW, Donald L., *Nueva narrativa hispanoamericana*, Madrid, Cátedra, 1981; sexta edición ampliada, 1999.

SHIMOSE, Pedro, *Historia de la literatura latinoamericana*, Madrid, Playor, 1987.

YURKIEVICH, Saúl. *A través de la trama. Sobre vanguardias literarias y otras concomitancias*, Madrid, Iberoamericana, 2007.

SUCRE, Guillermo, *La máscara, la transparencia*, Caracas, Monte Ávila, 1975.

Readings

Horacio Quiroga, Cuentos (a selection)

Mariano Azuela, *Los de abajo*, ed. de Marta Portal, Madrid, Cátedra, 1980.

Rómulo Gallegos, *Doña Bárbara*, Madrid, Espasa Calpe, 1991.

Teresa de la Parra, *Ifigenia*, Madrid: Anaya, 1992.

Juan Rulfo, *Pedro Páramo*, ed. de José Carlos González Boixo, Madrid, Cátedra, 1988.

Jorge Luis Borges, Cuentos (a selection)

Julio Cortázar, Cuentos (a selection)

Silvina Ocampo, Cuentos (a selección)

Gabriel García Márquez, *Cien años de soledad*, ed. de Jacques Joset, Madrid, Cátedra, 1991.

During the sessions, selections of poems, stories and other fragments related to each theme will also be read.