

**Latest Trends in Spanish American Literature**

Code: 106365  
 ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Spanish and Chinese Studies: Language, Literature and Culture	OT	4
Spanish Language and Literature	OT	3
Spanish Language and Literature	OT	4
English and Spanish Studies	OT	3
English and Spanish Studies	OT	4
Catalan and Spanish Studies	OT	3
Catalan and Spanish Studies	OT	4

## Contact

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## Teachers

Alba Saura Clares

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

Having satisfactorily completed the credits corresponding to the basic training and compulsory subjects.

It is not necessary, although it will always be enriching, to have taken the previous Hispanic American literature courses offered in the degree program (Introduction, from the Chronicles of the Indies to Modernism, 20th century).

Having knowledge of the general rules for presenting academic work, beyond which the teaching team will specify the stylistic guidelines required for submitting the evaluations of the subject.

## Objectives and Contextualisation

"Latest Trends in Hispanic American Literature" is an elective course that, from a historiographical perspective, functions as the final link to the compulsory course "20th Century Hispanic American Literature." Considering new critical and thematic perspectives emerging from the Global South, the course addresses literary works published from the late 20th century, but especially in the 21st century, including fictional and non-fictional, mimetic and non-mimetic texts, encompassing short stories, novels, chronicles, hybrid texts, and dramatic/theatrical texts from different regions of Latin America (Southern Cone, the Andes, Central America, Mexico, and the Caribbean), while attending to the historical-political contexts from which they emerge and the current tensions between the local and the global, the Center and the Periphery.

Likewise, the reading of literary works is complemented by theoretical-critical readings. Among the critical theoretical approaches considered are historiographic studies, memory and postmemory studies, post(de)colonial, subaltern, gender, authorial, ecocritical approaches, among others. Thus, classes will have a theoretical-practical character, based on readings of theoretical-critical texts and the application of the respective analytical categories to the literary works.

In general terms, the course seeks to reflect on the relationship between literary-cultural representation and writing aesthetics with body(ies), identity(ies), and culture(s), while problematizing the political and discursive potential of cultural productions.

Specific objectives:

- Expand and deepen the knowledge of 21st-century Latin American literary productions, specifically narrative and dramatic-theatrical works.
- Provide theoretical-critical tools for approaching recent literary productions from Latin America.
- Develop analytical and interpretative skills through the reading of works, enabling reflection on the links between literature, society, and identity.
- Develop writing and oral expression skills.
- Develop research skills.

Likewise, this subject aims to contribute to the achievement of the following General Competencies of the UAB: G04 -"Act within one's field of knowledge while assessing inequalities based on sex/gender"; and G01-"Introduce changes in methods and processes within the field of knowledge to offer innovative responses to the needs and demands of society." In this way, the subject follows a gender and post/decolonial perspective and seeks to employ innovative teaching methodologies.

## Competences

Spanish and Chinese Studies: Language, Literature and Culture

- Apply knowledge of Spanish and Latin American literature to the identification of genes, movements, tendencies and styles.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Spanish Language and Literature

- Identify the most significant periods, traditions, trends, authors and works in Spanish-language literature in their historical and social context.
- Recognise the main theories, themes and genres of literature in the different Spanish-speaking countries.
- Use the methodology and concepts of literary analysis taking into account sources and contexts.

English and Spanish Studies

- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

## Learning Outcomes

1. Apply the basic principles of literary text analysis.
2. Contextualise the production of colonial and Latin American literature from an ideological and social viewpoint.
3. Contextualise the production of Latin American literature from Modernism to the contemporary period.
4. Detail the structure of a specific literary production.
5. Identify and analyse the main characteristics of Latin American literature from Modernism to the current day.
6. Identify the literary themes of a text.
7. Present work in formats adapted to demands and personal styles, both individual and in small groups.
8. Relate an author to his or her period and its literary features.

## Content

1. Milestones and representatives of Latin American literature and theater from the late 20th century to the present.
2. Aesthetics of (post)memory, literature of the children: political violences that threaten writings.
3. Post(de)colonial and intersectional perspectives in recent works and authorships: writings on racialized bodies, subalternity, resistance, and necropolitics.
4. Patriarchy, gender, and sexodissidence in recent works and authorships: non-normative and silenced writings in literary historiography.

### Required readings:

- *Anthology of prologues and essays*, which will be provided by the professors through the CV (virtual platform), by: Alberto Fuguet and Sergio Gómez, Diego Trelles, Gabriela Wienner, and Leila Guerriero.
- *Anthology of short stories*, which will be provided by the professors through the CV, by: Roberto Bolaño, Pilar Quintana, Mariana Enriquez, Yolanda Arroyo, Daniel Salvo, Giovanna Rivero, and Luis Negrón.
- *Anthology of chronicles*, which will be provided by the professors through the CV, by: Óscar Martínez and Fernanda Melchor.
- *Dramatic text: Campo minado* by Lola Arias.
- *Novels and hybrid book: Formas de volver a casa* by Alejandro Zambra, *Las malas* by Camila Sosa Villada, and *Las compañías* by Verónica Gerber; plus one novel chosen by the students.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
These include lectures and seminars/practical sessions led by the instructors, where theoretical explanations will be combined with discussion of the texts.	50	2	1, 2, 3, 5, 8
Type: Supervised			
These consist of tutorials and scheduled sessions with the instructors, focused on correcting and commenting on issues related to different levels of literary analysis.	15	0.6	1, 4, 6, 7
Type: Autonomous			

These include both time dedicated to personal study and the preparation of assignments and analytical commentaries. In certain units, challenge-based learning methodologies will be implemented.	65	2.6	4, 6, 7
ASSESSMENT ACTIVITIES. The subject includes various types of written assessments, both individual and group-based, which will take place both in and outside of the classroom.	20	0.8	1, 2, 3, 4, 5, 6, 7, 8

Student learning in this subject is distributed as follows:

- Guided activities (33,3%). These include lectures and seminars/practical sessions led by the instructors, where theoretical explanations will be combined with discussion of the texts.
- Supervised activities (10%). These consist of tutorials and scheduled sessions with the instructors, focused on correcting and commenting on issues related to different levels of literary analysis.
- Autonomous activities (43,3%). These include both time dedicated to personal study and the preparation of assignments and analytical commentaries. In certain units, challenge-based learning methodologies will be implemented.
- Assessment activities (13,3%). The subject includes various types of written assessments, both individual and group-based, which will take place both in and outside of the classroom.

Note: 15 minutes of a class will be reserved, within the timetable established by the centre/title, for the complementation by the students of the assessment surveys of the teaching staff's performance and the assessment of the subject".

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
1 cartography-concept map assignment	10%	0	0	1, 2, 3, 4, 5, 6, 7
1 literary podcast	25%	0	0	1, 4, 5, 6, 7, 8
1 transfer assignment	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8
1 written exam	35%	0	0	1, 2, 3, 4, 5, 6, 7, 8

Continuous Evaluation will consist of:

- 1 cartography/concept map assignment (Unit 1): 10%
- 1 transfer assignment (Unit 2): 30%
- 1 literary podcast (Unit 3): 25%
- 1 written exam (Unit 4): 35%

All dates and requirements for each assessment will be announced during the first week of class.

Erasmus students who request to take an exam early must present the instructors with a written document from their home university justifying the request.

Unique Evaluation will consist of:

- 1 theoretical/practical exam (Units 1 and 4): 40%
- 1 research paper (Unit 2): 30%
- 1 literary podcast (Unit 3): 30%

The date and details of the three assessments for the unique evaluation will be provided during the first week of class.

Grade Review Procedure (Continuous and Unique Evaluation):

On carrying out each evaluation activity, lecturers will inform students of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

Requirements to Pass the Course (Continuous Evaluation):

- Achieve an average score of 5 or higher across all activities.
- Participate in at least two-thirds of the assessment activities.

Requirements to Pass the Course (Unique Evaluation):

- Achieve an average score of 5 or higher across all activities.
- Participate in all assessment activities.

Conditions for a "Not evaluated":

- A student will receive a "Not evaluated" grade if they have completed less than 30% of the assessment activities.
- Receiving a "Not Assessable" grade means the student will not be eligible to take the resit exam.

Clarifications Regarding Retake Exams:

- To be eligible for the subject retake, students must have been assessed in at least 2/3 components of the final grade.
- Additionally, they must have obtained an average score of at least 3.5 across all assessments.
- Only failed evaluations may be retaken. Resits will not be allowed for assessments with a passing grade (5 or higher) in an attempt to improve the score.
- If more than one assessment has been failed, all must be retaken.
- For single assessment resits, the same resit policy as that of continuous assessment will apply.

Plagiarism or Fraudulent Conduct:

If a student commits any type of irregularity that could lead to a significant variation in the grade of an assessment, the grade for that assessment will be zero, regardless of any disciplinary process that may result from it. If multiple irregularities are verified in the assessments of the same subject, the final grade for that subject will be zero.

Total or partial plagiarism will result in failing the entire subject. That is, all work must be original. Copying, whether in whole or in part, of materials already published in any format is not allowed. If non-original material is submitted without indicating its source, the grade for the activity or assignment will automatically be a fail (0).

Persistent spelling and expression errors may lead to a reduction in the score of the respective evaluation.

For the evaluation of the subject, attention will be given to students demonstrating the following abilities:

- Clarity in exposition and argumentation: appropriate structuring of discourse, with coherence and cohesion, thematic progression, proper justification of statements and explanations, etc.
- Ability to analyze and synthesize, going beyond mere description and repetition of arguments from the works and historiographic or theoretical topics; as well as a development that is relevant to the proposed topic and statement.
- Mastery of theoretical-critical sources: in-depth reading and correct use of the fundamental bibliography of the subject.
- Expressive richness and correctness, especially regarding the use of vocabulary, syntactic structures, and spelling.
- Participation in the development of the subject.

Students' work throughout the subject will be taken into account, including their progress, involvement in the learning process, and achievement of the stated competencies. The evaluation is also intended to be formative, that is, integrated and aimed at improving learning.

#### Artificial Intelligence (AI)

This subject allows the use of Artificial Intelligence (AI) technologies exclusively for tasks such as bibliographic searches or information retrieval, text correction, or translations, at the discretion of the instructors. In the case of subjects within philological degrees, the use of translations must be authorized by the instructors. Other situations may be considered, always with the agreement of the instructors.

The student must (i) identify the parts generated by AI; (ii) specify the tools used; and (iii) include a critical reflection on how these influenced the process and the final outcome of the activity.

Lack of transparency regarding the use of AI in assessed activities will be considered academic dishonesty and will result in a grade of zero for the activity with no possibility of recovery, or more severe sanctions in serious cases.

## Bibliography

The mandatory and supplementary readings for each unit will be indicated by the professors at the beginning of the course.

#### Basic bibliography

ÁGUILA, Gabriela (2023), *Historia de la última dictadura militar. Argentina 1976- 1983*. Buenos Aires: Siglo XXI.

AZCONA, José Manuel (2010), *Violencia política y terrorismo de Estado en Argentina. Del totalitarismo de José Uriburu (1930) a la dictadura militar (1976-1983). Una visión bilateral*. Madrid: Biblioteca Nueva.

AÍNSA, Fernando (2014), "Nueva cartografía de la pertenencia. La pérdida del territorio en la narrativa latinoamericana", en *Iberoamericana*, XIX, n.º 54, pp. 111-126. Disponible en <https://journals.iai.spk-berlin.de/index.php/iberoamericana/article/viewFile/1086/768>

BARRÍA JARA, Mauricio y INSUNZA FERNÁNDEZ, Iván (2023), *Escenas políticas. Teatro entre revueltas 2006-2019*. Chile: Oxímoron.

BARRIENTOS, José Luis (coord.) (2015), *Análisis de la dramaturgia argentina actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2016), *Análisis de la cubana argentina actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2017), *Análisis de la dramaturgia colombiana actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2017a), *Análisis de la dramaturgia venezolana actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2018), *Análisis de la dramaturgia costarricense actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2018a), *Análisis de la dramaturgia uruguaya actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2019), *Análisis de la dramaturgia mexicana actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2019a), *Análisis de la dramaturgia puertorriqueña actual*. Madrid: Editorial Fundamentos.

\_\_\_\_\_ (2020), *Análisis de la dramaturgia chilena actual*. Madrid: Editorial Fundamentos.

BASTIDAS PÉREZ, Rodrigo (comp.) (2021), *El tercer mundo después del sol. Antología de ciencia ficción latinoamericana*. Colombia, Ed. Minotauro. Disponible en <<https://pirateca.com/narrativa/el-tercer-mundo-despues-del-sol-rodrigo-bastidas-perez/>>.

BUSTAMANTE, Fernanda y AMARO, Lorena (2024), *Carto(corpo)grafía. Nuevo reparto de las voces en la narrativa de autoras latinoamericanas del s. XXI*. Madrid, Iberoamericana-Vervuet.

CARRIÓN, Jorge (2012), "Prólogo: mejor que real", en *Mejor que ficción. Crónicas ejemplares*. Barcelona, Anagrama, pp. 13-37.

COLOMBI, Beatriz (2021), *Diccionario de términos críticos de la literatura y la cultura en América Latina*. Ciudad Autónoma de Buenos Aires, CLACSO. <https://www.clacso.org/wp-content/uploads/2021/11/Diccionario-terminos-criticos.pdf>

CORTÉS, Carlos (1999), "La literatura latinoamericana (ya) no existe", en *Cuadernos Hispanoamericanos*, n. 592, octubre de 1999, pp. 59-65.

CRENZELK, Emilio (2008), *La Historia Política del Nunca Más. La memoria de las desapariciones en Argentina*. Buenos Aires: Siglo XXI.

DE LA PUENTE, Maximiliano (2019), *Nombrar el horror desde el teatro*. Buenos Aires: Eudeba.

FORNET, Jorge "Y finalmente, ¿existe una literatura latinoamericana?", en *Archivo. Casa América España*. Disponible en <http://www.casamerica.es/contenidoweb/y-finalmente-existe-una-literatura-latinoamericana>.

GALLEGO Cuiñas, Ana (ed.) (2022), *Novísimas las narrativas latinoamericanas y españolas del siglo XXI*. Madrid, Iberoamericana-Vervuet.

GILBERT, Abel (2021), *Satisfaction en la ESMA*. Buenos Aires: Gourmet Musical.

GOLUBOV, Nattie (ed. y coord.) (2024), *Arte-factos Para los estudios literarios*. Ciudad de México, Universidad Nacional Autónoma de México.

GUERRERO, Isabel y SAURA-CLARES, Alba (2024), *La escena y lo real en el siglo XXI*. Madrid: Visor.

GUERRIERO, Leila (2021), "Escritoras latinoamericanas. Algo está pasando (parte I, II y III)", en *Lengua. Una revista para leer*. Penguin Random House, junio de 2021. <<https://www.penguinlibros.com/es/revista-lengua/escritoras-latinoamericanas>>.

JARAMILLO Agudelo, Darío (2012), "Collage sobre la crónica latinoamericana del siglo veintiuno", en Jaramillo Agudelo, D.(ed.), *Antología de crónica latinoamericana actual*. Barcelona, Alfaguara, pp. 11-47.

JELIN, Elizabeth (2012), *Los trabajos de la memoria*. Siglo XXI Editores.

LAMUS, Marina (2010), *Geografías del teatro en América Latina. Un relato histórico*. Bogotá: Luna Libros.

LÓPEZ-PELLISA, Teresa y RUIZ GARZÓN, Ricard (eds.) (2019), *Insólitas Narradoras de lo fantástico en Latinoamérica y España*. Madrid, Páginas de Espuma.

MARTÍNEZ VALDERAS, Jara; SAURA-CLARES, Alba & LUQUE, Diana (2023), *Teatro y artes escénicas en el ámbito hispánico. Siglo XXI. Escenas en diálogo*. Madrid: Cátedra.

PÉREZ, Mariana Eva (2022), *Fantmas a escena*. Buenos Aires: Paidós.

POBLETE, Juan (ed.) (2021), *Nuevos acercamientos a los estudios latinoamericanos: cultura y poder*. Ciudad Autónoma de Buenos Aires, CLACSO y México, UNAM. Disponible en <http://biblioteca.clacso.edu.ar/clacso/se/20211006114458/Nuevos-acercamientos.pdf>.

RONIGER, Luis et al. (2021), *Exilio, diáspora y retorno: transformaciones e impactos culturales en Argentina, Chile, Paraguay y Uruguay*. Buenos Aires: Eudeba.

RUSS, Joana ([1983] 2019), *Cómo acabar con la escritura de mujeres*. Trad. Gloria Fortún. España: Editorial Dos Bigotes y Editorial Barret.

SAAVEDRA, Nadia (2018), "El New Latino Boom", en *Latin American Literature Today*, n.º 8, octubre de 2018. <<https://latinamericanliteraturetoday.org/es/2018/10/new-latino-boom-naida-saavedra/>>.

SARLO, Beatriz (2005), *Tiempo pasado. Cultura de la memoria y giro subjetivo*. Siglo XXI Editores.

TRELLES PAZ, Diego (ed.) (2008), "Prólogo", *El futuro no es nuestro*. Disponible en <http://www.piedepagina.com/redux/04/08/2008/el-futuro-no-es-nuestro-2>

VILLORO, Juan (2009), "Iguanas y dinosaurios. América Latina como utopía del atraso", en *Biblioteca virtual Miguel de Cervantes*. Disponible en <http://www.biblioteca.org.ar/libros/134769.pdf>

VOLPI, Jorge (2004), "El fin de la narrativa latinoamericana", en *Revista de Crítica Literaria Latinoamericana*, año XXX, n.º 59, Lima-Hanover, 1er semestre, pp. 33-42. Disponible en <http://isites.harvard.edu/fs/docs/icb.topic1519915.files/WEEK%207/Volpi%20-%20El%20fin%20de%20la%20nari>

VOLPI, Jorge (2006), "La literatura latinoamericana ya no existe", en *Revista de la Universidad de México*, nº 31, pp. 90-92.

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VVAA (2021), *Granta. Los mejores narradores jóvenes en español*. Vol. 2. Barcelona, Candaya.

## Software

Microsoft Teams

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Spanish	second semester	morning-mixed
(TE) Theory	1	Spanish	second semester	morning-mixed