

Degree programme	Type	Course
Spanish and Chinese Studies: Language, Literature and Culture	OB	2
Spanish Language and Literature	OB	3
English and Spanish Studies	OP	3
English and Spanish Studies	OP	4
Catalan and Spanish Studies	OP	3

Contact lecturer

Name : Alba Saura Clares

Email : alba.saura@uab.cat

Teaching staff

Alba Saura Clares

Group languages

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

Prerequisites

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

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

Objectives

"20th Century Hispanic American Literature" is part of the set of subjects on Latin American literature and culture. It is included in the compulsory credits of the Bachelor's Degree in Spanish Language and Literature, which the student takes alongside other subjects in Spanish language and literature, and it also serves as a complement to other language and literature degree programs.

This subject continues the knowledge on the area of Hispanic American Literature in the Bachelor's Degree in Spanish Language and Literature, which begins with "Introduction to Hispanic American Literature" and

continues with "Hispanic American Literature: from the Chronicles of the Indies to Modernism," representing its chronological continuation.

Through this subject, the literature and culture of 20th-century Latin America will be explored, aiming to offer a cartography that accounts for the diversity of poetics, voices, formal innovations, and thematic proposals that shape its literary complexity during a key moment in its cultural history. From poetic avant-gardes and socially committed poetry to narrative that constructs a territorial and cultural imaginary, including the formation of the national scene, political theater, or the publishing boom of the 1960s, among other areas covered.

Additionally, through each topic, different critical approaches to Latin American literature and its authors will be offered, combining chronological study with theoretical perspectives and reflection on the events under study. In selecting its study corpus, the course seeks to combine canonical voices with more peripheral ones, experimentation with tradition, continuities and ruptures, various literary genres, and the different decades of the century, as well as providing an overview of most of Latin America's geography and literary history.

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.

Learning outcomes

1. Interpret literary works critically taking into account the relations between the different areas of literature and its relation to human, artistic and social areas.
2. Use the adequate terminology in the construction of an academic text.
3. Present work in formats adapted to demands and personal styles, both individual and in small groups.
4. Identify and analyse the main characteristics of Latin American literature from Modernism to the current day.
5. Contextualise the production of Latin American literature from Modernism to the contemporary period.
6. Comment on Latin American literary texts from Modernism to the contemporary era from a rhetorical perspective.
7. Analyse inequalities due to sex or gender and gender bias in the field of social-historical knowledge.
8. Use traditional sources to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.
9. Use digital tools to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.
10. Recognise the main periods of Western literary history and their general features.
11. Apply the basic principles of literary text analysis.
12. Carry out basic bibliographic research.
13. Identify primary and secondary sources.
14. Link a text with its context of literary production.
15. Situate an author's production in a specific literary period.
16. Analyse literary texts on the basis of the keys of the genre to which they belong.
17. Point out similarities and differences between texts on the basis of relevant theoretical concepts.
18. Comment on literary texts using specific methodologies.
19. Identify the main sources of a literary text.
20. Assess, through the analysis of literary productions, the prejudices and discriminations that may be included in actions or projects, in the short or long term, in relation to certain people or groups.
21. Identify the main gender inequalities present in society through their representation in literary texts.
22. Use the appropriate resources and methodology for an academic work.
23. Organise content clearly and appropriately for oral presentation.
24. Organise content clearly and appropriately for oral presentation.
25. Use the appropriate resources and methodology for an academic work.

26. Use traditional sources to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.

Contents

Introduction. Critical perspectives for the Study of Latin American Literature and Theater

1.- Shaping New Latin American Spaces through Narrative

1.1 Between the Jungle, the Pampas, the Plains, and the Urban: Horacio Quiroga, José Eustasio Rivera, Ricardo Güiraldes, Rómulo Gallegos, and María Teresa de la Parra.

1.2 The Mexican Revolution: Fictionalizing History. Mariano Azuela and Nellie Campobello.

2. A Territorial Shift: Latin American Narrative from the 1930s to the 1950s

2.1 The "Critical Turn": Literature, Geography, Culture, and the Legitimation of Mestizo America

2.1.1 Miguel Ángel Asturias: From Legends to the Recovery of the Popol Vuh

2.1.2 Lo Real Maravilloso and the Work of Alejo Carpentier

2.1.3 The Neoindigenismo of José María Arguedas

2.1.4 Rosario Castellanos: The Pre-Hispanic World and Feminist Critique

2.2 Speaking with the Dead: Perversions and Polyphony from a Violated Land

2.2.1 La Amortajada by María Luisa Bombal

2.2.2 Pedro Páramo and the Influence of Juan Rulfo

3. Scenes of 20th-Century Latin American Theater

3.1 The Construction of a National Scene

3.1.1 Roberto Arlt and Argentine Independent Theater

3.1.2 Theater of/by/for Mexico: Rodolfo Usigli

3.1.3 A Cuban Scene with "Choteo": Virgilio Piñera

3.1.4 Chilean Dramaturgy Written by Women and the Imprint of Isidora Aguirre

3.2 Scenic Consolidation and Political Theater

3.2.1 Scenic Cartography of the Latin American Political Scene

3.2.2 Representing and Remembering State Terrorism: *De a uno* by Aída Bortnik and *La muerte y la doncella* by Ariel Dorfman

4. The Latin American Novel Boom

4.1 The Publishing Boom of Latin American Literature

4.2 Cartography of Voices and Works Leading to the Boom: Carlos Fuentes, José Donoso, Mario Vargas Llosa, Julio Cortázar, Gabriel García Márquez, and the "Silenced" Voices of the Boom

4.3 Voices of the Post-Boom

5. Enclaves of 20th-Century Latin American Poetry

5.1 Octavio Paz and Latin American Poetic Cartography

5.2 "La cueca de los poetas", or How to Be a *Poeta chileno*

5.2.1 Poetry and Authorial Image of Gabriela Mistral

5.2.2 Vicente Huidobro, the Poetic Parachute Journey

5.2.3 Pablo Neruda, a Torrential Poet

5.2.4 Nicanor Parra, the Antipoet

5.3 "Hay, hermanos, muchísimo que hacer"

5.3.1 Rupture and Commitment in the Poetry of Magda Portal.

5.3.2 Pain and Experimentation in the Voice of César Vallejo

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
-------	-------	------	-------------------

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.	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26
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	1, 2, 5, 6, 7, 11, 12, 14, 15, 16, 17, 18, 20
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, 2, 3, 4, 5, 6, 7, 11, 14, 15, 18, 19, 20, 25
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, 4, 5, 6, 7, 11, 12, 14, 15, 16, 17, 18, 20, 25

Student learning in this subject is distributed as follows:

- Guided activities. These include lectures and seminars/practical sessions led by the instructors, where theoretical explanations will be combined with discussion of the texts.
- Supervised activities. 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. 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. 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

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Exam 1	35%	0	0	1, 2, 4, 5, 6, 7, 8, 10, 11, 14, 15, 16, 18, 20, 21, 26
Exam 2	35%	0	0	1, 2, 4, 5, 6, 14, 15, 16, 17, 18, 20
Essay	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 18, 19, 20, 21, 22, 23, 24, 25, 26

Continuous Evaluation will consist of:

- 1 written exam on the Topic 1 and Topic 2: 35%
- 1 written exam on Topics 3 and 4: 35%
- 1 paper based on Topic 5 about Latin American poetry: 30%.

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 written exam on the Topic 1 and Topic 2: 35%
- 1 written exam on Topics 3 and 4: 35%
- 1 paper based on Topic 5 about Latin American poetry: 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 Approve the Subject:

- Achieving an overall average score of 5 or higher across all 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 of the 3 components of the final grade in the continuous evaluation and all the prove in the unic evaluation. 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.
- 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.

Erasmus and exchange students who request to advance an exam must present a document from their home university justifying their request.

Bibliography

All mandatory and supplementary readings will be indicated at the beginning of the course and will be provided by the instructors, either through the Virtual Campus (CV) or other means.

ARACIL, Beatriz, "Sobre el proceso de creación de un imaginario múltiple: América durante el periodo colonial" en Alemany, Carmen y Aracil, Beatriz (eds.), *América en el imaginario europeo*, Alicante: Publicaciones de la Universidad de Alicante, 2009.

AYÉN, Xavi, *Aquellos años del boom*. García Márquez, Vargas Llosa y el grupo de amigos que lo cambiaron todo. Barcelona: Debate, 2019.

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.

FUENTES, Carlos, *La nueva novela hispanoamericana*. México D.F.: Joaquín Mortiz, 1969.

DONOSO, José, *Historia personal del boom*. Santiago de Chile: Andrés Bello, 1987.

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.
- HENRÍQUEZ UREÑA, Pedro, *Historiografía cultural hispanoamericana*. Madrid: Verbum, 2007.
- IÑIGO MADRIGAL, Luis (coord.), *Historia de la literatura hispanoamericana*, 2 vols, Madrid, Cátedra, 1982-1987 (I, Época colonial; II, Del neoclasicismo al modernismo).
- LAMUS, Marina, *Geografías del teatro en América Latina. Un relato histórico*. Bogotá: Luna Libros, 2010.
- LE CORRE, Hervé, *Poesía hispanoamericana posmodernista*. Historia, teoría, prácticas, Madrid, Gredos, 2001.
- MENTON, Seymour, *Caminata por la narrativa latinoamericana*. México, F.C.E.-Xalapa: Universidad Veracruzana, 2002.
- MIGNOLO, Walter, "El pensamiento des-colonial, desprendimiento y apertura: un manifiesto". *Revista Telar*, 2008, nº 6, pp. 7-38.
- MUGUERCIA, Magaly, *Teatro latinoamericano del siglo XX. Primera modernidad (1900-1950)*. RIL Editores, 2010.
- 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.
- OVIEDO, 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.
- RAMA, Ángel, *La ciudad letrada*. Santiago de Chile, Tajamar Ediciones, 2004.
- ROJAS MIX, Miguel, *Los cien nombres de América. Eso que descubrió Colón*. Barcelona: Lumen, 1991.
- SÁINZ DE MEDRANO, Luis, *Historia de la literatura hispanoamericana (Desde el Modernismo)*, Madrid, Taurus, 1992.
- SAURA-CLARES, Alba. *El movimiento argentino Teatro Abierto (1981-1985) a la luz de sus poéticas dramáticas. De la tradición a la contemporaneidad escénicas*, Murcia, Editum, 2022.
- SAURA-CLARES, Alba. *Teatro Abierto (1981-1985). Resiliencia y utopía de un movimiento escénico*. Madrid, Ediciones Complutense, 2023.
- SCHWARTZ, Jorge. *Las vanguardias latinoamericanas. Textos programáticos y críticos*, Madrid, Cátedra, 1991.
- SHAW, Donald, *Nueva narrativa hispanoamericana. Boom, posboom y posmodernismo*. Madrid, Cátedra, 2005.
- SHIMOSE, Pedro, *Historia de la literatura latinoamericana*, Madrid, Playor, 1987.
- SUCRE, Guillermo, *La máscara, la transparencia*, Caracas, Monte Ávila, 1975.
- TODOROV, Tzvetan, *La conquista de América. El problema del otro*. Madrid, Siglo XXI Editores, 2010.
- VENEGAS, Socorro y CASAMAYOR, Juan (eds.), *Vindictas. Cuentistas latinoamericanas*. Madrid, Páginas de

Espuma, 2021.

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

Software

p

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Spanish	second semester	morning-mixed
(PAUL) Classroom practices	1	Spanish	second semester	morning-mixed