

SYLLABUS 2010-I

| |
|--------------------|
| Course Information |
|--------------------|

| | | | |
|----------|----------------------------------|------------------------------|-------------------|
| Course: | LATIN AMERICAN LITERATURE | Coordination Program / Area: | GENERAL EDUCATION |
| Credits: | 4 | Weekly course load | 6 |
| | | Hours of classroom learning: | 3 |
| | | Hours of independent study: | 3 |

| Prerequisites for the course | |
|------------------------------|-------------|
| Code | Course name |
| | NONE |

| Information on the course coordinator | | | |
|---------------------------------------|-------------------|-------------------|--|
| Name: | FERNÁNDEZ, CAMILO | Email: | cfernandez@usil.edu.pe |
| Contact location: | GENERAL EDUCATION | Contact schedule: | |

| Information on the instructor | | | |
|-------------------------------|---------------|--------|--|
| Name: | GRANDA, MARIO | Email: | mgranda@usil.edu.pe |

| Course summary |
|---|
| <p>This is a theoretical/practical course aimed at developing critical and evaluative reading of Latin American literature among students through rigorous analysis of poetry, short stories and novels in relation with the culture of their country and its relevance in the international setting. The thematic structure of this course is composed of the study of regional literature, avant-garde Latin American poetry, the Latin American boom and post-boom literature. Creative competency will also be sought through writing exercises related to the theme of the course.</p> |

| General and specific competencies for the Language 1 course | | | |
|---|---|------|--|
| Code | General competencies | Code | Specific competencies |
| 1 | <p style="text-align: center;">LANGUAGE ARTS</p> <p>Students critically read and are familiar with the most representative works in Latin American literature, support his/her their opinions and engage in dialogue about the principal aspects composing it, noting its singular cultural richness</p> | 1.1. | Students recognize the most representative authors and works in Latin American literature. |
| | | 1.2. | Students support their critical opinions and compare them with those of their classmates. |
| | | 1.3. | Students write texts in which the characteristic traits and themes of each literary movement can be found. |
| 2 | <p style="text-align: center;">HUMAN DEVELOPMENT</p> <p>Students appreciate cultural exchange through literature, which contributes to social integration among people and countries.</p> | 2.1. | Students apply reading comprehension strategies, taking strengths and weaknesses into account. |
| | | 2.2. | Students have the initiative to debate in class with respect for their classmates. |
| | | 2.3. | Students participate in teamwork, caring for the social and cultural setting, as well as the environment. |

| | | | |
|---|---|------|---|
| 3 | STRATEGIC RESOURCE MANAGEMENT Students take the linguistic, hermeneutic and cultural processes of a literary text into account and relate them with the historical situation in order to achieve an efficient interpretation. | 3.1. | Students do research papers that involve Latin American linguistic processes and literary texts. |
| | | 3.2 | Students recognize the capacities of the sources with which they work (bibliography, teamwork, Internet). |
| 4 | CREATION OF KNOWLEDGE AND RESEARCH Students develop literary and cultural knowledge, as well as knowledge of Latin American linguistic history in their class work and research papers. | 4.1 | Students use primary and secondary sources for their research papers. |
| | | 4.2 | Students analyze, ponder and present information acquired in and outside the classroom. |

| Content and Activity Schedule | | | | | | |
|--|------|-------|------|--|--|--|
| Class session | Week | (hrs) | Type | Content | Learning activities | Resources |
| Module 1: Regionalism and avant-gardism Latin American Specific competency: Students distinguish the historical, political and cultural context in which Latin American literature was developed in the first decades of the twentieth century. | | | | | | |
| 1 | 1 | 2 | AP | - Latin American historical and political context. Latin America, Spanish America, Ibero-America. | - Students identify the particular cultural characteristics of Latin America. | - Presentation by the instructor and multimedia resources |
| 2 | 1 | 2 | AP | - Latin American oral and written traditions | - Students recognize the differences between oral literary tradition and written literary tradition. | - Presentation by the instructor |
| NA | 1 | 6 | AA | - Writing an oral tale | - Students research and write an oral tale. | - Field work |
| 3 | 2 | 2 | AP | - Regionalist literature. Short stories. <i>A la deriva</i> and <i>El hombre muerto</i> by Horacio Quiroga | - Students identify the cultural and political context of regionalism. - They are familiar with the most noteworthy authors and works of this period. | - Directed reading - Oral participation - Multimedia equipment |
| 4 | 2 | 2 | AP | - Writing exercise: regionalist description | - Students write texts according to the characteristics of regionalist poetry. | - Directed writing |
| NA | 2 | 6 | AA | - Latin American language (research): Spanish in America | - Students gather information on the particularities of Spanish in America. | - Specialized bibliography and Internet |
| 5 | 3 | 2 | AP | - Avant-garde poetry: Characteristics of Latin | - Students recognize the | - Presentation by the instructor |

| | | | | | | |
|--|---|---|----|---|---|---|
| | | | | American avant-garde poetry. The city in poems. Avant-garde movements. | entry of new avant-garde poems in the Latin American literary tradition. | - Multimedia equipment |
| 6 | 3 | 2 | AP | - Oliverio Girondo, Carlos Oquendo de Amat and César Vallejo | - Students identify avant-garde poetic forms. | - Directed reading - In-class discussion |
| NA | 3 | 6 | AA | - Writing exercise: avant-garde poetry | - Students write a poem with the characteristics of avant-garde poetry. | - Students take the characteristics of avant-garde poetry into account. |
| 7 | 4 | 2 | AP | - Avant-garde narrative: <i>El cocodrilo</i> and <i>El balcón</i> , by Felisberto Hernández | - Students identify avant-garde narrative texts. | - Directed reading - In-class discussion |
| 8 | 4 | 2 | AP | - Mario Benedetti. Brief presentation of the book, <i>La tregua</i> | - Students are familiar with the life and work of the author of the book. | - Presentation by the instructor |
| NA | 4 | 6 | AA | - Latin American language (research): regionalisms | - Students make a list of regional American terms. | - Specialized bibliography and Internet |
| Specific competencies to develop: 1, 2, 3, 5, 7 | | | | | | |
| Bibliographical references: 7, 10, 1, 21 | | | | | | |

| Content and Activity Schedule | | | | | | |
|--|------|-------|------|---|---|--|
| Class session | Week | (hrs) | Type | Content | Learning strategies | Activities and resources |
| Module 2: The Latin American boom Specific competency: Students recognize the phenomenon of the Latin American boom, as well as the distinction between marvelous reality and fantastic literature. | | | | | | |
| 9 | 5 | 2 | AP | - The Latin American boom. Political and cultural context. North American influence. Cuban Revolution. Novels of dictators. Universities. Migration. Press. The role of publishers. Translations. | - Students develop clear notions about the Latin American boom. | Presentation by the instructor. Multimedia equipment. In-class discussion |
| 10 | 5 | 2 | AP | - Differences between Latin American fantastic literature and magical realism. The ideal of the professional writer. The city in literature. Literary magazines. Essay: <i>La literatura argentina y la tradición</i> , by Jorge Luis Borges. | - Students distinguish the characteristics of magical realism and fantastic literature. | - Presentation by the instructor - Multimedia equipment - Directed reading |
| NA | 5 | 6 | AA | - Writing an essay. Subject: Literature and personal identity | - Students apply prior knowledge. | - Students take literary experience and personal growth |

| | | | | | | |
|---|---|---|----|---|--|---|
| | | | | | | into account. |
| 11 | 6 | 2 | AP | - Gabriel García Márquez. <i>El ahogado más hermoso del mundo</i> , <i>El mar del tiempo perdido</i> and <i>Vivir para contarla</i> (fragment). | - Students are able to pass a test on their prior knowledge. | - Presentation by the instructor - Multimedia equipment - Directed reading |
| 12 | 6 | 2 | AP | - Mario Vargas Llosa. <i>Conversación en La Catedral</i> (fragment) and <i>El pez en el agua</i> . | - Students distinguish different texts and recognize the schemes of the content used. | - Presentation by the instructor - Multimedia equipment - Directed reading |
| NA | 6 | 6 | AA | - Latin American language (research): Peruvianisms | - Students apply prior knowledge. | - Specialized bibliography and Internet |
| 13 | 7 | 2 | AP | - Julio Cortázar. <i>Carta a una señorita en París</i> , <i>La autopista del sur</i> and <i>Un verano en Solentiname</i> | - Students identify an audiovisual discourse through diverse techniques. | - Presentation by the instructor - Multimedia equipment |
| 14 | 7 | 2 | AP | - Julio Cortázar. <i>Viettato introduce bicilette</i> , <i>Preámbulo a las instrucciones para dar cuerda al reloj</i> , <i>Rayuela</i> (fragments 1, 7, 68), <i>La vuelta al día en 80 mundos</i> (fragment) Cortázar | - Students distinguish the traits of fantastic literature in the texts. | - Presentation by the instructor - Multimedia equipment |
| NA | 7 | 6 | AA | - Cinema and literature. Comparison between the literary and film versions of "Carta a una señorita en París" | - Students compare literary and film versions of a story by Julio Cortázar. | - Specialized bibliography and Internet |
| MID-TERM EXAM. Obligatory reading: "La tregua", by Mario Benedetti and chapter I of "El laberinto de la soledad", by Octavio Paz (pp. 27-68) | | | | | | |
| 15 | 8 | 2 | AP | - Julio Ramón Ribeyro. Essays: <i>Lima, ciudad sin novela</i> and <i>Peruanos en París</i> | - Students develop a panoramic vision of the life and work of Julio Ramón Ribeyro. | - Presentation by the instructor - Multimedia equipment |
| 16 | 8 | 2 | AP | Short stories: <i>Los gallinazos sin plumas</i> , <i>De color modesto</i> and <i>Dirección equivocada</i> | - Students identify the differences between denotative and connotative interpretation. | - Presentation by the instructor - Multimedia equipment |
| NA | 8 | 6 | AA | - Latin American language: Peruvianisms | - Students apply their prior knowledge. | - Specialized bibliography and Internet |
| 17 | 9 | 2 | AP | - Short stories: <i>La insignia</i> , <i>Espumante en el sótano</i> and <i>El polvo del saber</i> | - Students are able to do exercises in denotative and connotative interpretation. - They are able to answer questions about inferences. | - Presentation by the instructor - Multimedia equipment - In-class discussion |

| | | | | | | |
|---|---|---|----|--|---|--|
| 18 | 9 | 2 | AP | <ul style="list-style-type: none"> - Stateless prose (selection), Julio Ramón Ribeyro - Video of three chapters of "Paris, je t'aime" - Senel Paz. Brief presentation of the book "Fresa y chocolate" | <ul style="list-style-type: none"> - Students are able to pass a test on their prior knowledge. | <ul style="list-style-type: none"> - Presentation by the instructor - Multimedia equipment. - In-class discussion |
| NA | 9 | 6 | AA | <ul style="list-style-type: none"> - Writing exercise: "stateless prose" | <ul style="list-style-type: none"> - Students write "stateless prose" according to the style and theme of this type of text. | <ul style="list-style-type: none"> - Students take the characteristics of Ribeyro's "stateless prose" into account. |
| Specific competencies to develop: 9, 10, 11, 12, 13, 14, 15, 18 | | | | | | |
| Bibliographical references: 2, 3, 8, 9, 11, 12, 13, 14, 15, 24, 25, 26, 27, 30, 31 | | | | | | |

| Content and Activity Schedule | | | | | | |
|---|------|-------|------|--|---|--|
| Class session | Week | (hrs) | Type | Content | Learning Strategies | Activities and resources |
| Module 3: Literature from the late twentieth century | | | | | | |
| Specific competency: Students recognize the main characteristics of the works of José María Arguedas, Pablo Neruda and the Latin American post boom. | | | | | | |
| 19 | 10 | 2 | AP | <ul style="list-style-type: none"> - José María Arguedas. Video "José María Arguedas", from the <i>Hombres de bronce</i> series - Essay: "París y la patria" | <ul style="list-style-type: none"> - Students develop a profound vision of the literary treatment and theme in the works of José María Arguedas. | <ul style="list-style-type: none"> - Multimedia equipment |
| 20 | 10 | 2 | AP | <ul style="list-style-type: none"> - José María Arguedas: <i>Los ríos profundos</i> (first chapter) and <i>El sueño del pongo</i> | <ul style="list-style-type: none"> - Students identify literary elements in short stories by José María Arguedas. | <ul style="list-style-type: none"> - Directed reading - In-class discussion |
| NA | 10 | 6 | AA | <ul style="list-style-type: none"> - The Hispanic American language (research): Peruvian linguistic reality | <ul style="list-style-type: none"> - Students are aware of the different languages spoken in the country. | <ul style="list-style-type: none"> - Specialized bibliography and Internet |
| 21 | 11 | 2 | AP | <ul style="list-style-type: none"> - Pablo Neruda: <i>Veinte poemas de amor y una canción desesperada</i>, <i>Walking Around</i>, <i>Agua sexual</i> | <ul style="list-style-type: none"> - Students identify the characteristics of the vanguard in the poetry of Pablo Neruda | <ul style="list-style-type: none"> - Presentation by the instructor. - Directed reading - In-class discussion |
| 22 | 11 | 2 | AP | <ul style="list-style-type: none"> - Pablo Neruda: <i>Odas (Al libro II, A Valparaíso, Al caldillo de congrio), Alturas de Machu Picchu</i> - Writing a poetic ode | <ul style="list-style-type: none"> - Students recognize the characteristics of the last phase of Neruda's poetry. | <ul style="list-style-type: none"> - Directed reading - In-class discussion - Students take the characteristics of an ode by Neruda into account. |
| NA | 11 | 6 | AA | <ul style="list-style-type: none"> - Latin American language: the language of the press (research) | <ul style="list-style-type: none"> - Students gather examples of journalistic writing in the Peruvian press. | <ul style="list-style-type: none"> - Specialized bibliography and Internet |
| 23 | 12 | 2 | AP | <ul style="list-style-type: none"> - Latin American post boom. Post-modernity and literature. Literature and the media - Luis Britto García | <ul style="list-style-type: none"> - Students identify the characteristics of post boom novels and the influence of the | <ul style="list-style-type: none"> - Directed reading - In-class presentation |

| | | | | | | |
|---|----|---|----|--|--|---|
| | | | | | media. | |
| 24 | 12 | 2 | AP | <ul style="list-style-type: none"> - Manuel Puig: <i>El beso de la mujer araña</i> (fragment) - Advice on writing essays | <ul style="list-style-type: none"> - Students indicate the characteristics of post boom literature in texts. - They validate the subject for an essay. | <ul style="list-style-type: none"> - Directed reading - Advising |
| NA | 12 | 6 | AA | <ul style="list-style-type: none"> - Final draft of essays | <ul style="list-style-type: none"> - Students apply prior knowledge. | <ul style="list-style-type: none"> - Latin American authors, literary works and themes covered in class |
| 25 | 13 | 2 | AP | <ul style="list-style-type: none"> - Oral presentations on "<i>La tregua</i>", by Mario Benedetti - Advice on writing essays | <ul style="list-style-type: none"> - Students identify and place value on the guidelines for a presentation. - They validate the subject for an essay. | <ul style="list-style-type: none"> - Multimedia equipment - Advising |
| 26 | 13 | 2 | AP | <ul style="list-style-type: none"> - Oral presentations on "<i>Fresa y chocolate</i>", by Senel Paz - Presentation of final essays | <ul style="list-style-type: none"> - Students identify and place value on the guidelines for a presentation. - They verify prior knowledge. | <ul style="list-style-type: none"> - Multimedia equipment - Literary text |
| NA | 13 | 6 | AA | <ul style="list-style-type: none"> - Course review | <ul style="list-style-type: none"> - Students verify prior knowledge. | <ul style="list-style-type: none"> - Information developed in class - Bibliography and Internet |
| 27 | 14 | 2 | AP | <ul style="list-style-type: none"> - Movie "<i>Fresa y chocolate</i>" | <ul style="list-style-type: none"> - Students synthesize prior knowledge. | <ul style="list-style-type: none"> - Multimedia equipment |
| 28 | 14 | 2 | AP | <ul style="list-style-type: none"> - Movie "<i>Fresa y chocolate</i>" - Course review | <ul style="list-style-type: none"> - Students verify prior knowledge. | <ul style="list-style-type: none"> - Multimedia equipment - Advising |
| NA | 14 | 6 | AA | <ul style="list-style-type: none"> - Course review | <ul style="list-style-type: none"> - Students synthesize prior knowledge. | <ul style="list-style-type: none"> - Latin American authors, literary works and themes covered in class |
| FINAL EXAM. Obligatory reading: "<i>Variaciones sobre la novela y pos</i>", by Mempo Giardinelli | | | | | | |
| Specific competencies to develop: 19, 21, 23 | | | | | | |
| Bibliographical references: 4, 5, 6, 8, 32 | | | | | | |

Methodology

The Latin American literature course employs methods and techniques that foster students' individual and collective participation in interaction with the instructor through distance education. For this purpose, multimedia educational materials such as videos and the Internet, among other resources, are used.

Evaluation System

Instrument

Evaluation will be: integral, continuous, educational, flexible and cumulative, with feedback throughout the teaching/learning process. This is obtained from the average of: 2 essays, 2 writing exercises, 1 final essay, 1 oral presentation, 1 mid-term exam and 1 final exam. The weight to be assigned to each evaluation is the following:

| No. | Type of Evaluation | Weight |
|-----|---------------------|--------|
| 1 | On-going evaluation | 50 % |
| 2 | Mid-term exam | 25 % |
| 3 | Final exam | 25 % |

Weight and Schedule for the On-going evaluation grade (50%)

| Type of Evaluation | No. | Breakdown of weight (%) | Week | Date |
|--|---|-------------------------|----------|------|
| Essays and Research papers 30% | 2 | Essays | 6 and 11 | |
| | 2 | Research papers | 4 and 11 | |
| | TOTAL 25% | | | |
| Grades on Presentations and Final Essay 30% | 1 | In-class presentation | 13 | |
| | 1 | Final Essay | 13 | |
| | TOTAL 25% | | | |
| | Average of in-class activities: Directed exercises, participation in class and work done on the virtual platform on-line? | | | |

Exams

| | |
|---------------|-----|
| Mid-term exam | 25% |
| Final exam | 25% |

The average of exercises and final average will be obtained as follows:

$$PF/FA = 0.25EI/ER + 0.25EXP/PRES + 0.25 EP/ME + 0.25 EF$$

Legend:

EI/ER = Essays and research papers

EXP/PRES = Presentations and Final Essay

EP/ME = Mid-term exam

EF/FE = Final exam

PF/FA = Final average

Students will have only 48 hours to justify absences or missed tests. For this purpose, a make-up exam form must be filled out and the respective medical certificate must be attached. A student will pass if he/she obtains at least a minimum passing grade of 11.0, provided that he/she has been absent for no more than 30 % of the classes.

References

Bibliography

BENEDETTI, Mario

[1] 1996 La tregua, Madrid, Espasa Calpe.

CORTÁZAR, Julio

[2] 1985 Rayuela, Buenos Aires, Seix Barral.

[3] 1998 Cuentos completos 1 & 2, Buenos Aires, Ed. Alfaguara.

GARCÍA BEDOYA, Carlos

[4] 1995 "La narrativa 'posmoderna' (posvanguardista) en hispanoamérica", in: Hoja Naviera, year III, No. (15/Nov.)

GARCÍA, Luis Britto

[5] 1971 Rajatabla, Mexico D.F., Siglo XXI Editores.

NERUDA, Pablo.

[6] 1993. Residencia en la tierra, Santiago, editorial nacimiento

OVIEDO, José Miguel

[7] 2001 Historia de la literatura hispanoamericana 3. Postmodernismo, Vanguardia y Regionalismo, Madrid: Alianza Editorial.

[8] 2001 Historia de la literatura hispanoamericana 4. De Borges a nuestros días, Madrid: Alianza Editorial.

PAZ, Senel

[9] 1998 Fresa y chocolate, Mexico D.F., Txalaparta.

QUIROGA, Horacio

[10] 1994 El hombre muerto, Ed. Norma, Bogotá.

RIBEYRO, Julio Ramón.

[11] 1994 Cuentos completos. Madrid: Alfaguara, 1994.

[12] 1994 La palabra del mudo. Volumes I, II, III and IV. Lima: Jaime Campodónico, 1994.

[13] 2009 La palabra del mudo, Vol. I and t. II. Barcelona: Seix-Barral, 2009.

[14] 1986 Prosas apátridas (completas). Fourth edition. Barcelona: Tusquets Editores.

VARGAS LLOSA, Mario

[15] 1996 Conversación en La Catedral, PEISA, Lima.

Internet

[16] Real Academia Española www.rae.es

[17] Letralia www.letralia.com

[18] Virtual Literatura Magazine El Hablador www.elhablador.com

[19] Espéculo www.ucm.es/info/especulo

[20] Latin American Network Center <http://www1.lanic.utexas.edu/>

[21] Centro Virtual Cervantes (Literature): <http://cvc.cervantes.es/literature/default.htm>

[22] El castellano. La página del idioma español. www.elcastellano.org

[23] Biblioteca Nacional del Perú/National Library of Peru: www.bnp.gob.pe

Pages of interest by author

Juan Rulfo

[24] Official website <http://www.clubcultura.com/clubliterature/clubescritores/juanrulfo/home.htm>

[25] In Sololiteratura <http://www.sololiteratura.com/rul/rulfoprincipal.htm>

Gabriel García Márquez

[26] At the Centro Virtual Cervantes http://cvc.cervantes.es/actcult/garcia_marquez/default.htm

[27] In Sololiteratura <http://www.sololiteratura.com/ggm/marquezprincipal.htm>

José María Arguedas

[28] In Ciberayllu (Arguediana) <http://www.ciberayllu.org/Arguedas/>

[29] In El malhechor exhausto <http://www.geocities.com/elmalhechor6/textos/abanto.html>

Julio Ramón Ribeyro

[30] Los dichos de Ribeyro <http://julioramonribeyro.blogspot.com/>

[31] Sololiteratura <http://www.sololiterature.com/rib/ribeyro.htm>

Manuel Puig

[32] In Sololiteratura <http://www.sololiterature.com/puig/puigprincipal.htm>

General Regulations