



## Optional Program Course: Argentine and Latin American Literature Argentine Universities Program

### Course Objectives:

- Broaden the student's knowledge of Argentine and Latin American culture and literature of the second half of the 20<sup>th</sup> century.
- Reflect on theoretical aspects associated with the changes occurring in the fictionalizing processes.
- Encourage students to take an enlightened view of and establish relationships and expansions between the texts and the social and cultural processes.
- Analyze the geographical, historical and cultural contexts in which tales are produced.
- Promote the critical and creative reading of the suggested texts through the practice of writing and conversation.

In order to achieve the proposed objectives, it is key that students assemble in discussion groups to address both the texts and the bibliographical material. Students will be required to submit brief written assignments at the end of each unit. These works will be corrected, discussed and evaluated with the group and, if necessary, rewritten. Students will also be encouraged to make oral presentations. Booklets will be provided containing bibliographical material not available in bookstores. A brief bibliographical dictionary will be drafted listing the authors whose works will be read and analyzed. Films related to some of the stories will be screened. In these cases, students will be expected to draw up a technical record of the viewed material. This course is worth 3 U.S. semester credit hours.

Texts are organized around three core topics.

1. Modernization of traditional spaces.
  - Horacio Quiroga: "A la deriva", in *Cuentos*, Selección y prólogo por Emir Rodríguez Monegal, Caracas, Biblioteca Ayacucho, Number 88.
  - Héctor Tizón: "Mazariego" [1966], in *El jactancioso y la bella*, Buenos Aires, Centro Editor de América Latina, 1972.
  - Daniel Moyano: "La fábrica", in *El monstruo y otros cuentos*, Buenos Aires, Centro Editor de América Latina, 1967.
  - Germán Rozenmacher: "Cabecita negra" [1962], in *Cuentos completos*, Buenos Aires, Centro Editor de América Latina, 1971.
2. New genres for new realities
  - Silvina Ocampo: "La red", in *Autobiografía de Irene*, Buenos Aires, Sudamericana, 1975.
  - Ricardo Piglia: "La loca y el relato del crimen", in *Prisión perpetua*, Buenos Aires, Sudamericana, 1988.
  - Rodolfo Walsh: "Esa mujer", in *Los oficios terrestres*, Buenos Aires, 1965.
3. Fantastic tales
  - Jorge Luis Borges: "El Sur", in *Ficciones* [1944], *Obras completas I*, Buenos Aires, Emecé, 1996.
  - Julio Cortázar: "La isla a mediodía", in *Todos los fuegos el fuego*, Buenos Aires, Sudamericana, 1966.

- Elena Garro: "La culpa es de los tlaxcaltecas", in *La semana de colores*, Xalapa – México, Universidad Veracruzana, 1964.
- Carlos Fuentes: *Aura*, México, Editorial Era, 1962.

### **Specific Bibliography:**

Students will be directed to specific readings as required during the development of the course. Course professors will propose changes in the assigned bibliography and will indicate mandatory chapter readings taken from the general bibliography.

### **General Bibliography:**

In view of the nature of this course, the selected bibliographical material covers basic aspects of course content. Further material will be provided as and when required.

Balderston, Daniel: *Borges: realidades y simulacros*, Buenos Aires, Editorial Biblos, 2000.

Barthes, Roland: "El efecto de realidad" in *VVAA, Lo verosímil*, Buenos Aires, Tiempo Contemporáneo, 1972.

Barrenechea, Ana María: *La expresión de la irrealidad en la obra de Jorge Luis Borges*, Buenos Aires, Paidós, 1967.

Benjamin, Walter: "El narrador. Consideraciones sobre la obra de Nikolai Leskov", *Sobre el programa de la filosofía futura*, Barcelona, Planeta-De Agostini, 1986.

Beristáin, Helena: "Narración", "Narrador" y "Narratario", "Género", "Realismo", "Verosimilitud", in *Diccionario de Retórica y Poética*, México, Porrúa, 1997.

Biron, Rebecca E.: "The Eccentric Elena Garro: Critical Confrontations in the 1960's", in *Torre de papel. Elena Garro: testigo y creadora de su tiempo*, Summer 2000, Volume X, Number 2.

Cortázar, Julio: "Del cuento breve y sus alrededores", *Último round* [1969], Volume I, Mexico, Siglo XXI, 1974.

Ducrot, O. and Todorov, T.: "El discurso de la ficción". "El texto". "Visión en la narrativa", in *Diccionario enciclopédico de las ciencias del lenguaje*, Buenos Aires, Siglo XXI, 1974.

Escalante, Evodio: "De la ficción a la realidad (y viceversa). La tradición de la traición en un texto de Elena Garro", in *Torre de papel. Elena Garro: testigo y creadora de su tiempo*, Summer 2000, Volume X, Number 2.

Gil Amate, Virginia: "El espíritu de la provincia", *Daniel Moyano: la búsqueda de una explicación*, Oviedo, Departamento de Filología Española, 1993.

Jitrik, Noé: *Horacio Quiroga, una obra de experiencia y riesgo*, Buenos Aires, Ediciones Culturales Argentinas, 1959.

Kraniauskas, John: "Rodolfo Walsh y Eva Perón: 'Esa mujer'", in *Nuevo Texto Crítico*, Year VI, Numbers 12/13, July 1993 - June 1994.

Lafforgue, Jorge y Rivera, Jorge B.: *Asesinos de papel. Ensayos sobre narrativa policial*; Buenos Aires, Colihue, 1996, 2<sup>nd</sup> edition, 1<sup>st</sup> edition., Buenos Aires, Calicanto, 1977.

Manzoni, Celina: "El traidor venerado de Héctor Tizón", in *Cuadernos Hispanoamericanos*, Number 417, Madrid, March 1985; pages 160-165.

Manzoni, Celina: "Migración y frontera en la escritura de Héctor Tizón", *Hispanamérica*. Revista de literatura, Year XXVI, Number 78, Maryland, December 1997, pages 29-37.

Molloy, Sylvia: *Las letras de Borges y otros ensayos*, Rosario, Beatriz Viterbo Editora, 1999.

Moyano, Daniel: "Reportaje", in *Capítulo. Historia de la literatura argentina*, Number 135, Buenos Aires, Centro Editor de América Latina.

Orgambide, Pedro: *Horacio Quiroga. Una historia de vida*, Buenos Aires, Planeta. Biografías del Sur, 1994.

Pezzoni, Enrique: "Borges: la revuelta sigilosa", in *El texto y sus voces*, Buenos Aires, Sudamericana, 1986.

\_\_\_\_\_: "Silvina Ocampo: orden fantástico, orden social", in *El texto y sus voces*, Buenos Aires, Sudamericana, 1986.

Piglia, Ricardo: "Sobre el género policial", in *Crítica y ficción*, Buenos Aires, Siglo XX-Universidad del Litoral, 1990.

Rama, Ángel: "Los procesos de transculturación in la narrativa latinoamericana" [1974], in *La novela in América Latina. Panoramas 1920-1980*, Xalapa, México, Universidad Veracruzana. Fundación Ángel Rama, 1986.

Rodríguez Monegal, Emir: "Prólogo", in *Horacio Quiroga: Cuentos*, Caracas, Biblioteca Ayacucho, Number 88.

Rodríguez Monegal, Emir: "Horacio Quiroga: vida y creación", in *Narradores de esta América. I. Los maestros de la novela*, Buenos Aires, Editorial Alfa Argentina, 1976.

Romano, Eduardo: "El cuento argentino en el siglo XX" (Estudio preliminar) in *Narradores argentinos de hoy*, Buenos Aires, Kapelusz, 1974.

Romero, José Luis: *Latinoamérica: las ciudades y las ideas*, Buenos Aires, Siglo XXI, 1976.

Sarlo, Beatriz: *Borges, un escritor en las orillas*, Buenos Aires, Ariel, 1995.

Todorov, Tzvetan: *Introducción a la literatura fantástica*, Buenos Aires, Editorial Tiempo Contemporáneo, 1972.

Yurkievich, Saúl: *Julio Cortázar: al calor de tu sombra*, Buenos Aires, Legasa, 1987.

### **Attendance:**

Students will be required to attend 85% of the classes and must arrive punctually to class. A late arrival to class will require an adequate justification.

### **Methodology:**

1. Participation in class: Compliance with proposed readings. Knowledge of the material and ability to make relevant questions and remarks. Adequate participation in group work. Submission of written assignments within the prescribed deadlines.
2. Exams: Students will be required to submit a written assignment upon completion of two of the units in addition to making two oral presentations. All four assignments must receive a passing grade. In order to ensure that students pass their written assignments, they will be expected to write their assignment, discuss it and rewrite it as part of the learning process.
3. Written assignments: Written assignments will be expected to comply with essay writing rules and to refer to the bibliographical sources consulted. Students will be encouraged to make their own critical appreciation and to obtain information from the proposed bibliography and via the Internet.
4. Oral presentations: Students will be required to make oral presentations in every class. For a successful result, students will be encouraged to draw up guides to assist them during the presentation.
5. Homework: Students are expected to read the proposed texts at home with the help of dictionaries, class notes, relevant bibliography and the Internet, if necessary.

**Schedule of Activities:**

The course is organized around three units that will be completed as scheduled. Internal adjustments will be made when necessary according to the requirements of each course.

- Unit I: Modernization of traditional spaces
- Unit II: New genres for new realities
- Unit III: Fantastic tales