



## Literature Concentration Argentine Universities Program

Argentina has a rich literary tradition, including famous writers such as Jorge Luis Borges, Julio Cortázar and Manuel Puig. Currently, Buenos Aires' literary scene is very dynamic due to the number of writers and independent publishing houses that make their home there. A renaissance in poetry has emerged since the last decade of the 20<sup>th</sup> century. As a student participating in the literature concentration, you will focus on four specific areas of study: creative writing, journalism, literary translation and editing.

IFSA-Butler is excited to inform you that Dr. Martín Kohan, renowned Argentine author and recipient of the *Premio Herralde de Novela*, will be teaching the mandatory Topics in Contemporary Argentine Literature course. Dr. Kohan's extensive list of publications includes two volumes of essays, three collections of short stories and seven novels. His work has been translated into Italian, English, French and German.

### Academic Structure:

The literature concentration is structured around the following components and carries 15-16 U.S. semester credit hours:

- Advanced Spanish and Argentine Culture program class with a focus on literature (3 U.S. semester credit hours)
- Topics in Contemporary Argentine Literature program class (3 U.S. semester credit hours)
- Seminar: Literary Studies Methodology, plus a literary workshop or fieldwork experience (3 U.S. semester credit hours)
- One to two integrated university classes at UBA, UCA, UTDT or USAL (credits vary by university)
- Specialized tutorial system

### Additional Requirements:

- Major or minor in Literary Studies, Comparative Literature, Spanish, Latin American Studies, Journalism or a special interest in one of these areas.
- If you do not have a background in literary studies, you will acquire the necessary expertise in the Topics in Contemporary Argentine Literature and Literary Studies Methodology seminar.

### Literary Workshop and Fieldwork Experience:

You will choose to participate in a literary workshop or fieldwork experience based on your own academic and personal interests. This practical approach to the subject will be synthesized with the theoretical information presented in your program classes and university coursework, culminating in a final paper analyzing your experience in Buenos Aires.

Fieldwork experience options:

1. Literature and art magazines
  - *Otra Parte* (arts and literature)
  - *Ramona* (visual arts)
  - *Plebella* (poetry)

- *El Niño Stanton* (poetry)
  - *El Interpretador* (literature)
2. New and Independent publishing Houses (*Editoriales*)
    - Interzona
    - El Cuenco de Plata
    - Santiago Arcos
    - Eterna Cadencia
    - Eloisa Cartonera
    - Siesta

Literary workshop options:

1. At Centro Cultural Ricardo Rojas (UBA)
  - Creative Writing (Cecilia Szperling)
  - Introduction to Narrative (Daniel Molina)
  - Independent Editing Workshop (Santiago Llach)
  - Essay Workshop (Rafael Cippolini)
  - Writing Workshop (Diego Paszkowski)
  - Poetry Workshop (Walter Cassara)
2. At Taller Escuela Agencia (TEA) and Periodismo Deportivo at TEA (DEPORTEA)
  - Journalistic Writing
  - Radio Workshop
  - Journalistic Research
3. Private Workshops
  - Introduction to Literature and Poetry Today (Romina E. Freschi)
  - Workshop on Narration and Poetry (Mariano Dupont)
  - Poetry and Translation Group (Delfina Muschietti)



**Mandatory Course for Literature  
Concentration: Seminar: Literary Studies  
Methodology  
Argentine Universities Program**

**Course Description:**

Literature concentration students undergo a practical work experience in literature, creative writing, editing and journalism fields. Two options are available to students: hands-on training through a fieldwork experience (in a publishing company or a cultural magazine) or attending a writing workshop with local Argentine authors. In both cases, the practical work in the workshop or fieldwork experience is supported by a methodological reflection aimed at the preparation of a final paper where students analyze their experiences, the goals they were planning to achieve, the challenges they faced and their achievements.

This course offers students the categories and theoretical tools, as well as the methodological basis complementing the practical experience in the fieldwork experience and writing workshops. Hence, the course has been prepared in a seminar format, with some expository classes by the professor but with intensive student participation through individual presentations, in-class discussions and individual meetings with the professor to monitor work progress and final paper preparation. This course is worth 3 U.S. semester credit hours.

**Preliminary Requirements:**

Adequate command of written and spoken Spanish at the level required for IFSA-Butler students.

**General Goals:**

The seminar has two main goals. First, it aims at introducing students to basic theoretical and methodological concepts of literary studies. Second, it has the purpose of providing students with theoretical and methodological tools and assisting them in the preparation of a final paper where they will describe their learning experience at the writing workshop or in the fieldwork experience developed at a publishing house or in a literary magazine.

**Specific Student Goals:**

- Apply the literary studies specific theoretical and methodological tools, learned during the seminar, to the critical analysis of literary texts.
- Understand the specific problem areas of literary studies, the *specificity* notions of literary works and the immanence of textual analysis.
- Learn and practice different specific literary research writing forms: reading critical essay, work plan, work report, thesis, etc.
- 70 participation hours for either the writing workshop or a fieldwork experience at a publishing house or cultural magazine.
- Prepare and submit an initial work plan to define the goals expected to be met in the practical experience.
- Prepare and submit a final work report with a thorough description of the practical work performed and specifying the extent expected goals have been met and how experience led to a reformulation of the student's initial goals.

**Mandatory Bibliography:**

Barthes, Roland, "Criticism and Truth" ("*Crítica and verdad*"), Buenos Aires, Siglo XXI, 1972 (selection of fragments from the book).

Barthes, Roland, "Where to begin?" ("*¿Por dónde comenzar?*") in "*El grado cero de la escritura seguido de nuevos ensayos críticos*", Madrid, Siglo XXI, 2005.

Culler, Jonathan, "2. What is literature and what should it be?" ("*2. ¿Qué es la literatura y qué importa lo que sea?*", in "*Breve introducción a la teoría literaria*", Barcelona, Crítica, 2000.

Dalmaroni, Miguel (dir.), "*La investigación literaria. Problemas iniciales de una práctica*", Santa Fe, Universidad Nacional del Litoral, 2009 (selection of fragments from the book).

Giordano, Alberto, "La supersticiosa ética del lector (notas para comenzar una polémica)", in "*Razones de la crítica*", Buenos Aires, Colihue, 1999.

Link, Daniel, "How should we read?" ("*¿Cómo se lee?*"), in "*Cómo se lee y otras intervenciones críticas*", Buenos Aires, Grupo Editorial Norma, 2003.

Vaccarini, Cristian, "1 / 'Literatura' ("*Literatura*") in: Amícola, José and De Diego, José Luis (directors), "*La Teoría Literaria hoy. Conceptos, enfoques, debates*", La Plata, Ediciones Al Margen, 2008.

**Supporting Bibliography (Optional):**

Altamirano, Carlos and Sarlo, Beatriz, "*Conceptos de sociología literaria*", Buenos Aires, CEAL, 1980.

Altamirano, Carlos and Sarlo, Beatriz, "*Literatura/sociedad*", Buenos Aires, Hachette, 1983.

Amícola, José and De Diego, José Luis (directors), "*La Teoría Literaria hoy. Conceptos, enfoques, debates*", La Plata, Ediciones Al Margen, 2008.

Bachelard, G., "*La formación del espíritu científico*", Siglo XXI Publishing House, Bs. As., 1974.

Bal, Mieke, "*Teoría de la narrativa (Una introducción a la narratología)*", Madrid, Cátedra, 1998.

Barthes, Roland, "*Crítica and verdad*", Buenos Aires, Siglo XXI, 1972.

Barthes, Roland, "*¿Por dónde comenzar?*", in "*El grado cero de la escritura seguido de nuevos ensayos críticos*", Madrid, Siglo XXI, 2005.

Culler, Jonathan, "*Breve introducción a la teoría literaria*", Barcelona, Crítica, 2000.

Dalmaroni, Miguel (dir.), "*La investigación literaria. Problemas iniciales de una práctica*", Santa Fe, Universidad Nacional del Litoral, 2009.

Di Girolamo, Costanzo, "*Teoría crítica de la literatura*", Barcelona, Crítica, 2001.

Eagleton, Terry, "*Una introducción a la teoría literaria*", México, FCE, 1988.

Eco, Umberto, "*¿Cómo se hace una tesis?*", Barcelona, Gedisa, 2008.

Giordano, Alberto, "*Razones de la crítica*", Buenos Aires, Colihue, 1999.

Gómez Redondo, Fernando, "*Manual de crítica literaria contemporánea*", Madrid, Castalia Universidad, 2008.

Klein, Irene (coord.) et al., "*El taller del escritor universitario*", Buenos Aires: Prometeo Libros, 2007.

Letourneau, Joselyn, "*La caja de herramientas del joven investigador. Guía de iniciación al trabajo intelectual*", La carreta editores, Medellín, 2007.

Link, Daniel, "¿Cómo se lee?", in *"Cómo se lee y otras intervenciones críticas"*, Buenos Aires, Grupo Editorial Norma, 2003.

Lodge, David, *"El arte de la ficción"*, Barcelona, Península, 1998.

Selden, Raman, *"La teoría literaria contemporánea"*, Barcelona, Ariel, 1987.

Todorov, Tzvetan, *"Teoría de la literatura de los formalistas rusos"*, México, Siglo XXI, 2002.

### **Course Rules and Work Methodology:**

80% attendance to the seminar classes and 70 hours of participation in the writing workshop or the fieldwork experience will be required. Students must read the corresponding mandatory bibliography before attending class, as they must be able to participate actively in the class discussions.

The course will have the form of a theoretical-practical seminar with the students' active participation. The seminar will be developed in 15 meetings of two hours each.

In the first meetings, the professor will expose the main steps and the basic theoretical and methodological tools that are used to prepare a work in the field of literary studies. The students will participate with presentations and individual and group assignments. Each meeting will be referred to a particular moment of the research process in the literary studies, so that the students will have the possibility to clarify any specific doubts at each instance of their final research paper elaboration and writing.

The last meetings will have the form of tutorships with the purpose of providing students with a personalized assistance for the development and completion of their final research paper (structuring, writing, analysis and conclusions). Each student will have a personal interview with the professor to talk about the state of his/her work and receive advice and guidance feedback.

Literary Workshop and Fieldwork Experience Program Selection: At the beginning of the semester, each student will have an individual meeting with the literature concentration coordinator to decide in which workshop or fieldwork experience he/she choose to enroll. The following are just some of the options:

- Literary Workshops: Story Workshop, Creative Writing Workshop, Writing Techniques, Editorial Writing Workshop, Report Writing Workshop, etc.
- Fieldwork Experience: Editorial LEA (LEA Publishing House), Editorial Santiago Arcos (Santiago Arcos Publishing House), Revista de Artes y Letras *Otra Parte* ("*Otra Parte*" Arts and Letters Magazine), Revista de Artes *Ramona* ("*Ramona*" Arts magazine), etc.

Workshops and fieldwork experiences start almost halfway through the semester and last three months. In the case of fieldwork experience, students should complete 70 working hours. For the writing workshops, at least 40 of those 70 hours are class contact hours, and the remaining hours correspond to the time required by students to write the assignments to be presented during the workshop.

### **Evaluation Forms and Criteria:**

Once students have finished their 70-hour practical experience, those responsible for the selected workshop or fieldwork experience will present a written report evaluating the student's performance.

Students will submit a final written report analyzing their practical experience and using the methodology principles acquired during the course of the seminar.

The final evaluation will take into account the attendance and active participation in the seminar theoretical classes (35% of the final mark), the final evaluation of the person responsible for the workshop or fieldwork experience (30% of the final mark) and the final written report submitted by the student (35% of the final mark).

### Formal Guidelines for the Final Written Report:

The report length will be seven to eight pages, double-spaced (excluding appendix pages). The report will be divided into two parts. The first part will be of a descriptive-quantitative nature and students will describe, in a very accurate and detailed manner, all the activities performed during the literary workshop/ fieldwork experience in which they participated. The second part will be an articulating essay in which students will present a brief description of their learning experience, their initial expectations, the challenges that appeared along the way, their achievements and their reflections. Finally, there will be a third section, referred to as appendix that will include a copy of the entire student's written production during the writing workshop/fieldwork experience. The length of the appendix can vary, depending on each particular case.

### Readings and Activities Schedule:

Class	Readings and Activities
1	An introduction to the course. Explanation of assignments and evaluation guidelines.
2	Collective discussion of Vaccarini, Cristian: " <i>Literatura</i> " (" <i>Literature</i> ").
3	Collective discussion of Culler, Jonathan: " <i>¿Qué es la literatura y qué importa lo que sea?</i> " (" <i>What is literature, and what does it matter what it is?</i> ").
4	Week in which the workshops and seminars start. Individual advisory meetings for the work plan preparation.
5	Individual advisory meetings for the work plan preparation.
6	<b>Written and oral presentation of the Work Plan</b>
7	Collective discussion of Link, Daniel: " <i>¿Cómo se lee?</i> " (" <i>How do you read?</i> ").
8	Collective discussion of Giordano, Alberto: " <i>La supersticiosa ética del lector</i> " (" <i>The reader's superstitious ethics</i> ").
9	Collective discussion of Barthes, Roland, <i>Criticism and Truth</i> (selection) and " <i>¿Por dónde comenzar?</i> " (" <i>Where to begin?</i> ").
10	Collective discussion of Barthes, Roland, <i>Criticism and Truth</i> (selection) and " <i>¿Por dónde comenzar?</i> " (" <i>Where to begin?</i> ").
11	Collective discussion of Dalmaroni, Miguel (dir.): " <i>La investigación literaria. Problemas iniciales de una práctica</i> " (" <i>Literary research. Initial problems of a practice</i> ") (selection).
12	Collective discussion of Dalmaroni, Miguel (dir.): " <i>La investigación literaria. Problemas iniciales de una práctica</i> " (" <i>Literary research. Initial problems of a practice</i> ") (selection).
13	Individual advisory meetings for the final work report preparation.
14	Individual advisory meetings for the final work report preparation.
15	<b>Written and Oral Presentation of the Final Work Report</b>



**Mandatory Course for Literature  
Concentration: Topics of Contemporary  
Argentine Literature  
Argentine Universities Program**

**Course Description:**

This course introduces students to some of the fundamental authors and texts of the 20<sup>th</sup> century Argentine literature so that, notwithstanding the need to restrict the covered *corpus*, the students will have a representative and varied view of such literary production. In this sense, the criterion is to study authors legitimated in the canon's centrality, provided, however, that the need to extend the fundamentation of readings beyond the literary quality main criterion. For that purpose, two reading cores are proposed: to detect the cultural tensions expressed or perceived in the texts and to establish a relationship with correlative political conflicts. Although not included in the period considered in the syllabus, certain 19<sup>th</sup> century coordinates are essential to understand the several texts included and the proposed reading keys. This course is worth 3 U.S. semester credit hours.

**Preliminary Requirements:**

Adequate command of written and spoken Spanish at the level required for IFSA –Butler students.

**General Goal:**

It aims at familiarizing students with some of the fundamental authors and texts of the 20<sup>th</sup> century Argentine literature.

**Specific Student Goals:**

- To have a panoramic view of some of the great lines, traditions and tensions that organize the 20<sup>th</sup> century Argentine literature.
- To have the capacity to read the cultural tensions expressed, and many times resolved, in the literary texts.
- To establish a relationship between the immanent reading of literary texts and the political conflicts of the society producing them.
- To understand in which way the fundamental authors of the 20<sup>th</sup> century Argentine literature resume certain traditions, re-adapt them and reformulate them, based on the new queries posed under their respective circumstances.
- To train themselves in the production of critical hypotheses and textual analyses of the texts under consideration.

**Mandatory Bibliography and Units:**

**I. The 20<sup>th</sup> century traditions.** The place of political violence. State and popular culture: absorptions and distances. The migratory project, the dream and its realization. Modernization and its drags.

Mandatory Reading: Selected fragments of texts of the 20th Century Argentine Literature specially prepared for the course.

**II. Oliverio Girondo.** Buenos Aires, modern city. New perceptions in a new scenario. The fragmentation and vertigo writings. Another regime for the bodies: erotism and fugacity.

Mandatory Reading: Oliverio Girondo, "*Veinte poemas para ser leídos en un tranvía*" ("Twenty poems to be read on a tramway"). "*Espantapájaros*" ("Scarecrow"). "*Calcomanías*" ("Transfers").

**III. Jorge Luis Borges.** From the center to the edges, from modernity to tradition or from Oliverio Girondo to Borges. The cult of courage or the literary legitimization of popular violence. Rewriting the courage tradition.

Mandatory Reading: Jorge Luis Borges, "*Hombre de la Esquina Rosada*" ("Man on the Pink Corner") "*El fin*" ("The End") and "*El sur*" ("The South").

**IV. Roberto Arlt.** Culture as the space of social conflicts. The "access to values" issue or the rupture of such values disarrangement. Literature and work, writing and money. A diversion for the canon and a canon for the diversion.

Mandatory Reading: Roberto Arlt, "*El juguete rabioso*" ("Mad Toy"), selection of the "*Aguafuertes porteñas*".

**V. Julio Cortázar.** Revisiting the popular world. The impact of Peronism and the nostalgia of the lost people. Tension between fascination and rejection. Between the desire to accede and the evidence of that which is inaccessible.

Mandatory Reading: Julio Cortázar, "*Las puertas del cielo*" ("Heaven's Doors"), "*Torito*" ("The Young Bull") and "*El otro cielo*" ("The Other Heaven").

**VI. Rodolfo Walsh.** Literature and Politics. Powers and counterpowers. Peronism interpellation: Between incorporeal myths and the body's reality. Unequal confrontation of the intellectual and the State.

Mandatory Reading: Rodolfo Walsh, "*Esa mujer*" ("That woman"), "*Operación Masacre*" (*The Massacre Operation*).

**Additional Bibliography (optional):**

ALTAMIRANO, Carlos and SARLO, Beatriz. "*Ensayos argentinos: de Sarmiento a la vanguardia*" (2Argentine Essays: from Sarmiento to the Vanguard). Buenos Aires: Ariel, 1997.

BARRENECHEA, Ana María. "*La expresión de la irrealidad en la obra de Borges*" ("The expression of unreality in Borges' works"). Buenos Aires: CEAL, 1984.

LUDMER, Josefina. "*El género gauchesco. Un tratado sobre la patria*" ("The 'Gauchesco' genre. A treaty about the mother-land"). Buenos Aires: Sudamericana Printing House, 1988.

MOLLOY, Sylvia. "*Las letras de Borges and otros ensayos*" ("Borges' letters and other essays"). Rosario: Beatriz Viterbo, 1999.

NAVARRO, Marysa (comp.). "*Evita. Mitos and representaciones*" ("Evita. Myths and representations"). Buenos Aires: FCE, 2002.

PIGLIA, Ricardo. "*Crítica and ficción*" ("Critique and Fiction"). Buenos Aires: Seix Barral, 2000.

PRIETO, Martín. "*Breve historia de la literatura argentina*" ("A Brief History of Argentine Literature"). Buenos Aires: Aguilar, 2006.

SARLO, Beatriz. *"Borges, Un escritor en las orillas"* ("Borges, a writer in the edges"). Buenos Aires: Ariel, 1995.

----. *"Escritos sobre literatura argentina"* ("Writings on Argentine Literature"). Buenos Aires: Siglo XX, 2007.

SHUMWAY, Nicolás. *"La invención de la Argentina. Historia de una idea"*. ("The invention of Argentina. History of an idea"). Buenos Aires: Emecé 1993.

VIÑAS, David. *"Literatura argentina y realidad política"* ("Argentine Literature and Political Reality"). Buenos Aires: CEAL, 1983.

### **Course Rules and Working Methodology:**

Students will attend classes after having read the corresponding mandatory bibliography so as to be ready to participate in discussions and answer the professor's questions. Additionally, students will sit for two mid-term exams and non-attendance to any of them must be duly justified (with a certificate) to be admitted to a make-up exam. Non-attendance to up to two classes will be admitted provided absences are duly justified.

Classes will comprise of two pedagogic instances: During the first part of the class, the professor will make a presentation of the subject, with a first approach to each text, considering the author's production and the socio-cultural context. During the second part of the class, work groups will be formed to discuss texts according to the instructions received. At the end of the class, the groups will share the results they have obtained.

### **Evaluation Criteria and Forms:**

Participation in class: Taking into account the characteristics of the course, students' active participation as well as attendance, punctuality and compliance with mandatory readings are essential to achieve the proposed goals. For that reason, they represent one-third of the final mark.

Formal Evaluation Instances: Students will sit for two written exams, where they will choose and answer one among a set of proposed issues. The first will be a mid-term exam and the second will be an exam at the end of the course. Each exam represents one-third of the final mark. Evaluation of the written works will take into account comprehension of the texts that have been read, the capacity to formulate a reading hypothesis and present convincing arguments to defend such hypothesis and the capacity to make a clear presentation.

### **Readings and Evaluations Schedule:**

<b>Class</b>	<b>Readings and Evaluations</b>
1	Unit I. 20 <sup>th</sup> century traditions. Mandatory reading: selected fragments of texts.
2	Unit I. 19 <sup>th</sup> century traditions. Mandatory reading: selected fragments of texts.
3	Unit II. Oliverio Girondo. Mandatory reading: " <i>Veinte poemas para ser leídos en un tranvía</i> ".
4	Unit II. Oliverio Girondo. Mandatory reading: " <i>Espantapájaros</i> ". " <i>Calcomanías</i> ".
5	Unit III. Jorge Luis Borges. Mandatory reading: " <i>Hombre de la esquina rosada</i> ".
6	Unit III. Jorge Luis Borges. Mandatory reading: " <i>El fin</i> " and " <i>El sur</i> ".
7	<b>Mid-term exam</b>
8	Unit IV. Roberto Arlt. Mandatory reading: <i>El juguete rabioso</i> , selection from <i>Aguafuertes porteñas</i> .
9	Unit IV. Roberto Arlt. Mandatory reading: <i>El juguete rabioso</i> , selection from <i>Aguafuertes porteñas</i> .
10	Unit V. Julio Cortázar. Mandatory reading: " <i>Las puertas del cielo</i> ".

11	Unit V. Julio Cortázar. Mandatory reading: <i>"Torito"</i> and <i>"El otro cielo"</i> .
12	Unit VI. Rodolfo Walsh. Mandatory reading: <i>"Esa mujer"</i> .
13	Unit VI. Rodolfo Walsh. Mandatory reading: <i>"Operación Masacre"</i>
14	<b>Final Exam</b>