



COURSE SYLLABUS

TOPICS IN CONTEMPORARY ARGENTINE LITERATURE

Argentine Universities Program, Buenos Aires

US semester credit hours: 3

Contact hours: 45

IFSA Course Code: SP401-13

Language of instruction: Spanish

Course length: Semester

Delivery method: Face to Face

Host University Affiliation: Universidad de Buenos Aires

COURSE DESCRIPTION

This course introduces students to some of the fundamental authors and texts of the 20th 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 core aims 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 19th century coordinates are essential to understand the several texts included and the proposed reading keys. This course covers those coordinates and concepts.

PRELIMINARY REQUIREMENTS

Command of written and spoken Spanish at the advanced level required for IFSA-Butler Program (Buenos Aires) students.

COURSE GOALS

This course aims to familiarize students with some of the fundamental authors and texts of the 20th century Argentine literature.

STUDENT LEARNING OBJECTIVES

- To have a panoramic view of some of the great lines, traditions and tensions that organize the 20th 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 20th century Argentine literature resume certain traditions, readapt 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.
- Become familiar with resources available for further study of contemporary Argentine literature.
- Make cognitive connections between learning in this course and other learning experiences in the IFSA Argentine Universities Program.

MANDATORY BIBLIOGRAPHY AND UNITS

I. The 20th 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 legitimation 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 (NOT MANDATORY)

_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. In addition, students will sit for two mid-term exams. 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 two pedagogic approaches: 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.

ASSESSMENT

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. Grading rubrics for the exams will be provided by the instructor.

READINGS AND EVALUATIONS WEEKLY TIME-SCHEDULE

Class	Readings and Evaluations
1	Unit I. 20 th Century traditions. Mandatory reading: Selected fragments of texts specially prepared for the course.
2	Unit I. 19 th Century traditions. Mandatory reading: Selected fragments of texts specially prepared for the course.
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	Mid-term exam
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	Unit VI. Rodolfo Walsh. Mandatory reading: " <i>Operación Masacre</i> "
15	Final Exam

TIMELY SUBMISSIONS

Assignments submitted after the deadline will be accepted at the discretion of the course instructor and generally only in the event of a documented illness or emergency.

ACADEMIC INTEGRITY

Any academic endeavor must be based upon a foundation of honesty and integrity. Students are expected to abide by principles of academic integrity and must be willing to bear individual responsibility for their work while studying abroad. Any academic work (written or otherwise) submitted to fulfill an academic requirement must represent a student's original work. Any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

IFSA-Butler takes academic integrity very seriously. Students must not accept outside assistance without permission from the instructor. Additionally, students must document all sources according to the instructions of the professor. Should your instructor suspect you of plagiarism, cheating, or other forms of academic dishonesty, you may receive a failing grade for the course and disciplinary action may result. The incident will be reported to the IFSA-Butler resident director as well as your home institution.