

Spanish 142
20th-Century Spanish-American Literature: Fiction and the Essay
Department of Spanish and Portuguese (UCLA)
Winter 2009, TR 3:00pm – 4:50pm
Rolfe 3126

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Office hours: R 2:00pm-3:00pm, or by appointment

Course Description

This course is a survey course of the literary production in Spanish America during the 20th Century, focusing on prose literature since 1910. The course will not be comprehensive but rather selective, in the sense that we will mainly pay attention to some representative works of fiction and essays. On the one hand, we will consider works of fiction such as short stories and novels, by discussing specifically the conventions that define the genre's classification and the way that prose fiction has tried to understand what Spanish America is about. On the other hand, the essay in Spanish America has played a very important role in the construction of a cultural identity associated to Spanish America. The reflection on the way Spanish-American reality is understood through fiction and the way it is constructed through the intellectual discourse represented by essay writing will be fundamental during this course. Particularly we will explore the emphasis on race, nation, and language in our discussion of examples of prose narrative and essays, though we will also pay special attention to the presence of religion and violence in the representation of Spanish American societies. The primary readings will include novels (available at UCLA Bookstore) and examples of short stories and essays available in xerox copies and at websites. If necessary, articles covering historical accounts of the region, theoretical and sociopolitical issues, and critical interpretations of specific texts will also be available. Readings, discussions, and lectures will be in Spanish.

Books available at the UCLA Bookstore

Gabriel García Márquez. *Del amor y otros demonios*
Laura Restrepo. *El leopardo al sol*
Luis Rafael Sánchez. *La guaracha del Macho Camacho*

Objectives of the course

1. To familiarize students with a historical overview of the 20th-century Spanish American narrative and essay writing, paying special attention to the main currents that have characterized Spanish American cultural production.
2. To explore the best ways to address the literary production in their ideological, sociological and historical context (that is, paying attention to the production and reception of works and its contexts).

3. To review some major seminal works in the canon of 20th-century Spanish American literature, including representative examples of novels, short stories, and essays.
4. To explore main issues relating to Spanish American cultural production, focusing on racial/ ethnic and linguistic aspects and political contexts of the Spanish American societies. Special attention will be paid to the centrality of violence in the conceptualization of Spanish America.
5. To practice and to improve students' language skills through academic writing and class discussion in the target language (Spanish).

Requirements, Methodology and Evaluation

This class requires a willingness to read literary texts critically and to engage in discussions about the topics related to works of fiction and essays. Reading the assigned texts means to read *carefully* (looking for the words in the dictionary when the meaning can't be deduced from the context, being able to summarize in your own words the plot and to discuss the main points of each text, bringing your own observations and questions about the texts). The class format will give students plenty of time to practice and refine their speaking skills since it will allow for active student participation in class discussions and in groups. Consequently, students are expected to come to class fully prepared to discuss the assigned readings and to do the writing exercises. The grade distribution will include attendance and class participation, postings at the discussion board at the course website and other writing exercises, 1 short paper (3-4 pages) discussing a particular topic in a specific work, 1 midterm exam, and a final examination. There will also be an informal oral presentation when needed and it will be considered as part of class participation.

A note on daily attendance, class participation, and academic integrity

Daily attendance and active participation are required. Daily attendance is determined by **arriving on time** and **staying in class for its full duration** each day. Being absent is not a valid excuse for not being prepared for class or not having done the readings assigned for the following day of class. Class participation includes **being well prepared** for class and the willingness to be an **active participant** in the class.

There is a UCLA Student Conduct Code and every student needs to consult it. In order to avoid any problem related to plagiarism and intellectual property, please consult with your instructor in case of having any doubt. Besides consulting the Student Conduct Code (<http://www.deanofstudents.ucla.edu/studentconductcode0808.pdf>), the following link (<http://www.deanofstudents.ucla.edu/Syllabus.pdf>) is highly recommended to have a very useful and brief guide in relation to academic integrity.

Grading distribution

Classroom participation (attendance included).....	15 %
Web postings and other writing exercises.....	10 %
Short paper.....	15 %
Midterm Exam.....	20 %
Final Examination.....	40 %

Schedule of assigned readings

Semana 1

Martes 6 de enero

Introducción al curso.

Acerca de denominaciones y etiquetas: ficción, ensayo, Hispanoamérica.

Relación entre ensayo y ficción en Hispanoamérica.

Análisis de prosa (ficción y ensayo)

- Horacio Quiroga: “La insolación”
- Guillermo Cabrera Infante: “En el grabado se ve la ejecución”
- Ezequiel Martínez Estrada: Fragmento de *Radiografía de la pampa*

Jueves 8 de enero

Del amor y otros demonios, capítulo UNO

Semana 2

Martes 13 de enero

Del amor y otros demonios, capítulo DOS y capítulo TRES

Ensayo: Fragmento de *Contrapunteo cubano del tabaco y el azúcar* (Fernando Ortiz)

Jueves 15 de enero

Del amor y otros demonios, capítulo CUATRO

Semana 3

Martes 20 de enero

Del amor y otros demonios, capítulo CINCO

Ensayo: Fragmento de “Una noche con Iris Chacón” (Edgardo Rodríguez Juliá)

Jueves 22 de enero

La guaracha del Macho Camacho, pp. 96-152

Semana 4

Martes 27 de enero

La guaracha del Macho Camacho, pp. 153-202

Ensayo: “Pitiyanquis” y “Caserones” (Edgardo Rodríguez Juliá)

Jueves 29 de enero

La guaracha del Macho Camacho, pp. 203-264

Semana 5

Martes 3 de febrero

La guaracha del Macho Camacho, pp. 203-264

Ensayo: Fragmento de “El arte de bregar” (Arcadio Díaz Quiñones)

Jueves 5 de febrero

La guaracha del Macho Camacho, pp. 265-313

Semana 6

Martes 10 de febrero *Midterm*****

Jueves 12 de febrero

Ensayo: “La isla que se repite” (Antonio Benítez Rojo)

Semana 7

Martes 17 de febrero

Ensayo: Fragmento de *Calibán* (Roberto Fernández Retamar)

Jueves 9 de febrero

Ensayo: Fragmento de *El laberinto de la soledad* (Octavio Paz)

Semana 8

Martes 24 de febrero

El leopardo al sol, pp. 8-56

Ensayo: “Ciudadanía y violencia urbana: pesadillas al aire libre” (Carlos Monsiváis)

Jueves 26 de febrero

El leopardo al sol, pp. 57-106

Semana 9

Martes 3 de marzo **Entrega del ensayo corto**

El leopardo al sol, pp. 107-160

Ensayo: “Culturas populares, viejas y nuevas” (Beatriz Sarlo)

Jueves 5 de marzo

El leopardo al sol, pp. 161-240

Semana 10

Martes 10 de marzo

El leopardo al sol, 241-323

Jueves 12 de marzo

Conclusiones generales

******* Examen Final: Jueves 19 de marzo, 11:30am-2:30pm*******