
LT375 BARCELONA AND THE LATIN AMERICAN LITERARY "BOOM"
IES Barcelona Syllabus

DESCRIPTION: This course provides an introduction to one of the fundamental chapters of twentieth century literature: the generation known as the Latin American "boom". Through the work of its most notable writers — Gabriel García Márquez, Mario Vargas Llosa and José Donoso, among others — the course studies the literary works that made the reputation of Latin American literature, as well as the key role played by Barcelona in its emergence and diffusion. (3 credits)

INSTRUCTOR: Mariana Montoya

METHOD OF PRESENTATION: Lectures, class discussions, student presentations, video screenings of interviews, walks and visits, critical reading and discussions of novels and short-stories.

LANGUAGE OF PRESENTATION: English

REQUIRED WORK AND FORM OF ASSESSMENT: Class participation (20%); term paper outline (5%); term paper final draft (25%); oral presentation in Spanish (10%); mid-term exam (20%); final exam (20%)

Students will choose any text from the Latin American authors discussed in class, and present their work in progress at three different stages: a one or two page outline due on session 10, an oral presentation on sessions 18-19, and an 1800-word term paper due on session 23. The work will be written in Spanish. Class participation is expected to stimulate and enrich class discussion; this grade will take into account every aspect of the student's performance, including preparation, contributions, effort and attentiveness. Mid term and final exams will be essay format, asking students to read closely, analyze, and interpret a particular passage of one of the texts studied.

LEARNING OUTCOMES: By the end of the course, students are able to:

- Identify the literary, social and political factors involved in the consolidation of this phenomenon.
- Recognize the evolution of twentieth century Latin American literature. Discuss a Latin American literary work, its strategies and procedures, and interpret it in relation to other works and/or authors.
- Apply the critical tools acquired during the course to the written analysis of a Latin American literary work.

IES Attendance Policy

Attendance is mandatory for all IES classes, including field studies. Students are permitted 3 absences in IES area studies courses and 5 absences in IES Spanish language with no impact on the final grade. These include absences due to illness, delayed flights, interviews, family celebrations, or any other personal commitments. Beyond these absences, one half of a letter grade will be deducted from the final grade for each additional absence. If a student is absent more than 7 times for area studies courses or 10 times for language courses, the student will receive an F for the course.

CONTENT:

Session 1: Introduction and course presentation.

Session 2: What do we mean by "boom"? The social and political context: a new literature for the decay of the Franco dictatorship. The writers and the revolution: Cuba as a common ground.

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Required readings:

Rodríguez Monegal, Emir. *El boom de la novela latinoamericana*. Caracas: Editorial Tiempo Nuevo, 1972: 11-36.

Session 3: The role of the editor. Carlos Barral and Seix-Barral as creator of a literary phenomenon.

Required readings:

Moret, Xavier. "Carlos Barral, editor", in *Tiempo de editores*. Barcelona: Destino, 2002: 179-214.

Session 4: The "boom" according to its writers.

Required readings:

José Donoso, *Historia personal del boom*, 1972, Chapter 7 (memoir and testimony). Class discussion.

Session 5: The forefathers of the Latin American "boom" (I): Jorge Luis Borges. The short-story in the Latin American tradition.

Required readings:

Ricardo Piglia, "Tesis sobre el cuento", en *Formas breves*, 2000 (essays), and Jorge Luis Borges, "El sur", in *Ficciones*, 1944 (short stories).

Session 6: The forefathers of the Latin American "boom" (II): Jorge Luis Borges. The short-story in the Latin American tradition.

Required readings:

Jorge Luis Borges, "El escritor argentino y la tradición", in *Discusión*, 1932 (essays) and "La muerte y la brújula", in *Ficciones*, 1944 (short stories).

Session 7: The forefathers of the Latin American "boom" (III): Juan Rulfo.

Required readings:

Juan Rulfo, "Nos han dado la tierra" and "¿No oyes hablar los perros?" in *El llano en llamas*, 1953 (short stories).

Session 8: The forefathers of the Latin American "boom" (IV): Juan Carlos Onetti.

Required readings:

Juan Carlos Onetti, "El infierno tan temido", in *Tan triste como ella y otros cuentos*, 1976 (short stories).

Session 9: The protagonists (I): Julio Cortázar.

Cortázar and the art of the short story.

Required readings:

Julio Cortázar, "Del cuento breve y sus alrededores", in *Último round*, 1969, and *Casa tomada*, in *Bestiario*, 1951 (short stories).

Session 10: **Term papers due (outlines).** The protagonists (II): Julio Cortázar.

Required readings:

Julio Cortázar, "Cartas de mamá", in *Bestiario*, 1951 (short stories) and "Continuidad de los parques", in *Final del juego*, 1964 (short stories).

Session 11: Field trip: Barcelona and the *gauche divine*.

Activity: Students will visit the cafés and bars frequented by the writers and artists from the early 1970s, including "Boom" members such as Vargas Llosa, García Márquez, Donoso and Bryce Echenique. They will also learn about the *gauche divine*, the left-wing bourgeoisie that included some of the most notorious intellectuals in recent Spanish history.

Session 12: **Midterm exam.**

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Session 13: The protagonists (III): Gabriel García Márquez. The roots of *Cien años de soledad*: the short stories of García Márquez.

Required readings:

Gabriel García Márquez, "Un día de éstos" and "La siesta del martes", in *Los funerales de la Mamá Grande*, 1962 (short stories). Class discussion

Session 14: The protagonists (IV): Mario Vargas Llosa. The Biblioteca Breve Prize. At the beginning was the novel.

Required readings:

Mario Vargas Llosa, *La ciudad y los perros*, Chapter I, 1962 (novel). Class discussion.

Session 15: The protagonists (V): Mario Vargas Llosa. The Biblioteca Breve Prize. At the beginning was the novel.

Required readings:

Mario Vargas Llosa, *La ciudad y los perros*, Chapter II, 1962 (novel). Class discussion.

Session 16: Field trip: Visit to a Literary Agency.

Activity: Students will meet and interview a distinguished literary agent. Students will learn about the role of agents and their importance in a phenomenon such as the "boom".

Session 17: The protagonists (VI): Carlos Fuentes. The Great Mexican Novel.

Required readings:

Carlos Fuentes, *La muerte de Artemio Cruz*, 1962, p. 1-28 (novel). Class discussion.

Session 18: Student presentations. Class Discussion.

Session 19: Student presentations. Class Discussion.

Session 20: The protagonists (VII). Gabriel García Márquez: "The Latin American Bible".

Required readings:

Gabriel García Márquez, *Cien años de soledad*, 1967, Chapter 1 (novel). Class discussion.

Session 21: The protagonists (VIII). Gabriel García Márquez: "The Latin American Bible".

Required readings:

Gabriel García Márquez, *Cien años de soledad*, 1967, Chapter 2 (novel). Class discussion

Session 22: The protagonists (IX). Gabriel García Márquez: "The Latin American Bible".

Required readings:

Gabriel García Márquez, *Cien años de soledad*, 1967, Chapter 15 (novel). Class discussion

Session 23: **Term papers due (final versions).**

The boom's last sigh. The writers and the revolution: Cuba as the bone of contention.

Required readings:

Guillermo Cabrera Infante, "Los poetas a su rincón", in *Mea Cuba*, 1992. Class discussion.

Session 24: Course conclusions.

Final exam

REQUIRED READING:

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- Borges, Jorge Luis (1994). "El escritor argentino y la tradición". In *Obras completas*. 267-274. Buenos Aires: Emecé.
- "El sur". In *Obras completas*. 525-530. Buenos Aires: Emecé.
- "La muerte y la Brújula". In *Obras completas*. 499-507. Buenos Aires: Emecé.
- Guillermo Cabrera Infante (1992). "Los poetas a su rincón". In *Mea Cuba*. 335-364. Madrid: Alfaguara.
- Cortázar, Julio (2005). "Del cuento breve y sus alrededores". In *Último round*. 42-55. Barcelona: Destino.
- Cortázar, Julio (1986). "Casa tomada". In *Cuentos*. 11-16. Barcelona: Ediciones Orbis.
- "Cartas de mamá". In *Cuentos*. 143-164. Barcelona: Ediciones Orbis.
- "Continuidad de los parques". In *Cuentos*. 77-78. Barcelona: Ediciones Orbis.
- Donoso, José (1999). Chapter 7. In *Historia personal del boom*. 115-126. Madrid: Alfaguara.
- Fuentes, Carlos (1993). *La muerte de Artemio Cruz*. 9-28. Bogotá: Fondo de Cultura Económica.
- García Márquez, Gabriel (2007). Chapter 1. *Cien años de soledad*. 9-28. Madrid: Alfaguara.
- Chapter 2. *Cien años de soledad*. 29-48. Madrid: Alfaguara.
- Chapter 15. *Cien años de soledad*. 333-356. Madrid: Alfaguara.
- García Márquez, Gabriel (1996). "La siesta del martes". In *Cuentos 1947-1992*. 119-127. Bogotá: Norma.
- "Un día de éstos". In *Cuentos 1947-1992*. 128-131. Bogotá: Norma.
- Moret, Xavier (2002). "Carlos Barral, editor". In *Tiempo de editores*. 179-215. Barcelona: Destino.
- Onetti, Juan Carlos (1993). "El infierno tan temido". In *Tan triste como ella y otros cuentos*. Barcelona: Lumen.
- Piglia, Ricardo (2000). "Tesis sobre el cuento". In *Formas breves*. 103-111. Barcelona: Anagrama.
- Rodríguez Monegal, Emir (1972). "El origen, los múltiples orígenes". In *El boom de la novela latinoamericana*. 13-36. Caracas: Editorial Tiempo Nuevo.
- Rulfo, Juan (1969). "Nos han dado la tierra". In *Pedro Páramo y El llano en llamas*. 141-146. Barcelona: Planeta.
- "¿No oyes ladrar los perros?". In *Pedro Páramo y El llano en llamas*. 243-247. Barcelona: Planeta.
- Vargas Llosa, Mario (1997). Chapter 1. *La ciudad y los perros*. Madrid: Alfaguara.
- Chapter 2. *La ciudad y los perros*. Madrid: Alfaguara.

RECOMMENDED READING:

- Harss, Luis (1967). *Los nuestros*. Buenos Aires: Sudamericana.
- Vargas Llosa, Mario (1971). *García Márquez: historia de un deicidio*. Barcelona: Seix-Barral.
- Oviedo, José Migue (1986). *Mario Vargas Llosa: La invención de una realidad*. Barcelona: Seix Barral.
- Fuentes, Carlos (1993). *Geografía de la novela*. México: Fondo de Cultura Económica.
- Yurkievich, Saul (2004). *Julio Cortázar: Mundos y modos*. Barcelona: Edhasa.
- Bryce Echenique, Alfredo (1993). *Permiso para vivir (antimemorias)*. Barcelona: Anagrama.
- Barral, Carlos (2001). *Memorias*. Barcelona: Península.
- Donoso, José (1981). *El jardín de al lado*. Barcelona: Seix Barral.