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 **UNIVERSITY OF GUELPH**

 **SCHOOL OF LANGUAGES AND LITERATURES**

 **WINTER 2022**

**SPAN\*4410: Senior Seminar on Latin America Post-1950/**

 **LACS\*6040: Novel and Nation in Latin America**

This course counts for either 1.0 credits towards an undergraduate degree or 0.5 credits towards a graduate degree. **Undergraduates** should plan to accommodate a workload that will be as heavy as those for two courses worth 0.5 credits each. **Graduates** are expected to produce work whose insight and analytical sophistication distinguishes it from that habitually seen in undergraduate essays.

**Objectives:** The seminar provides in-depth study of contemporary Spanish America through its literature.

The topic for Winter 2022 is **“Novel and Nation in the Twenty-First Century.”** Through these novels we will discuss the evolution of the novel form under twenty-first-century publishing pressures as well as contemporary themes of migration, expatriation and exile communities, Indigenous cultural revival, narco-tráfico, environmental contamination and the resurgence of dictatorship. Issues such as the relationship with Spanish America’s classic literature of the twentieth century, the pastiche of popular forms such as the detective story, and social, cultural and environmental changes wrought by the “second stage” of accelerated post-1990 globalization will be analyzed through the novels and secondary readings.

**Required Reading**

Juan Gabriel Vásquez (Colombia): *El ruído de las cosas al caer* (2011)

Valeria Luiselli (México): *Los ingrávidos* (2011)

Lina Meruane (Chile): *Sangre en el ojo* (2012)

Samanta Schweblin (Argentina): *Distancia de rescate*  (2014)

Rodrigo Rey Rosa (Guatemala): *El país de Toó* (2018)

Sergio Ramírez (Nicaragua): *Tongelele no sabía bailar* (2021)

SPAN\*4410/ LACS\*6040 Course Reader (available from Coop Bookstore)

\*\**Students are required to* ***obtain*** *and* ***bring to class*** *a* ***print copy*** *of each book on the list. Failure to do so will have a negative impact on the student’s Quality of Class Participation grade. Students should note that prolonged reading on a screen is linked to a moderate decline in reading ability and diminished identification with characters in works of fiction or narrative non-fiction.*

**Delivery method:** The course will consist of a once-a-week in-person seminar on Wednesday afternoon.

**Electronic Etiquette:** In order to support the learning outcomes stated above, **no laptops, tablets, cellphones, iPads or similar devices may be turned on during class**. Note-taking should be done by hand. (An exception may be made in the case of a student who is registered with Student Accessibility Services, though the usual procedure in this case would be to appoint a note-taker rather than to use a computer.)

 This policy exists to improve your learning experience, as scientific studies demonstrate that note-taking by hand produces enhanced cognitive development and a thorough grasp of the course material; by contrast, *taking notes on a laptop “impairs learning*.” See, for example,

http://pss.sagepub.com/content/early/2014/04/22/0956797614524581.abstract

<http://www.newyorker.com/online/blogs/elements/2014/06/the-case-for-banning-laptops-in-the-classroom.html?utm_source=www&utm_medium=tw&utm_campaign=20140606>

<http://nymag.com/scienceofus/2015/07/case-against-laptops-in-the-classroom.html>

<https://www.psychologytoday.com/blog/hot-thought/201007/banning-laptops-in-classrooms>

According to the OECD, “students who use computers very frequently do a lot worse in most learning outcomes.”

<https://thewalrus.ca/the-failure-of-the-ipad-classroom/>

**Method of Evaluation**:

Essay (10 pages) 26%

Expanded Revision of Essay (20 pages) 36%

Reading quizzes (6 x 2.5%) 18%

Quality of class participation 20%

**Office Hours:** Whenever my door is open (MCKN274) or by apppointment:

shenigha@uoguelph.ca.

**Learning Outcomes:**

Upon successful completion of this course, the student will be able to

\*\*Interpret, evaluate and criticize texts of different genres by important Spanish American writers and demonstrate an understanding of the evolution of literary technique;

\*\*Formulate a position and build an argument supported by appropriate textual evidence;

\*\*Demonstrate artistic and intellectual appreciation of Spanish American literature, including its aesthetic trajectory over the last fifty years;

\*\*Improve reading skills in Spanish, in addition to speaking skills.

\*\*Display an awareness of environmental and Indigenous issues in Spanish America and the ways in which they are represented in literature.

**Semana Uno: 12 de enero**

Doris Sommer: *Foundational Fictions. The National Romances of Latin America.* Berkeley, CA: U. of California P., 1991: 30-51.

Jean Franco: *The Decline and Fall of the Lettered City: Latin America in the Cold War.* Cambridge, MA: Harvard UP, 2002: 234-275.

George Yúdice: *The Expediency of Culture: Uses of Culture in the Global Era*. Durham and London: Fuke University Press, 2003: 271-286.

Jorge J. Locane: “World literature/ liberal globalization – Notes for a materialistic metacritique of *Welt*literary studies.” In Gesine Müller and Mariano Siskind, eds., *World Literature, Cosmopolitanism, Globality: Beyond, Against, Post, Otherwise*. Berlin: De Gruyter, 2019: 101-110.

**Semana Dos: 19 de enero**

Juan Gabriel Vásquez: *El ruído de las cosas al caer* (2011)

**Pruebita de lectura 1**

**Semana Tres: 26 de enero**

Juan Gabriel Vásquez: “Malentendidos alrededor de García Márquez,” *Letras Libres* (Noviembre 2005).

Eric Rojas: “La Violencia en Colombia y un trauma irreconciliable en *El Ruído de las Cosas al Caer* de Juan Gabriel Vásquez.” *Hispanofilia* (1 de junio 2018): 317-332.

Luis Henao Uribe: “Cartografías de Violencia: Centros, Provincias y Circulación Transnacional en *El ruído de las cosas al caer* de Juan Gabriel Vásquez.” *Estudios de Literatura Colombiana* No. 42 (2017): 157-173.

Adriana Sara Jastrzębska: “Subversión del paradigma narco en *El ruído de las cosas al caer* de Juan Gabriel Vásquez.” *Estudios de Literatura Colombiana.* No. 49 (2021): 213-230.

**Semana Cuatro: 2 de febrero**

Valeria Luiselli: *Los ingrávidos* (2011)

**Pruebita de lectura 2**

**Semana Cinco: 9 de febrero**

Valeria Luiselli: “Papeles falsos: la enfermedad de la ciudadanía.” In Luiselli, *Papeles falsos*. México, D.F. : Editorial Sexto Piso, 2010: 99-107.

Cecily Raynor: “Another City and Another Life: Writing Multitudes in Valeria Luiselli’s *Los ingrávidos*.” In Raynor, *Latin American Literature at the Millennium* (Lewisburg, PA: Bucknell UP, 2021): 97-115.

Sarah K. Booker: “On Meditation and Fragmentation: The Translator in Valeria Luiselli’s *Los ingrávidos*.” *Revista Canadiense de Estudios Hispánicos* No. 41 No. 2 (Invierno 2017): 273-295.

Nicolás Licata: “Doble, Fantasma y Madre: Vasos Comunicantes en *Los ingrávidos* de Valeria Luiselli.” *Brumal: Revista de Investigación sobre lo Fantástico* Vol. 8 No. 1 (Primavera 2020: 71-92.

**Semana Seis: 16 de febrero**

Lina Meruane: *Sangre en el ojo* (2014)

**Pruebita de lectura 3**

**21-25 de febrero: Semana de lectura/ vacaciones de invierno**

**Semana Siete: 2 de marzo**

Lina Meruane: “Las casi ciegas.” *CHUY: revita de estudios literarios latinoamericanos* (Mayo 2021): 132-150.

Lina Meruane: *Contra los hijos*. Barcelona/ Santiago de Chile: Random House, 2014: 13-36.

Susana: Reisz: “La amenaza de la literalidad: *Sangre en el ojo* de Lina Meruane.” *Anales de Literatura Chilena*. Año 19 (junio 2018) No. 29: 149-161.

Bieke Willem: “’El amor también es ciego’: Lo sensible en *Sangre en el ojo* de Lina Meruane.” *Bulletin of Hispanic Studies*. Vol. 97 No. 4 (2020): 403-420.

**\*\*\*El 4 de marzo, antes de las 16:30, se entrega la primera versión del ensayo de investigación.\*\*\*\***

**Semana Ocho: 9 de marzo**

Samanta Schweblin: *Distancia de rescate* (2014)

**Pruebita de lectura 4**

**Semana Nueve: 16 de marzo**

Anne McConnell: “Toxic Discourse and the Anxiety of Uncertainty in Samanta Schweblin’s *Distancia de rescate*.” *Interdisciplinary Studies in Literature and Environment*, 6-28-2021: 1-19.

K.M. Ferebee: “’Something in the Body’: Material Memoir and Posthuman Horror in Samanta Scweblin’s *Fever Dream*.” *Latin American Literary Review*. Vol. 48 No. 95 (2021): 26-33.

Lucía De Leone: “Campos que matan. Espacios, tiempos y narración en *Distancia de Rescate* de Samanta Schweblin.” *452F*  (2017): 1-16.

Leonardo González: “Entrevista Samanta Schweblin.” *Literal*. 29 de junio, 2020.

**Semana Diez: 23 de marzo**

Rodrigo Rey Rosa: *El país de Toó* (2018)

**Pruebita de lectura 5**

**Semana Once: 30 de marzo**

Gladys Tzul Tzul: *Gobierno Comunal Indígena y Estado Guatemalteco.* Guatemala: Instituo Amaq’/ ediciones bizarras, 2018: 35-50.

Stephen Henighan: “Human and Environmental Justice in the Work of Rodrigo Rey Rosa.” In Stephen Henighan and Candace Johnson, eds., *Human and Environmental Justice in Guatemala*. Toronto: University of Toronto Press, 2018: 173-176 & 192-206.

Rodrigo Rey Rosa: “El tesoro de la sierra.” In Rey Rosa, *La cola del dragón: no ficciones*. Valencia: Ediciones Contrabando, 2014: 161-186.

Stephen Henighan: *Sandino’s Nation: Ernesto Cardenal and Sergio Ramírez Writing Nicaragua, 1940-2012*. Montreal: McGill-Queen’s University Press, 2014: 643-657.

Sam Jones: “’A Feeling of déjà vu’: Author Sergio Ramírez on ex-comrade Ortega and Nicaraguan History Repeating.” *The Guardian*. 18 September 2021.

**Semana Doce: 6 de abril**

Sergio Ramírez: *Tongolele no sabía bailar* (2021)

**Pruebita de lectura 6**

**\*\*\*El martes 12 de abril, antes de las 16:30, se entrega la versión ampliada del ensayo de investigación.\*\*\*\***

**---University statements stil to come---**