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Short Stories of Latin America From Antilles to Southern Cone

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CUNY City College

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The City College of New York
Department of English NAC 6/219
Fall 2019 ENG 36701

The Short Stories of Latin America: From the Antilles to the Southern Cone
TuThu 2:00-3:15 pm NAC 5/110

Prof. Mariana Romo-Carmona
Office: NAC 6/331-C
Office Hours: Mondays 3:30-4:30 pm
Email: mromocarmona@ccny.cuny.edu

Description:

In this class we will undertake a comparative study of the short story genre in Latin America. We will study the literary currents of the 20th century, from the Vanguards to the Boom, the fiction of the post-dictatorships, and the entry into the 21st century.

Learning Objectives:

Through close reading and critical analysis we will take a theoretical and craft-based approach to understanding the place of the short story—el cuento—in the Latin American canon. Through class discussions, students will develop a broader understanding of Latin American literature, including historical and political context of principal writers, and literary currents in relationship to global literature.

We will read translations of short stories by such major authors as Darío, Quiroga, Borges, Carpentier, María Luisa Bombal, Silvina Ocampo, Asturias, Guimarães Rosa, Rulfo, Cortázar, Rosario Castellanos, García Márquez, Donoso, Lispector, Cabrera Infante, Rosario Ferré, Luisa Valenzuela, Puig, Cristina Peri Rossi, Monterroso, Ana Lydia Vega, Castellanos Moya, Lina Meruane, Ena Lucía Portela, and others.

Course work will include reading and class discussion. There will be opportunity to engage in creative writing through the discussion board, and to participate in roundtable discussions on specific topics and authors. Students will develop their drafts for the final paper from presentations in class discussion, and subsequently revise and fine-tune their midterm draft into their final paper. There may be opportunity to speak with Latin American authors whose work has been translated into English.

Required Texts: Print and bring to class according to the schedule on your syllabus.
Available on Bb.

Assessment:

Attendance & punctuality	10%
Participation:	
Discussion Board (3 brief posts on Bb).....	10%
Roundtable discussion (participation in 1 roundtable).....	15%
Critical paper:	
Draft- equivalent to midterm	25%
Final Paper	40%

. *You are allowed two unexcused absences.* After 2 absences, illnesses or other events require documentation. With a third absence, the final grade will be lowered one grade (e.g. from B to B-).

. Critical Paper: I will be available on Mondays from 3:30 to 4:30 pm (and by appt.) to answer any questions you have about your paper. Please, ask me! In addition, the Writing Center has PDFs of excellent guidelines on the CCNY Website.

Class Schedule

Aug. 27 – Introduction to the class. The end of the colonial era/nation building foundations, and early 20th century. Echoes of *Romanticismo* and birth of *Modernismo*. (1888-1916)

Aug. 29 & Sept. 3 - End of *Modernismo*. Rubén Darío. “The Death of the Empress of China.” Race and ethnicity. Joaquim Machado de Assis, “Midnight Mass” (1899)

Sept. 10 & 12 – Fantastic literature. The Modern Era. Leopoldo Lugones, “Yzur” (1906). *Naturalism*. Horacio Quiroga “The Suicidal Shipmates” (1917).

Sept. 17 & 19 – Beginning of the Vanguards. Alfonso Reyes “The Dinner” (1917), Rafael Arévalo Martínez “The Man who Resembled a Horse” (1920)

Sept. 24 & 26– Miguel Angel Asturias, “The Legend of ‘El Cadejo’” (1930s). Jorge Luis Borges, “Funes, His Memory” (1944), and “Story of the Warrior and the Captive Maiden” (1949). Optional: “The Library of Babel” (1941). María Luisa Bombal, “The Story of María Griselda” (1938). Surrealism.

Oct. 1 & 3– Silvina Ocampo. “The Music of the Rain,” (1940s). Alejo Carpentier. *Lo real maravilloso*. Afro Latinidad. “The Great Flight of Macandal” from *The Kingdom of this World*, (1949)

Oct. 10 – After the Mexican Revolution & the mid-century. Existentialism. Juan Rulfo. “Tell Them not to Kill Me!” and “Luvina” (1951-3). Julio Cortázar. Microcuentos from *Cronopios and Famas* (1962).

Oct. 15 – Cortázar, “End of the Game.” (1956). “Continuity of Parks,” and “The Friends”. Guillermo Cabrera Infante. “Three Trapped Tigers” (1961). The Cuban Revolution.

Oct. 22 & 24 – Draft of critical paper due. Juan Bosch. “Encarnación Mendoza” (1962). The era of *El “Boom.”* Carlos Fuentes. “The Doll Queen” (1964). José Donoso. “Legitimate Games” (1965).

Oct. 29 & 31 – Severo Sarduy. “The Entry of Christ into Havana” (1967). João Guimarães Rosa. “The Third Bank of the River” (1968).

Nov. 5 & 7 – The novel of the Dictator. *Magic Realism*. Mario Vargas Llosa, “The Green House” (1966). Gabriel García Márquez, “The Handsomest Drowned Man in the World” (1971).

- Nov. 12 & 14 – *Lo pos-moderno*. Augusto Roa Bastos “Unborn” (1969). Manuel Puig, “The Buenos Aires Affair” (1973).
- Nov. 19 & 21 – Feminist post modernism. Clarice Lispector. “Looking for Some Dignity” (1974). Rosario Castellanos. “Cooking Lesson” (1977). Rosario Ferré. “The Youngest Doll” (1980). Total Queerness. Pedro Lemebel, excerpts.
- Nov. 26 – Exploding gender boundaries. Cristina Peri Rossi. “The Threshold” (1992). Luisa Valenzuela. “The Censors” (1988). Ana Lydia Vega. “Story of Arroz con Habichuelas” (1982).
- Dec. 3 & 5– Post dictatorships. Augusto Monterroso. Microcuentos and “Perpetual Movement” (2000). Ena Lucía Portela. “The Urn and the Name” (1993) Exile fiction. Rubén Palma. “Zapatito” (2004).
- Dec. 10 & 12– Self-fiction, exile. Lina Meruane, “Who Are You?” (2014). Horacio Castellanos Moya, from *Senselessness* (2006).
- Dec. 17 – Final paper due

Rubrics and City College Code of Academic Integrity

. The CCNY Rubric for term papers is posted on Bb. This provides a clear guide to academic standards. Please remember that the work you produce is expected to be your own. If you submit work that has been copied from any published or unpublished source (online or print) without attribution or that has been prepared by someone other than you, or, that in any way misrepresents somebody else's work as your own, you will face disciplinary action by the College. **This also applies to cheating on quizzes and exams. Once a test begins, students should remain to complete the work—leaving indicates you are finished and test grades will be based only on completed work. If you have any questions at all during the exam, ask the professor, not another student.**

It is expected that all students abide by the [City College's Code of Academic Integrity](http://www1.cuny.cuny.edu/upload/academicintegrity.pdf) and refrain from any activity constitutive of academic dishonesty as defined therein. Please, read the Code at <http://www1.cuny.cuny.edu/upload/academicintegrity.pdf>. For additional information, consult with your professor in the event of any uncertainty on your part about what may constitute academic dishonesty.

Accessibility

In compliance with CCNY policy and equal access laws, appropriate accommodations are administered by AAC, the AccessAbility Center (NAC 1/218). Students who register with AAC, and are entitled to specific accommodations, must request that a written verification form is sent from AAC to the Professor that states what their accommodations are. If specific accommodations are required for a test, students should inquire with AAC regarding an

“Exam Administration Request Form” to be sent from AAC, *the week prior* to the test date in order to receive their accommodations.

- Computers and other electronics *may* at times be allowed in class **only** for course-related purposes, as directed. Class discussions will require attention and engagement, as this is part of your participation grade. Distractions caused by use of devices, including not participating in class discussion or answering questions, will affect grades.
- . Department Website <https://www.cuny.edu/english>
- Writing Support <https://www.cuny.edu/writing/writing-resources>
- Library & Research Support <http://library.cuny.edu/main/>