

**Hispanic Studies 217/Spring 2000**  
**Methods in Interdisciplinary Analysis: Latin America**  
Prof. Mihai Grünfeld  
Office Hours in Chicago 142  
Tuesday, Thursday 1:30- 2:30; Wednesday 3-4  
Extension: 5614; email: [grunfeld@vassar.edu](mailto:grunfeld@vassar.edu)

**Course Description:** This course develops a set of theoretical and methodological tools for the study of cultural practices in Latin America. The course combines critical approaches from literary and cultural theory with complementary methods from the political sciences in order to arrive at an integral understanding of the formal and social features of Latin American literature, film, music, and popular culture.

**Class Dynamics:** Classes will be based on dialogue, open discussion and specific student questions. Professorial lecturing will be provided to guide and inform discussion of particular concepts or "texts," but will not substitute for student participation. Therefore students are responsible for coming to class prepared, having read or viewed assigned materials, and be ready to comment on them. Students are also responsible for bringing to my attention any problems they may encounter during the semester. This includes issues of comprehension, individual assignments or other concerns which may affect student performance.

**Required Work:** Student will be required to write three compositions of 4-5 pages in Spanish, typed, double-spaced, stapled, and proofread. All submissions will be graded on form, content, grammar, accents and style. To help in the proofreading of your work, there is a Spanish spellchecker which can be found under Chooser, Apple Share, Vassar Internet, Academic Server, Word 5.1. Also, most software programs (eg. Microsoft Word) have Spanish spellcheckers. If you have difficulty using the spellchecker, consult with me. You will also find dictionaries and grammatical texts for your consultation in Chicago 140. If, in the course of writing your essay you should make use of the ideas or wording of a consulted source, you MUST provide documentation to that effect following the guidelines established in the MLA Handbook for Writers of Research Papers. Failure to acknowledge sources constitutes a breach of academic integrity.

**Attendance Policy:** Attendance to class meetings and occasional nightly screenings of video materials is obligatory. Absence from class will not constitute a valid excuse for unpreparedness or late work. Students can keep abreast of course assignments through contact with fellow students or the professor. After the third absence from class, subsequent absences will result in a reduction in the final grade.

**Required texts:** (available at College Bookstore):

Valdivieso, Virgilio, Friedman: Aproximaciones al estudio de la literatura hispánica  
Randall Hansis: The Latin Americans. Understanding their Legacy  
María Luisa Bombal: La última niebla  
A good Spanish-English Dictionary (ex: Harper Collins, El Pequeño Larousse Ilustrado, etc.)

**Films:** All films to be discussed in class will be screened twice during the week prior to their discussion. Please check the attached schedule for time and place. Music tapes will also be available a week prior to their scheduled discussion. Films and tapes will also be available for individual screening/listening at Chicago Hall Language Lab the week prior to their scheduled discussion. Please check the Lab's schedule.

**Grading:**

|                     |     |
|---------------------|-----|
| Class participation | 15% |
| Oral presentation   | 15  |
| 3 Term papers       | 45% |
| Final exam          | 25% |

Students are encouraged to practice their Spanish at the "Spanish table" in ACDC, or by watching Spanish TV, available during the day in the Spanish Lounge - Chicago 140.

## CALENDARIO

### TEXTO/ GENERO/ PERIODO LITERARIO - Poesía

#### Enero

##### 18 Introducción al curso: textos y contextos

Gabriel García Márquez: "La soledad de América Latina" (fotocopia)

##### 20 Renacimiento y Barroco - Intertextualidad

Sor Juana Inés de la Cruz Aproximaciones 147

Góngora, Soneto CLXVI Aproximaciones 144

- Aproximaciones, "Introducción a la poesía," pp. 100-114

##### 25 Romanticismo - en búsqueda de la nación

José Hernández: Martín Fierro (fotocopias)

Gertrudis Gómez de Avellaneda Aproximaciones 152

- Aproximaciones, "Lenguaje literario," pp. 115-120

##### 27 Modernismo - americano o universal?

José Martí: "Nuestra América" (fotocopia)

José Martí Aproximaciones 157

#### Febrero

##### 1 Modernismo - arte e ideología

Rubén Darío, Aproximaciones 159

Amado Nervo, Aproximaciones 162

##### 3 Posmodernismo -

Gabriela Mistral Aproximaciones 167

Juana de Ibarbourou Aproximaciones 172

##### 8 Vanguardia - arte e ideología

César Vallejo Aproximaciones 169

Vicente Huidobro Aproximaciones 170

##### 10 Vanguardia - arte e ideología

Pablo Neruda Aproximaciones 183 y (fotocopias)

#### PRIMER ENSAYO ESCRITO

##### 15 Lo contemporáneo

Octavio Paz Aproximaciones 187

Ernesto Cardenal Aproximaciones 189

##### 17 Lo contemporáneo

Nancy Morejón (fotocopias)

Alejandra Pizarnik (fotocopias)

### CONSIDERACIONES ANTROPOLOGICAS: Narrativa y sociedad en América Latina

##### 22 El compromiso social y la realidad socio-económica

Manuel González Prada, "La educación del indio"

Aproximaciones 346

Eugenio María de Hostos, "El cholo" (fotocopias)

- Hansis: Chapter 2: "Weaving an Early Tapestry: Early Patterns"
- Angel Rama: Transculturación narrativa en América Latina

## **24 Transculturación en el Caribe**

Luis Palés Matos Aproximaciones 177

Nicolás Guillén Aproximaciones 181

- Hansis, Chapter 3: "Weaving an Ethnic Tapestry: Immigrant Patterns"
- Fernando Ortiz, Contrapunteo cubano del tabaco y el azúcar ??

## **29. Sincretismo religioso y transculturación en Brasil**

Ilé Aiyé - técnicas documentales de narración y montaje

- Hansis: Chapter 5, "The House of Many Spirits"
- Lectura: Roger Bastide

## **LITERATURA Y DISCURSO NACIONAL: VERSIONES DE LA HISTORIA**

### **Marzo**

**2**

Julio Cortázar: "La noche boca arriba" Aproximaciones 51

- Aproximaciones: "Introducción a la narrativa" pp. 2--11

### **VACACIONES**

**21**

Juan Rulfo: "No oyes ladrar los perros" Aproximaciones 61

Jorge Luis Borges: El etnógrafo Aproximaciones 45

**23**

Gabriel García Márquez: "Los funerales de Mamá Grande" (fotocopias)

**28**

Isabel Allende, "Clarisa" Cuentos de Eva Luna (fotocopias)

## **30 El muralismo mexicano**

- Hansis: Chapter 10: "Landscapes Born of Dreams: The Arts"

## **SEGUNDO ENSAYO ESCRITO**

### **Abril**

**4**

**La revolución cubana - Historiografía cinematográfica**

Película: "Memorias del subdesarrollo"

Pedro Henríquez Ureña: "El descontento y la promesa" (fotocopias)

- Andre Gunder Frank: Lumpenbougiesie and Lumpendevelopment

## **CULTURA POPULAR**

### **6 Revolución y música**

La canción de protesta

- "Introduction" Rethinking Popular Culture. Eds. Chandra Mukerji and Michael Schudson, pp. 1-18

**11**

El bolero

### **13 La fiesta / el carnaval**

Video: "Transnational fiesta"

## **18 EL SUJETO FEMENINO Y LA HISTORIA**

Rosario Castellanos: "Y las madres, ¿qué opinan? (fotocopias)

Rosario Ferré: "La autenticidad de la mujer en el arte" Aproximaciones 357

- Hansis, Chap. 4: "The World of Family"

## **20 PASSOVER**

25

María Luisa Bombal: La última niebla

27

Bombal: La última niebla

**Mayo**

2 Conclusiones

**TERCER ENSAYO ESCRITO**

**EXAMEN FINAL**