

SYLLABUS

SPAN 372: Modern and Contemporary Latin American Fiction

Narrative, Audio and Visual Culture in Latin America

Spring 2013
Course# 62237D
Location: THH B9
MW 10:30-11:50

Prof. Erin Graff Zivin
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Office: THH 156J
Off. hrs.: W 12-2 (by appt.)



Course Description: This class, conducted in Spanish, traces the major cultural “moments” (understood broadly) in Latin America from the 1920s to the present. While this course is not a survey in the traditional sense, we will read, view and listen to cultural products from a broad range of genres and media (narrative, manifesto, photography, film, video and popular music) in order to reflect upon significant artistic trends, political movements and intellectual debates of the last century: modernism and modernity, nationalism and cosmopolitanism, revolution, subalternity and postdictatorship. Aesthetic works by Oswald de Andrade, J.L. Borges, Julio Cortázar, Tomás Gutiérrez Alea, Caetano Veloso, Rigoberta Menchú and Albertina Carri, in dialogue with critical pieces by Carlos Jaúregui, Mariano Siskind, Patrick Dove, Brett Levinson, Christopher Dunn, John Beverley, Doris Sommer, Mabel Moraña, Gabriela Nouzeilles, José Rabasa, Freya Schiwy and Idelber Avelar, will form the basis of our discussions. The course will conclude with a consideration of contemporary cultural forms, such as video, performance art, blogging and other digital media. Students will be expected to contribute oral and written assignments reflecting upon these works and—through these assignments as well as active participation in class meetings—will learn to think critically about Latin American cultural production.

Schedule:

Week 1. Introduction

1/14

- Introduction
- Presentation assignments

1/16

- NO CLASS

Week 2. Brazilian Modernism

1/21

- NO CLASS (MLK Day)

1/23

- Oswald de Andrade, “Manifiesto de poesía ‘Palo del Brasil’”, “Manifiesto antropófago”***
- Carlos A. Jáuregui, “*Antropofagia*”**

Week 3. Nationalism and Cosmopolitanism

1/28

- Jorge Luis Borges, “El escritor argentino y la tradición”
(http://www.revistacontratiempo.com.ar/borges_tradicion.htm)
- Mariano Siskind, “El cosmopolitismo como problema político”**

1/30

- Borges, “El Sur” (<http://www.ciudadseva.com/textos/cuentos/esp/borges/sur.htm>)
- Patrick Dove, “Visages of the Other”**

Week 4. The “Boom”

2/4

- Brett Levinson, “Anatomy of the Latin American ‘Boom’ Novel”**

2/6

- Julio Cortázar, “Axolotl” (<http://www.ciudadseva.com/textos/cuentos/esp/cortazar/axolotl.htm>)
- Brett Levinson, “The Ends of Literature as Neoliberal Act”**

Week 5. Cuban Revolution

2/11

- Julio Cortázar, “Reunión” (<http://www.literatura.us/cortazar/reunion.html>)
- Tomás Gutiérrez Alea, *Memorias del subdesarrollo* (film, in class)

2/13

- Gutiérrez Alea, *Memorias del subdesarrollo* (cont.)

Week 6. Culture under Dictatorship

2/18

- NO CLASS (President’s Day)

2/20

- Christopher Dunn, “The Tropicalist Moment”**
- Caetano Veloso, Gilberto Gil, Os Tropicalistas (music/video, in class)
- Colectivo Acciones de Arte (CADA, video in class)

Week 7. Subalternity and Representation

2/25

- Latin American Subaltern Studies Group, “Founding Statement”**
- Rigoberta Menchú, *Me llamo Rigoberta Menchú y así me nació la conciencia* (Introducción, Prólogo, I-VII)*

2/27

- Menchú, *Me llamo Rigoberta Menchú* (Cap. XV-XVIII)*
- John Beverley, “The Real Thing (Our Rigoberta)”**

Week 8. Subalternity and Representation (cont.)

3/4

- Menchú, *Me llamo Rigoberta Menchú* (Cap. XXI-XXVI)*
- Doris Sommer, “No Secrets for Rigoberta”**

3/6

- Menchú, *Me llamo Rigoberta Menchú* (Cap. XXX-XXXIII)*
- Mabel Moraña, “El boom del subalterno”
(http://perio.unlp.edu.ar/comunicacionyrecepcion/docs/morana_el_boom_de_lo_subalterno.pdf)

Week 9. Exam #1

3/11

- EXAM #1 REVIEW

3/13

- EXAM #1

Week 10.

- NO CLASS (SPRING BREAK)

Week 11. Postdictatorship, Postmemory

3/25

- Albertina Carri, *Los Rubios* (film, in class)
- Gabriela Nouzeilles, “Postmemory Cinema and the Future of the Past in Albertina Carri’s *Los Rubios*”**

3/27

- Carri, *Los Rubios* (cont.)

Week 12. Zapatismo

4/1

- EZLN, “Primera Declaración de la Selva Lacandona” (<http://palabra.ezln.org.mx/>)
- Nettie Wild, *A Place Called Chiapas* (film, in class)

4/3

- José Rabasa, “Of Zapatismo”**
- Wild, *A Place Called Chiapas* (cont.)

Week 13. Indianizing Technology

4/8

- Freya Schiwy, “Indigenous Media and the End of the Lettered City”**

4/10

- Guest lecture: Prof. Freya Schiwy, UC Riverside
- FINAL PAPER PROPOSAL DUE AT THE BEGINNING OF CLASS

Week 14. Contemporary Cuba

4/15

- Fernando Pérez, *Madagascar* (film, in class)

4/17

- *Madagascar* (cont.)

Week 15. Media and Mediations

4/22

- Heriberto Yopez (<http://heriberto-yepez.blogspot.com>)
- Guillermo Gómez-Peña (video, in class)
- Carmelita Tropicana (video, in class)
- FINAL PAPER DRAFT DUE
- FINAL PAPER WORKSHOP

4/24

- FINAL PAPER PRESENTATIONS

Week 16. Conclusion

4/29

- FINAL PAPER PRESENTATIONS
- EXAM #2 REVIEW
- FINAL PAPER DUE AT THE BEGINNING OF CLASS

5/1

- EXAM #2

Course Requirements:

PARTICIPATION. Each student should read the texts specified above before each class session. Films will be shown in class on the date specified. You are expected to voluntarily contribute to class discussions, which will be reflected in your participation grade. This means that you should prepare notes with comments and questions to bring up in class.

COURSE BLOG. You will be required to make weekly contributions to the course blog (<http://narrativeaudiovisualculture.blogspot.com/>). These contributions are twofold. First, you will be expected to post a 200-word response to one of the required readings FIVE TIMES THROUGHOUT THE SEMESTER, due by midnight on the Sunday before the reading is to be discussed. Second, you will be expected to post a comment on at least one other post each week, due by midnight on the Sunday following class. No late posts will be accepted for credit.

PRESENTATIONS. You will be responsible for two 20-minute in-class presentations. The first presentation is based on one of the required readings. The presentation will not summarize the text nor give biographical information about author, but rather critically engage the themes, images, metaphors and rhetoric of the work in question. The second will be a presentation of your final paper during the last two weeks of class. Please speak to Prof. Graff Zivin if you have any questions about this assignment.

EXAMS. Two midterm examinations will be given. Each exam will cover half of the semester's readings. No make-up exams will be given except in the case of a true emergency.

FINAL PAPER. The final paper (7-8 pages) is due AT THE BEGINNING OF CLASS on April 29. Papers handed in late will receive a lower grade. In addition, you will be required to turn in a one-page proposal for your final paper on April 10, which will describe in prose form your main thesis and supporting arguments. Late or missing abstracts will result in a lower grade for the final paper.

FINAL GRADE. The final grade will be calculated in the following manner: attendance and participation (15%), blog posts (10%), presentations (20%), exams (40%) final paper (15%).

Course Materials:

*The following book (marked with one asterisk) is available for purchase at the bookstore <http://www.uscbookstore.com>:

- Rigoberta Menchú. *Me llamo Rigoberta Menchú y así me nació la conciencia*

**Readings marked with two asterisks are on USC's Automated Reserves System (ARES) <https://usc.ares.atlas-sys.com/>.

***Texts marked with three asterisks will be distributed in class.

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.

Statement on Academic Integrity: USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. The Trojan Integrity Guide can be found at <http://www.usc.edu/student-affairs/SJACS/forms/tio.pdf>. The Undergraduate Guide for Avoiding Plagiarism can be found at <http://www.usc.edu/student-affairs/SJACS/forms/tig.pdf>.