**Hispanic-American Language and Literature**

## Prof. Michela Elisa Craveri

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

### Semester 1

The course aims to study the particular concept of life and death in the literature and cultural practices of pre-Hispanic, colonial and post-colonial Mexico. Starting with a general reflection on the Mesoamerican roots of the cult of the deceased, the course will focus on the evolution of these ritual practices through the colonial period until the 19th and 20th centuries. This was the period when the graphic representations of these forms of worship, thanks to the work of printer José Guadalupe Posada, would be interpreted as a key to affirming national identity. Finally, there will be a special focus on the *calaveras literarias* and the concept of life and death in *Pedro Páramo* by the Mexican writer Juan Rulfo.

By the end of the course, students will be able to critically reflect on the concept of transculturation, the pre-Hispanic roots of modern and contemporary cultural practices, and their role in Mexican culture. They will also be able to contextualise the texts analysed within the Mexican literary production of the nineteenth and twentieth centuries.

Semester 2

The course aims to provide students with critical reflection on the concept of the identity of those with African heritage and its literary reflection in the Hispanic-American context. After a first part devoted to the study of Atlantic slavery, the birth of racism and the mechanisms of the slave trade, the course will discuss the development and affirmation of the identity of those with African heritage in the Caribbean area. There will be a special focus on the study of the literary representation of slavery and the affirmation of the identity of those with African heritage in the narrative of Alejo Carpentier and in the poetry of Nicolas Guillén.

In addition, the lectures will include a theoretical and practical workshop on textual analysis.

By the end of the semester, students will be able to reflect critically on the historical and cultural context of the slave trade in the Caribbeans, the affirmation of identity movements, and the emergence of new critical perspectives in the early 20th century, such as *Negritud* in Cuba. They will also be able to critically analyse Alejo Carpentier’s novel *El reino de este mundo*, in the context of his wider literary output, and the poetic work of Nicolas Guillén.

***COURSE CONTENT***

### Semester 1

La gran fiesta de la muerte en México. Mitos, rituales, iconografía y representación literaria, desde Posada hasta *Pedro Páramo*.

Semester 2

La representación de la voz afrodescendiente en la literatura cubana: Alejo Carpentier y Nicolás Guillén

***READING LIST***

### Semester 1

1. Key texts:

Antología de calaveras literarias (disponible en la plataforma Blackboard)

Rulfo Juan, *Pedro Páramo*, Madrid, Cátedra, 2005

1. Recommended further reading:

G. Bellini, “Función del silencio en Pedro Páramo”, *Quaderni di Letteratura Iberiche e Iberoamericane,* vol. 4, 1986

M. Bajtín, *La cultura popular en la Edad Media y en el Renacimiento*, Alianza Editorial, Madrid, 2003

L. Cardoza y Aragón, “Las calaveras de José Guadalupe Posada”, *Artes de México*, vol. especial Día de Muertos II. Risa y calavera, n. 67, 2011

P. Johansson, *La palabra de los aztecas*, Trillas, México, 1993

C. Lomnitz, *Idea de la muerte en México,* Fondo de Cultura Económica, México, 2006

S. López Mena (ed.), *Revisión crítica de la obra de Juan Rulf*o, Praxis, México, 1998

L. Martínez Carrizales*, Juan Rulfo, los caminos de la fama pública,* Fondo de Cultura Económica, México, 1998

M. Masera, “La voz y el pliego: textos populares y popularizantes de las calles novohispanas,” en M. Masera (ed.), *Literatura y cultura populares de Nueva España*, UNAM, México, 2004, p. 91.

C. M. Maya Franco, “La muerte, el poder y el amor. *Pedro Páramo* y el discurso como acontecimiento”, *Escritos*, vol. 20, no. 45, 2012

O. Paz, *El laberinto de la soledad*, Fondo de Cultura Económica, México, 1992

D. Puccini, “Quattro proposte di lettura del *Pedro Páramo* di Juan Rulfo”, in Angelo Morino (ed.), *Terra America*, La Rosa, Turín, 1979

F. M. Villegas Torres, “José Guadalupe Posada y el Taller de Gráfica Popular (TGP),” *Revista UNAM*, s.f., en <http://enp3.unam.mx/revista/articulos/7/grafica.pdf>

J. Villoro (ed.), *Posada. Cien años de calavera*, Fundación Bancomer/ Editorial RM, México, 2013

P. Westheim, *La calavera*, SEP, México, 1985

J. G. Zuno, *Posada y la ironía plástica*, Biblioteca de Autores Jaliscienses Modernos, Guadalajara, 1958

Details of reading material will be provided by the lecturer during the course and posted on the noticeboard. Any additional study resources will be uploaded to the course Blackboard page.

Semester 2

1. Key texts:

Carpentier Alejo, *El reino de este mundo,* Planeta, Madrid, 2015

Guillén Nicolás, *Summa poética,* Cátedra, Madrid, 1986

1. Recommended further reading:

# T. Barrera, “Nicolás Guillén y su concepción de la poesía mulata”, *Cuadernos Hispanoamericanos*, n. 637-638, 2003

# G. Bellini, El Reino de este mundo*: la soledad del poder*, Bulzoni, Roma, 2000

# S. Carullo, “El vaudoux como protagonista en *El reino de este mundo*, *Afro-Hispanic Review*, vol. 9, n. 1/3, 1990

# I. Díaz Ruiz, “El recurso de la Historia (a propósito de Carpentier)”, *Nueva Revista de Filología Hispánica,* vol. 40, n. 2, 1992

H. Klein y B. Vinton III, *Historia mínima de la esclavitud en América Latina y el Caribe,* El Colegio de México, México, 2013

J. Lezama Lima, *Diccionario de literatura cubana*, Instituto Cubano del Libro, La Habana, 1970

A. Márquez Rodríguez, *Lo barroco y lo real-maravilloso en la obra de Alejo Carpentier*, Siglo XXI, México,1982

M. Moraña, *Viaje al silencio. Exploraciones al discurso barroco*, UNAM, México, 1998

K. Morgan, *Cuatro siglos de esclavitud transatlántica*, Crítica, Barcelona, 2017

C. Naranjo, *Esclavitud y diferencia racial en el Caribe hispano*, Doce calles, Madrid, 2017

F. Ortiz, *Contrapunteo cubano del tabaco y del azúcar*, Consejo Nacional de Cultura, La Habana, 1963

H. Rogmann, “Realismo mágico y Négritude como construcciones ideológicas”, *Actas del Sexto Congreso de la Asociación Internacional de Hispanistas*, University of Toronto, Toronto, 1980

S. Sarduy, “El barroco y el neo-barroco”, en C. Fernández Moreno, *América Latina en su literatura*, Siglo XXI, México, 1973

G. Silva, “Alejo Carpentier, del negrismo a lo real maravilloso”, *Anclajes*, vol.19, n.1, 2015

Details of reading material will be provided by the lecturer during the course and posted on the noticeboard. Any study resources will be uploaded to the course Blackboard page.

***TEACHING METHOD***

Frontal lectures, practical tasks, conferences held by guest lecturers and group assignments.

In semester, 2, lectures will also include a weekly, hour-long theoretical and practical seminar on textual analysis.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam in Spanish on the contents of the course.

In the exam, they will be assessed on the relevance of their answers, the depth of their reflection on Hispanic-American cultural dynamics and on the literary texts being analysed. They will also be assessed on the independence of their critical reflection, their ability to structure well-argued and coherent argumentation and to identify conceptual links and open questions related to the multicultural identity of Latin American society. The weighted average of the marks for the interim spoken and written language tests will contribute to the final mark.

The exam for the single-subject course in Hispanic-American Language and Literature includes a general part, which must be completed before the oral exam on the contents of the single-subject course. The part of the examination that covers the practical classes must be taken with the oral examination for the single-subject course on the same day or on a later date, provided it is within the same examination session.

The practical classes are held by Dr Sara Carini both for the first and second year of course. The syllabus for the practical classes is indicated below.

Students on the graduate degree, however, instead of taking the above practical classes with the students on the three-year degree, will prepare the following texts for the exam:

- LM1 students: *Plata quemada* by Ricardo Piglia and *Trabajos del reino* by Yuri Herrera

- LM2 students: *Santa Evita* by Tomás Eloy Martínez and *Los detectives salvajes* by Roberto Bolaño.

***NOTES AND PREREQUISITES***

As lectures will be held in Spanish, students require advanced understanding (reading and listening) and production (speaking and writing) skills in the Spanish language. They also require general knowledge of Spanish-language culture and literature, which they will have developed over the previous year.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.

**Hispanic-American Literature 1 Practical Classes**

Dr. Sara Carini

***Course aims and intended learning outcomes***

The contents of the syllabus accompany the single-subject part of Prof. Michela Craveri’s Hispanic-American Language and Literature 1 course. By analysing the representative texts and authors of the pre-Hispanic and colonial eras, the course aims to provide students with a general overview of the literary production of Latin America from its origins to the 17th century. The course will analyse and contextualise each text within the development of the historical and literary context, identifying the main functions and features. By the end of the course, students will be equipped with the tools to understand the dynamics that characterise the development of Hispanic-American literature during the period in question.

By the end of the course, students will be able to: contextualise authors, texts and literary periods within Hispanic-American historical and literary development; classify texts and authors according to their most characteristic stylistic features and representative themes; demonstrate an understanding of the content of the texts and, where required, provide critical commentary.

***Course content***

1. Reading and analysis of the following texts:

* Lírica náhuatl (anthology of passages);
* *Popol Vuh* (anthology of passages);
* *Rabinal Achí*, (anthology of passages);
* Alvar Núñez Cabeza de Vaca, *Naufragios* (anthology of passages);
* Bernal Díaz del Castillo, *Historia verdadera de la conquista de la Nueva España* (anthology of passages);
* Garcilaso de la Vega el Inca, Comentarios reales (anthology of passages).
* Sor Juana Inés de la Cruz, *Antología poética* (anthology of passages).

2. Reading in full and commentary on the following work:

* Bartolomé de Las Casas*, Brevísima relación de la destruición de las Indias*, Madrid, Cátedra, latest edition

***Reading list***

*Required reading*

Course pack and further reading available on Blackboard and from the photocopy office, as well as the reading in full of the text listed under point 2.

*Recommended reading*

Recommended further reading:

G. Bellini, *Historia de la literatura hispanoamericana*, Madrid, Castalia, 1997.

J.M. Oviedo, *Historia de la literatura hispanoamericana,* vol. 1, Madrid, Alianza editorial, 2012.

M. Suárez, *La América real y la América mágica a través de su literatura*, Salamanca, Ediciones Universidad de Salamanca, 1996.

***Teaching method***

Frontal lectures; group tasks; additional materials on the Blackboard platform.

***Assessment method and criteria***

Ongoing assessment, teamwork, a computerised examination consisting of a series of questions, conducted via the Blackboard platform, aimed at assessing the correct acquisition of the syllabus content (points 1 and 2). Students must take the exam on the practical classes in order to access the single-subject exam for the Hispanic-American Language and Literature 1 course.

Attending students will engage in various tasks to further their learning (individually or in groups).

***Notes and prerequisites***

Students require knowledge of Spanish to benefit fully from lectures. Lectures and exams will be held in Spanish.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.

**Hispanic-American Literature 2 Practical Classes**

Dr Sara Carini

***Course aims and intended learning outcomes***

The contents of the syllabus accompany the single-subject part of Prof. Michela Craveri’s Hispanic-American Language and Literature 2 course. By studying and analysing representative authors and texts, the course aims to provide students with an overview of the literary production of Latin America from the end of the 19th century to the end of the 20th century. The course will analyse each text within its historical and literary context, identifying the main functions and characteristics. By the end of the course, students will be equipped with the requisite tools to understand the dynamics that characterise the development of Hispanic-American literature during the period in question.

By the end of the course, students will be able to: contextualise authors, texts and literary periods within Hispanic-American historical and literary development; classify texts and authors according to their most characteristic stylistic features and representative themes; demonstrate an understanding of the content of the texts and, where required, provide critical commentary.

***Course content***

1. Reading and analysis of the following texts:

* José Martí, *Versos sencillos* (anthology of passages) and “Nuestra América”;
* Rubén Darío, *Prosas Profanas* e *Cantos de vida y esperanza*, (anthology of passages);
* Miguel Ángel Asturias, *Hombres de maíz* (anthology of passages);
* Octavio Paz, *Piedra de sol* (anthology of passages);
* Julio Cortázar, *Rayuela* (anthology of passages);
* Augusto Roa Bastos, *Yo el Supremo* (anthology of passages).

1. Reading in full and commentary on the following work:

* María Luisa Bombal, *La amortajada*, Barcelona, Seix Barral, 1984.

***Required reading***

*Required reading*

Course pack and further reading available on Blackboard and at the photocopy office, as well as the text listed under point 2, to be read in full.

*Recommended reading*

Recommended further reading:

* G. Bellini, *Historia de la literatura hispanoamericana*, Madrid, Castalia, 1997.
* J. M. Oviedo, *Historia de la literatura hispanoamericana*, Madrid, Alianza Editorial, 2001, vol. 2, 3 and 4.
* M. Suárez, *La América real y la América mágica a través de su literatura*, Salamanca, Ediciones Universidad de Salamanca, 1996.

***Teaching method***

Frontal lectures; group tasks; additional materials on the Blackboard platform.

***Assessment method and criteria***

Ongoing assessment, teamwork, a computerised examination consisting of a series of questions, conducted via the Blackboard platform, aimed at assessing the correct acquisition of the syllabus content (points 1 and 2). Students must take the exam on the practical classes in order to access the single-subject exam for the Hispanic-American Language and Literature 2 course.

Attending students will engage in various tasks to further their learning (individually or in groups).

***Notes and prerequisites***

Students require knowledge of Spanish to benefit fully from lectures. Lectures and the exam will be held in Spanish.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.