



## JINDAL SCHOOL OF LANGUAGES & LITERATURE

*India's Global School of Language & Literature Studies*



### Jindal School of Languages and Literature – Spring Semester 2024

#### Introduction to Latin American Literature and Cinema

This cross-elective course is currently taught through JSLL and carries weight of 4 credits.

#### Course Information

Course Code: LLUX01-BLL-SPAL-1009

Credit Hours: 60

Meetings: **TBD**

Location: Classroom T4 - T119, T4 Third Floor West Side

#### Instructor Information

Instructor: Akshay Kale

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## 1. Course Description

Latin American literature rose to prominence in the latter half of the twentieth century with the “Boom” of the Latin American novel and the narrative oeuvre of writers such as Gabriel García Márquez, Jorge Luis Borges, Mario Vargas Llosa and Juan Carlos Onetti, among others, became firmly entrenched in the canon of world literature. The singular poetic voices of Pablo Neruda, César Vallejo and Alejandra Pizarnik travelled to far-flung corners of the world mainly through their translations into English. The commercial and critical impact of Latin American cinema can similarly be gauged by the fact that in 2007, the three Mexican directors famously known as *Los Tres Amigos*, namely Alejandro González Iñárritu, Guillermo del Toro and Alfonso Cuarón garnered between them as many as sixteen Oscar nominations.

This introductory course intends to illumine different facets of Latin American Literature and Cinema from a critical perspective. Through the examination of a wide range of representative literary works and films, students will engage with the cultural production of different historical periods and analyze the respective socio-political contexts, given that no work of art is produced in a vacuum. The course will consequently tackle core themes such as collective identity, cultural resistance, social movements, and gender, with a special focus on the feminist interventions of authors such as Clarice Lispector and Isabel Allende. We will also explore the intersections between aesthetics and politics which acquire unprecedented dimensions in Latin America especially throughout the 20th century and closely examine the concept of *Compromiso en la literatura* (commitment in literature). Students will also be acquainted with certain pioneering movements and trends spanning different genres such as the indigenous novel, Magical Realism, Third Cinema and “New” Latin American Cinema.

**The medium of instruction is English. The course is especially designed for students who do not read Spanish or Portuguese. Course readings in English will be made available by the instructor.**

## 2. Course Objectives:

- To enjoy literature and cinema
- To become better and more critically informed readers of literature and cinema
- To gain knowledge and appreciation of Latin American literature (in English translation) and Latin American Cinema (with English subtitles) through an in-depth engagement with a diverse range of literary works and films
- To understand key theoretical and critical concepts in order to critically discuss (orally and in writing) the major Latin American literary and film periods and movements.
- To understand the specific role of culture within Latin American resistance movements and deliberate on the moot point whether culture belongs to the base or the superstructure.

## 3. Course Intended Learning outcomes:

- ❖ You will acquire critical insights into Latin American literature and film.
- ❖ You will get a great grounded understanding of key genres and movements through an in-depth analysis of representative works including novels, poetry and film.
- ❖ You will be able to reflect on the preponderant status of Hispanic culture in the contemporary world and analyse its impact on a global scale.

#### 4. Scheme of Evaluation and Grading

The course will follow a pattern of continuous evaluation.

##### Evaluation breakup

- Literary and cinematic analysis assignments in the form of short essays and thought pieces: 40% of the total course grade.
- Creative multimedia projects such as Podcasts and Presentations- 30 %
- Term paper- 30 %

##### Grade Definition

<b>O (80% and above) [8.0]</b>	<b>Outstanding</b>	Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and extraordinary critical and analytical ability
<b>A+ (75%-79%) [7.5]</b>	<b>Excellent</b>	Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and critical and analytical ability
<b>A (70%-74%) [7.0]</b>	<b>Very Good</b>	Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules and principles, critically analyse existing materials and originality in thinking and presentation
<b>A- (65%-69%) [6.0]</b>	<b>Good</b>	Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical skills
<b>B+ (60%-64%) [5.0]</b>	<b>Fair</b>	Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems and reasonable critical and analytical skills. Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems and reasonable critical and analytical skills
<b>B (55%-59%) [4.0]</b>	<b>Acceptable</b>	Adequate knowledge of the subject matter to go to the next level of study and reasonable critical and analytical skills
<b>B- (50%-54%) [3.0]</b>	<b>Marginal</b>	Limited knowledge of the subject matter and irrelevant use of materials and, poor critical and analytical skills
<b>P1 (45- 49.5%) [2.0]</b>	<b>P ass</b>	Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course.
<b>P2 (40- 44.5%) [1.0]</b>	<b>Pass</b>	
<b>F (below 40%)</b>	<b>Fail</b>	

## 5. Academic Integrity

### A Note on Plagiarism

In line with JGU and UGC policy, JSLL operates a zero-tolerance approach to Plagiarism. The unacknowledged use of material by others within your work is a violation of academic integrity and all reported cases will be investigated before potential disciplinary action.

#### **Plagiarism includes:**

- direct copying from a book article, web site, another student's assignment, or transcribing from an audio or video source.
- paraphrasing another person's work with minor changes, but keeping the meaning, form and/or progression of ideas of the original
- piecing together sections of the work of others into a new whole
- submitting an assignment that has already been submitted for assessment in another subject
- presenting an assignment as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor.
- using Chatgpt and other AI chatbots/tools to generate responses and submit assignments

### Disability Support and Accommodation Requirements

JGU endeavours to make all its courses accessible to students. All students with a known disability needing academic accommodations are required to register with the Disability Support Committee. Our email address for appointments is "Disability Support Committee" <[dsc@jgu.edu.in](mailto:dsc@jgu.edu.in)>.

The Committee provides a range of accommodations to the conditions identified by the *The Rights of Persons with Disabilities Act, 2016* and the Mental Health Care Act 2017 and beyond. We provide support to students with a wide-range of health and learning related conditions. These conditions include physical and mobility-related difficulties; visual impairment; hearing impairment; medical conditions; specific learning difficulties, e.g. dyslexia; dyscalculia, mental health conditions such as anxiety and panic attacks.

The Disability Support Committee maintains strict confidentiality in its discussions. We respect the privacy of the students. The registrations for the DSC are open throughout the year. However, the students with long-standing conditions should register with the Committee at the beginning of the academic year. The DSC will take at least 14 business days to make arrangements with the respective departments.

### Participation requirements

The core focus of this course is the close examination of cinematic and literary texts assigned to the students. In order to gain an in-depth understanding of the assigned readings, it is of vital importance that students come to class prepared and ready to discuss the material. **This is primarily a discussion class.** Collective critical analysis of film and literature is a vital component of the course as students are able to gain a deeper understanding of each text by finding out how each member of the class views and interprets it. Students are expected to come to class prepared to participate in the discussion and other activities.

### **Attendance Policy**

Students should do their best to **attend all classes**. Absences will hurt your ability to complete assignments. **If you miss a session for an in-class written assignment, you cannot make this up and you will lose your grade.** In accordance with JGU and JSLL attendance policy, students who do not comply with the minimum attendance requirement of **75%** will be debarred from appearing for the end- semester examination.

## **6. Keyword Syllabus**

**Latin American literature, Latin American Cinema, Magical Realism and the “Boom”, Marvelous Real, *Modernismo*, Third Cinema**

## **7. Course Material**

**Note: Students will only read relevant excerpts and sections from the following course materials. Selections will be made later.**

### **I. On Latin American Literature**

González Echevarría, Roberto. "Modern Latin American literature: A very short introduction." (2012).

Hart, Stephen M., and Wen-chin Ouyang, eds. A companion to magical realism. Vol. 220. Boydell & Brewer, 2005.

Hart, S. (1982). MAGICAL REALISM IN GABRIEL GARCÍA MÁRQUEZ'S "CIEN AÑOS DE SOLEDAD". *Inti*, (16/17), 37-52.

Chanady, Amaryll Beatrice. *Magical realism and the fantastic: Resolved versus unresolved antinomy*. Routledge, 2019.

Márquez, G. G. (2014). *One hundred years of solitude*. Penguin UK.

De Costa, R. (2013). *The Poetry of Pablo Neruda*. Harvard University Press.

Vallejo, César, and Clayton Eshleman. César Vallejo. Univ of California Press, 1978.

Lispector, Clarice. *Complete stories*. Penguin UK, 2017.

Pizarnik, Alejandra. *Extracting the stone of madness: Poems 1962-1972*. New Directions Publishing, 2016.

Vicuña, Cecilia, and Ernesto Livon-Grosman, eds. *The Oxford book of Latin American poetry: a bilingual anthology*. Oxford University Press, USA, 2009.

### **II. Selection of films**

*Los Olvidados* (The Young and the Damned), directed by Luis Buñuel, 1950

*Roma*, directed by Alfonso Cuarón, 2018

*El secreto de sus ojos* (The secreto of their eyes), directed by Juan José Campanella and starring Ricardo Darín, 2009

*Amores Perros* (Love's a bitch), directed by Alejandro González Iñárritu, 2000

*El laberinto del fauno* (Pan's labyrinth) directed by Guillermo del Toro, 2006

*Neruda*, directed by Pablo Larraín and starring Gael García Bernal, 2016

### **III. On Latin American Film**

Hart, Stephen M. A companion to Latin American film. Vol. 207. Boydell & Brewer Ltd, 2004.

Monaco, James. *How to read a film: Movies, media, and beyond*. Oxford University Press, 2009

D'Lugo, Marvin, Ana M. López, and Laura Podalsky, eds. *The Routledge Companion to Latin American Cinema*. Routledge, 2018.

## 8. Session Plan

Session (with Date)	General Topic	Readings	Approach/Pedagogy
Week 1	Course Introduction and a General Overview of Latin American Literature	"Modern Latin American literature: A very short introduction." by Roberto González Echevarría	Information-based approach
Week 2	A broad overview of magical realism and the "fantastic" in literature	Introduction and excerpts from "A Companion to Magical Realism" by Stephen Hart and Wen-chin Ouyang Excerpts from "Magical Realism and the Fantastic" by Amaryll Chanady	Information-based and paraphrastic approach
Week 3	Magical Realism in the works of Gabriel García Márquez	Short stories by Gabriel García Márquez: "Eyes of a blue dog" "Monologue of Isabel watching it rain in Macondo" "A very old man with enormous wings" and "Nabo"	Personal-response approach
Week 4	The "Boom" and "One Hundred Years of Solitude"	Excerpts from "One hundred Years of Solitude" by GGM "Magical Realism in Gabriel García Márquez's "Cien años de Soledad"	Personal-response and stylistics approach
Week 5	Beyond Gabo: Magical Realist texts by women writers from Latin America	Short stories by Elena Garro (It's the fault of the Tlaxcaltecas), Clarice Lispector (The smallest woman in the world) and excerpts from "The House of Spirits" by Isabel Allende	Personal-response and critical-philosophical approach
Week 6	The poetry and short stories of Jorge Luis Borges	Selections from bilingual editions of the poetic oeuvre of JBL and the short stories "Death and the Compass", "The secret Miracle", "The Aleph" and "Circular Ruins"	Personal response and stylistics approach
Week 7	A brief overview of Latin American poetry	Introduction and relevant sections from "The Cambridge Companion to Latin American Poetry" Selected poems by Vicente Huidobro and Gabriela Mistral	Information-based and paraphrastic approach
Week 8- 25 <sup>th</sup> and 27 <sup>th</sup> March	Poetry of Pablo Neruda and César Vallejo	Selections from the bilingual editions of the poetry of Pablo Neruda and César Vallejo	Personal-response and language-based approach

Week 9	An introduction to Latin American cinema	Introduction and relevant sections from “A Companion to Latin American film” by Stephen Hart	Information-based approach
Week 10	Comparative analysis of film and literature	Screening of Michelangelo Antonioni’s “Blow-up” based on Julio Cortazar’s short story <i>Las babas del diablo</i> .	Personal-response and critical-philosophical approach
Week 11	Contemporary Latin American Cinema	Themes in contemporary Latin American Cinema: Keith John Richards	Information-based approach
Week 12	Films of <i>Los tres amigos</i> : Alejandro González Iñárritu, Alfonso Cuarón and Guillermo del Toro	Relevant sections from the “Routledge Companion to Latin American Cinema” and “A Companion to Latin American film”	Information-based and personal response approach
Week 13	The narrative of Clarice Lispector	“Hour of the Star” (novella) and “Day-Dream and Drunkenness of a Young Lady” (short story) by Clarice Lispector	Personal response and stylistics approach
Week 14	Latin American fiction in the aftermath of the “Boom” and Magical Realisms	Short stories and excerpts from the novel “The Savage Detectives” by Roberto Bolaño	Personal-response and stylistics approach
Week 15	Revision centered on theoretical concept and course readings. Presentations		