McGill University
Department of Languages, Literatures, and Cultures
**HISP 356: LATIN AMERICAN SHORT STORY**
Fall 2022
Zyanya López Meneses

| COURSE INFORMATION | |
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| **Course code:** HISP 356 001 | **Title:** Latin American Short Story |
| **Schedule:** T&R 1:05 -2:25 am | **Room:** SH688 295 |
| **Note:** Course taught in Spanish<br>**Prerequisite**: Successful completion of any Survey of Literature (HISP 241, HISP 242, HISP 243, HISP 244) or permission of the instructor. Note: Course taught in Spanish. | |

| INSTRUCTOR | |
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| **Instructor:** Zyanya López Meneses | **Email:** zyanya.lopezmeneses@mcgill.ca |
| **Office hours:** Thursday 2:30-3:30<br>or by appointment. | **Office**: SH 688-377 |

*\*McGill University is located on unceded land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinabeg nations. McGill honors, recognizes, and respects these nations as the traditional stewards of the lands and waters on which we meet today.  https://www.mcgill.ca/fph/welcome/traditional-territory\**

## I.    COURSE OUTLINE

This course aims to study the styles, tendencies, types, and evolution of the short story during the twentieth and the beginning of the twenty-first centuries in Latin America. Throughout the course, students will explore the various literary styles writers employed in this period, focusing on canonic authors and movements and on authors and literary movements marginalized from the traditional Latin-American canon. Latin American Short Story aims to build a bridge between literary production and Latin America's cultural and historical background.

## II.    LEARNING OUTCOMES

By the end of this course, you will be able to:

- ✓ Recognize the characteristics and elements that make a short story.
- ✓ Trace the genealogy of short story regarding literary styles in Latin America in the twentieth and the beginning of the twenty first centuries.
- ✓ Identify relevant figures and its proposals for the Latin American short story.
- ✓ Interpret and critically evaluate literary texts, identifying the elements that shape their literary character, and recognizing in them the creative use of language and the social conditions of their production and reception.

### III.    INSTRUCTIONAL METHOD AND COMMUNICATIONS

This course comprises in-person lectures, readings, slides, and materials on MyCourses. All classes will take place in person. Communications with the instructor will take place in person, via MyCourses, and email.

For lectures, you are expected to do all readings and/or viewings specified in the Course Outline below prior to the session.

**Attendance** is **mandatory** since an active participation is key for your learning and assessment.

Office hours will be held in-person (see schedule above or by appointment) or via zoom if required.

I will try my best to respond within 24 hours, except during weekends. Please only send a second email regarding the same issue if you have not gotten a response after 72 hours. I will respond to emails from Monday to Friday, approximately from 12 to 4 pm. I will respond to emails sent after 4 pm from Monday to Thursday the following day. I will respond to emails sent between Fridays at 5 pm and Sundays starting the following Monday.

### IV.    REQUIRED COURSE MATERIALS
Materials available in **online** version through **McGill Library**:

1.  Bell, Lucy. *The Latin American Short Story at Its Limits: Fragmentation, Hybridity and Intermediality*. Legenda, 2014. https://mcgill.on.worldcat.org/oclc/883870450
2.  Quiroga, Horacio. *Cuentos de amor, de locura y de muerte*. Linkgua Ediciones, 2008. https://mcgill.on.worldcat.org/oclc/505998579
3.  Paz Soldán "Dochera." Hispamérica, vol. 28, no. 82, 1999, pp. 91–100. https://mcgill.on.worldcat.org/oclc/5547027582

*Other materials available in **online versions** or through **MyCourses**. Please see the Course Outline in this regard. *
### V.    EVALUATION
This course has four graded components with values distributed as follows:

- Attendance and Participation 10%
- Quizzes (2x10): 20%
- Mid-term project: 30 %
- Final Project: 40%

### N.B. *There is no final exam for the course*

### A) Quizzes (2x10=20%):

There will be **two quizzes** throughout the semester (see calendar below). The content will be based on the required readings and the information presented in class. Quizzes are designed to be a low-stakes format of evaluation that ensure that students are actively engaging with required readings. During quizzes, you should answer, in **Spanish**, **multiple-choice questions** and **one essay-**

**questions** out of four. Quizzes are designed to be written during class-time (70 to 80 minutes). They allow to assess and self-assess your understanding and engagement with required readings and provides you with opportunities for practice and feedback.

### B) Midterm Project: Group Presentation Podcast (30%):

✓ You will develop a **podcast episode** in **groups** of **three** people. You and your team will choose of the proposed topics by the instructor (see proposed topics and rubric in MyCourses).

✓ You should reflect your own interpretation and perspectives about the selected questions in relation with the readings and topics discussed during class. The presentation should not be a summary of readings but a critical engagement with the material based on the chosen subject, in a podcast audio format.

✓ Your podcast must be in **Spanish** and 12 to 15 minutes long. Be mindful of copyright restrictions and give proper credit when necessary. You should include all credits at the end of your podcast. The time devoted to credits does not count towards the length limits but should not take more than 30 seconds.

✓ For your Podcast, you can use a specific app such as Audacity or Anchor (McGill Library sometimes provides workshops for these tools) or record it with your phone/tablet/laptop. Your assignment will be graded based on the quality of content and arguments, and on the creativity in presenting your ideas (see rubric). Do not worry if you are not familiar with Podcast software. The design/quality of your podcast is going to be part or the global evaluation of your assignment. However, the most important part is the discussion of the topic and the incorporation of concepts and material discussed during the course.

✓ You should upload your podcast via **myCourses** (please do not email them to me). The idea is to create a Podcast Serie for HISP 356. Your peers and your prof. will be able to listen the complete series.

✓ The proposed **rubric and questions** will be available through myCourses. You must submit your podcast episode via myCourses during the month of November. Please note that this assignment has **different deadlines according to your topic**, meaning that you can **submit** your podcast **from November 1st to November 30 based on the topic selected by your team.**

### C) Final Project: (40%):

You may choose one of the following three options for your final project:

#### Option 1: Traditional Argumentative Essay
You will have the opportunity to choose from a list of themes provided by me or to propose your own theme, based on the lectures. Your paper should be 8-10 pages in length, double-spaced, 12pt. font Times New Roman. You are required to cite the literary work and secondary sources, such as articles and books on your topic. More detailed instructions to be posted through MyCourses.

#### Option 2: Short Story Project
As we go through the semester, we will observe the creative plots, varied styles, and diverse theoretical ideas of many authors. You will have the opportunity to write a short story based on one of the themes provided by me or to propose your own theme, based on the lectures. To do it, you are encouraged to dissect the writing and work of authors reviewed during the course to inform

our own writing as we invent short stories inspired by the works we read together. More detailed instructions to be posted through MyCourses.

## VI.   GRADING SCHEME & NOTE ON DEADLINES

A 85-100%          C+ 60-64%
A- 80-84%          C 55-59%
B+ 75-79%          D 50-54%
B 70-74%           F 0-49%
B- 65-69%

All **deadlines** are set at **11:59 pm** (Montréal time) on the due date.
Late submissions can only be excused due to physical or mental health issues or other severe reasons by **providing the corresponding documentation to justify** the lateness.
Extensions are only granted for physical or mental health issues or other severe reasons.
Unjustified late submissions are accepted only within a week after the deadline with a deduction of 5% (of its final-grade value) per day of lateness (including weekends).

## VII.   POLICY STATEMENTS

**Policy on Student Inclusion:** As the instructor of this course, I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the Office for Students with Disabilities, 514-398-6009. For further information contact http://www.mcgill.ca/osd/
In our class, everybody has a name and a **pronoun**. I am committed to referring to you with the correct pronoun. Please **contact me** in this regard.

**Policy on Course Materials:** I remind everyone of their responsibility in ensuring that associated materials of this course are not reproduced or placed in the public domain. This means that each of you can use it for your educational (and research) purposes, but you cannot allow others to use it, by putting it up on the Internet or by giving it or selling it to others who may also copy it and make it available.

**Policy On Video/Audio Recordings:** No audio or video recording of Zoom Meetings, Lectures or interactions with the instructor and/or other students is allowed without the explicit permission of the instructor and/or the students involved in the interaction.

**Language Policy:** "In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. **This does not apply to courses in which acquiring proficiency in a language is one of the objectives**." **Acquiring proficiency in Spanish is one of the objectives of this course.** (Approved by Senate on 21 January 2009 - see also the section in this document on Assignments and Evaluation.)

**Policy On Academic Integrity:** McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).

**Policy On "End-Of-Course Evaluations:** "End-of-course evaluations are one of the ways that McGill works towards maintaining and improving the quality of courses and the student's learning experience. You will be notified by e-mail when the evaluations are available. Please note that a minimum number of responses must be received for results to be available to students."

**Policy On Course Changes:** In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

**Policy On the Use of MC2 (Mobile Computing and Communications):**
*The use of MC2 (mobile computing and communications) devices must, in all cases, respect policies and regulations of the University, including in particular the following:*
*1. The Code of Student Conduct and Disciplinary Procedures;*
*2. The Policy Concerning the Rights of Students with Disabilities;*
*3. The Policy on the Responsible Use of McGill IT Resources.*

**Copyright Of Lectures Statement:** All slides, video recordings, lecture notes, etc. remain the instructor's intellectual property. As such, you may use these only for your own learning (and research, with proper referencing/citation) ends. You are not permitted to disseminate or share these materials; doing so may violate the instructor's intellectual property rights and could be cause for disciplinary action.

**Class Courtesy**
Mobile computing and communications devices are permitted in class insofar as their use does not disrupt the teaching and learning process and are used as part of the learning process. During in-class evaluations (oral, written tests and compositions) and oral presentations done by a fellow student, they are NOT allowed. Please note that if this is not followed, it will influence your participation grade.

**Netiquette Statement:** The University recognizes the importance of maintaining teaching spaces that are respectful and inclusive for all involved. To this end, offensive, violent, or harmful language arising in contexts such as the following may be cause for disciplinary action:
1. Username (use only your legal or preferred name)
2. Visual backgrounds
3. "Chat" boxes

To maintain a clear and uninterrupted learning space for all, you should keep your microphone muted throughout your class, unless invited by the instructor to speak. You should follow instructors' directions about the use of the "chat" function on remote learning platforms.
**Sensitive Content Statement:** Content warning: Please be aware that some of the course content may be disturbing for some students. It has been included in the course because it directly relates to the learning outcomes. Please contact the instructor if you have specific concerns about this.

**Text-Matching Software:** Note that to support academic integrity, your assignments may be submitted to text-matching or other appropriate software (e.g., formula-, equation-, and graph-matching)."

### VIII. COURSE OUTLINE

*\*Some of the content and discussions in this course will necessarily engage with sensitive topics and materials, which can be emotionally and intellectually challenging. I will do my best to make this course a safe space where we can engage bravely, empathetically, and thoughtfully with difficult content every week. If you have any concerns or difficulties working with any of the topics or materials included in the outline, please feel free to contact me. For further information, see the Important resources and information section at the end of this syllabus\**

*\*Please note that this schedule is tentative and subject to change **depending on university regulations and on the pace of the class**. It is your responsibility to check the schedule on myCourses regularly. You are also expected to attend all sessions to be up to date with announcements and important information. \**

### Week 1. INTRODUCTION

### Sep 1  Introduction of the Course
**\*No readings assigned\***
Course presentation and Syllabus review
Students' introductions

**In class:**
1) Gabriel García Márquez "¿Todo cuento es un cuento chino?"
2) Alberto chimal "Opiniones sobre el cuento."

### WEEK 2. WHAT IS A SHORT STORY?[1]

### Sep 6. Form or Genre? Construction & Topics of Short Story

**Required readings**:
**1)** "Introduction: What is a short story?" and "Reading Short Stories," *The Story and Its Writer: An Introduction to Short Fiction*. Bedford Books of St. Martin's Press, 1991, (p. 3-5).[2]
https://openlibrary.org/books/OL25053320M/The_Story_and_Its_Writer_An_Introduction_to_Short_Fiction
**2)** Alberto Chimal, "Manifiesto del cuento mutante" en
https://www.lashistorias.com.mx/index.php/textos/manifiesto-del-cuento-mutante/
**3)** Ricardo Piglia, "Tesis sobre el cuento: Los dos hilos: Análisis de las dos historias"
https://5metrosdepoemas.com/index.php/noticias/20-americas/638-tesis-sobre-el-cuento-los-dos-hilos

### Sep 8. Short Stories and the Latin American Literary Tradition

**Required readings**:

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[1] See section IX. Bibliography to access a list of additional readings regarding Short Story
[2] Please Sign-Up to Open Library to have access to this, and other publications.

**1)** Bell, Lucy. "The Latin American Short Story Tradition" and "The Latin American Short Story: A Hybrid Form for a Hybrid Culture". *The Latin American Short Story at Its Limits: Fragmentation, Hybridity and Intermediality*. Legenda, 2014, (p. 1-4 & 10-26).
Available online through: https://mcgill.on.worldcat.org/oclc/883870450
**2)** Julio Cortázar – "Algunos aspectos del cuento".
https://www.ingenieria.unam.mx/dcsyhfi/material_didactico/Literatura_Hispanoamericana_Contemporanea/Autores_C/CORTAZAR/ALGUNOS.pdf

**\*Add-drop deadline\***

## Week 3: THE SHORT STORY AT THE BEGINNING OF THE TWENTIETH CENTURY

### Sep 13. The Latin American Short Stories at the Beginning of the Century

**Required readings:**
**1)** Horacio Quiroga, "Decálogo del perfecto cuentista."
Available through: https://www.literatura.us/quiroga/decalogo.html

**2) …** "El almohadón de plumas & **3)** "La gallina degollada." *Cuentos de amor, de locura y muerte*.
Available through: https://mcgill.on.worldcat.org/oclc/505998579

### Sep 15. The Antecedents of the Fantastic

**Required readings**:
**1)** Leopoldo Lugones, "La lluvia de fuego" & **2)** "Yzur." *Las fuerzas extrañas*. Cátedra, 1996.
Available online through *gobierno de Argentina:*
https://www.gba.gob.ar/sites/default/files/cultura/archivos/LAS%20FUERZAS%20EXTRA%C3%91AS.pdf

## WEEK 4. AVANT-GARDE SHORT STORY

### Sep 20. Pablo Palacio: Avant-garde & Social Realism

**Required readings:**
**1)** Pablo Palacio, "Un hombre muerto a puntapiés". *Un hombre muerto a puntapiés: Débora*. Editorial Universitaria, 1971.
Available online through MyCourses.

### Sep 22. Roberto Artl & the Grotesque

**Required readings:**
**1)** Roberto Artl, "El jorobadito." *El Jorobadito*: [Cuentos]. Compañía General Fabril Editora, 1968. Available through McLennan Library  https://mcgill.on.worldcat.org/oclc/649538
or online through *Centro de recursos para el aprendizaje y la investigación.*
http://biblio3.url.edu.gt/Libros/roberto/el-jorobadito.pdf

## WEEK 5. TOWARDS THE BOOM

### Sep 27. Jorge Luis Borges

**Required readings:**
**1)** Jorge Luis Borges, "El Aleph", *El Aleph*, Alianza, 1997.
Available through MyCourses.

**2)** … "Antidecálogo del escritor." http://www.agujademarear.com/2009/03/antidecalogo-del-escritor-de-jorge-luis.html

### Sep 29. Carpentier & the "Marvelous Real"

**Required Reading:**
**1)** Alejo Carpentier, "Viaje a la semilla". *Viaje a la semilla y otros relatos*. Editorial Nascimento, 1971.
Available through MyCourses.

**2)**… Prólogo." *El reino de este mundo*.
https://www.ingenieria.unam.mx/dcsyhfi/material_didactico/Literatura_Hispanoamericana_Contemporanea/Autores_C/CARPENTIER/P.pdf

## WEEK 6. THE LATIN AMERICAN BOOM I[3]

### Oct 4. The Scopes of the Fantastic

**Required Readings:**
**1)** Julio Cortázar, "Continuidad de los parques" *Relatos: Bestiario, 1951. Las Armas Secretas, 1959. Final Del Juego, 1964. Todos Los Fuegos El Fuego, 1966.* Editorial Sudamericana, 1970. Available online through Universidad Complutense de Madrid: https://www.ucm.es/data/cont/docs/119-2014-02-19-Cortazar.ContinuidadDeLosParques.pdf

**2)** Carlos Fuentes, "Chaac Mool", Cuentos Completos. Fondo De Cultura Económica, 2013."
 Available online through *Material de lectura, UNAM*:
http://www.materialdelectura.unam.mx/index.php/cuento-contemporaneo/13-cuento-contemporaneo-cat/176-081-amparo-davila?start=1

### Oct 6. Magical Realism Legacy

**Required Readings:**
**1)** Gabriel García Márquez, "La tercera resignación" & **2)** "La siesta del martes"
https://www.literatura.us/garciamarquez/tercera.html https://www.literatura.us/garciamarquez/siesta.html

**3)** Elena Garro, "El día que fuimos perros." Available online through:
https://www.revistadelauniversidad.mx/articles/217e8060-b460-4cba-9b55-60374cf741a3/el-dia-que-fuimos-perros

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[3] Recommended additional reading (weeks 6-8): Ángel Rama. "El boom en perspectiva". See MyCourses.

| WEEK 7. READING WEEK & FIRST QUIZ |
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**Oct 11. (Reading week)**
 Mar 1 /3 *No readings assigned*

**Oct 14. Quiz 1** *No readings assigned*

| WEEK 8. THE LATIN AMERICAN BOOM II* |
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**Oct 18. On Human Condition: Juan Carlos Onetti**

**Required readings:**
1) Juan Carlos Onetti, "El infierno tan temido".
Available online through:
https://www.ingenieria.unam.mx/dcsyhfi/material_didactico/Literatura_Hispanoamericana_Contemporanea/Autores_O/ONETTI/Infierno.pdf

**Oct 20.  In-Class Q&A Session for Podcast Project**
*No readings assigned*

| WEEK 9. THE POST-BOOM AND WOMEN PRODUCTION |
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**Oct 25. Rosario Ferré: Race, Class, and Gender**

**Required readings:**
**1)** Rosario Ferré "Cuando las mujeres quieren a los hombres" and **2)** "Maquinolandera". *Papeles De Pandora*. J. Mortiz, 1976.
Available through MyCourses.

**Oct. 27. Luisa Valenzuela and Women Perspectives**

**Required readings:**
**1)** Luisa Valenzuela "Aquí pasan cosas raras" and **2)** "El lugar de su quietud". *Aquí pasan cosas raras*. Ediciones de la Flor, 1975.
Available through MyCourses.

| WEEK 10. THE POST-BOOM AND POST-MODERN SHORT STORY |
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**Nov 1. Writing and the Exile: Cristina Peri Rossi**

**Required readings:**
**1)** Cristina Peri Rossi "El prócer" & **2)** "El ángel caído," *Cuentos Reunidos*. 1. ed., Lumen, 2007.
Available through MyCourses.

**Nov 3. Postmodern Short Story**

**Required readings:**
**1)** Alfredo Bryce Echenique, "Muerte de Sevilla en Madrid". *La felicidad já, já*, Barral, 1974.
Available through MyCourses.

| Week 11. Towards the New Millennium: Movements and Generations I |
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**Nov 8. Breaking with tradition: The McOndo Generation and The Mexican Crack**

**Required Readings**:
**1)** Alberto Fuget, "Presentación" to *McOndo,* p. 9-18.
Available through MyCourses.

**2)** "El manifiesto del Crack".  https://confabulario.eluniversal.com.mx/manifiesto-del-crack-1996/

**3)** Edmundo Paz Soldán "Dochera." *Hispamérica, vol. 28, no. 82, 1999, pp. 91–100.*
Available online through:  https://mcgill.on.worldcat.org/oclc/5547027582

**Nov 10. Contemporary Afro-Latino Short Story**

**Required readings**:
**1)** Mayra Santos-Febres, "Apareamientos" & **2)** "Marina y su olor"
**Available through:**  https://circulodepoesia.com/2013/07/el-cuento-en-espanol-mayra-santos-febres/ & https://www.trescuentos.com/post/37-literatura-afrodescendiente

| WEEK 12. NEW MILLENNIUM:  GENERATIONS AND MOVEMENTS II |
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**Nov 15. Contemporary Indigenous Short-Story**

**Required readings**:
**1)** María Luisa Góngora Pacheco, "X-ootzilil / La pobreza".
Available online through: https://mcgill.on.worldcat.org/oclc/769190237
**2)** Daniela Catrileo, "Warriache*".*
Available through MyCourses.

**Nov 17. Quiz 2** *No readings assigned*

| Week 13. LGBTQ Short Story |
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**Nov 22. Gay Short Story**

**Required readings**:
**1**) Lemebel, Pedro. "Bésame otra vez, forastero." *Adiós, Mariquita Linda*. Editorial Sudamericana, 2004.
Available through MyCourses.

**Nov 24. Lesbian Short Story**

**Required readings**:
**1**) Odette Alonso, "Con la boca abierta" and **2**) "Las dos caras de la luna".
Available through MyCourses.

| Week 14. Latin American Short Story Today |
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**Nov 29. Course Wrap-up & Conclusions**
*No readings assigned*

**Dec 1. Final Project Q&A Session**
*No readings assigned*

**\*Dec 6. Final Project due\***

IX.   **Bibliography**

**Available through McGill Library (Online versions)**

Goyet, Florence. The Classic Short Story, 1870-1925: Theory of a Genre. Open Book, 2014.
https://mcgill.on.worldcat.org/oclc/878145065
Pâtea Viorica. Short Story Theories: A Twenty-First-Century Perspective. Rodopi, 2012.
https://mcgill.on.worldcat.org/oclc/823010506
Toolan, Michael J. Narrative Progression in the Short Story: A Corpus Stylistic Approach. John Benjamins Pub, 2009. https://mcgill.on.worldcat.org/oclc/316787372

**Available at McLennan Library (Printed versions)**

Balderston, Daniel. The Latin American Short Story: An Annotated Guide to Anthologies and Criticism. Greenwood Press, 1992.
Conference on Latin American Literature (1st: 1978: Montclair State College), et al. The Contemporary Latin American Short Story. Senda Nueva De Ediciones, 1979.
Foster, David William, et al. The Latin American Short Story: A Critical History. Twayne, 1983.

González Echevarría Roberto. The Oxford Book of Latin American Short Stories. Oxford University Press, 1997.

Gullason, Thomas A, et al. Short Story Theories. Ohio University Press, 1976.

Lohafer, Susan, and Jo Ellyn Clarey. Short Story Theory at a Crossroads. Louisiana State University Press, 1989.

May, Charles E. The New Short Story Theories. Ohio University Press, 1994.

Menton, Seymour. The Spanish American Short Story: A Critical Anthology. UCLA Latin American Center Publications, University of California, Los Angeles, 1980.