



## COURSE DATA

### DATA SUBJECT

**Code:** 35530  
**Name:** Contemporary Spanish American readers  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

### STUDY (S)

Degree	Center	Acad. year	Period
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Latin American literature I	COMPULSORY

### COORDINATION

PERIS BLANES JAUME

GIRONA FIBLA NURIA

## SUMMARY

The subject is part of the broader subject Modern and Contemporary Hispanic American Literature, which offers a complete overview of the history of Hispanic American literature, highlighting its relationship with the society of the continent, that is, highlighting how literary phenomena are ideological-cultural responses (correspondences and not simple reflections), actively and organically articulated in each phase of social history.

Contemporary Latin American readings: the aim is to approach the currents, themes, problems and authors of Latin American literature in recent decades.

By analysing the relationship between literature and society, this subject aims to develop a critical view of literary representations, especially in relation to historically articulated representations of the human (vs. the non-human, the inhuman, the animal) of gender, race and social class. In this sense, the subject takes into account Sustainable Development Goals 5, 10 and 13. In particular, the development of tools for critical analysis of gender representations aims to contribute to "ending all forms of discrimination against women and girls". At the same time, the development of tools for the analysis of race and class representations



aims to contribute to the "reduction of inequalities" both economic and based on ethnicity or skin colour. The syllabus also includes readings related to the climate crisis, which will contribute to problematising human action on the environment and to reflecting on its impact and possible ways of combating it, in the spirit of the 2030 Agenda.

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

### OTHER REQUIREMENTS

None

## COMPETENCES / LEARNING OUTCOMES

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Familiarity with techniques and methods of analysis of literary and non-literary texts and how they are applied to the Spanish language.

Know and apply the currents and methodologies of literary theory and criticism.

Knowledge of literature and theatre in the Spanish language.

Knowledge of the historic evolution of literature and theatre in the Spanish language.

Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

The ability to identify problems and subjects for research and assess their importance in the field of Spanish language, literature and theatre.

## DESCRIPTION OF CONTENTS



## **1. Introduction. Themes and problems of contemporary Spanish-American literature.**

Concepts, problems and analytical keys for tackling the study of Spanish-American literature from a critical and contemporary perspective. Major contemporary debates that cut across Spanish-American culture.

## **2. Around the Boom**

Cultural keys of the 1960s. Redefinition of literary frameworks in relation to the Boom. Analysis of proposals and trends in literature between aesthetic autonomy and revolutionary processes.

## **3. Poetry after the avant-garde**

Analytical keys to post-avant-garde poetry. Formal trends, axes of meaning and the emergence of new paradigms.

## **4. Literature and politics: the 1970s**

New relations between literature and politics in a context of social turbulence. The politics of literature in times of transformation and violence.

## **5. Latest trends in Spanish-American novels and short stories**

Analytical keys to the narratives of recent decades. New paradigms and their relationship with current political and social imaginaries.

## **6. Latest trends in Spanish-American poetry**

Analytical keys to current poetry: trends, possibilities and axes of problematisation. Poetry in the face of the latest transformations.

These contents are reflected in the following LEARNING OUTCOMES

- To be able to distinguish the different currents in modern and contemporary Hispanic American literary practice.



- To be able to identify the characteristics of a literary work, its ascription to different aesthetic and ideological currents and its transformations.
- To be able to apply the methodology and terminology of literary theory and criticism in the analysis of literary discourses in Latin America.
- Have the ability to use the knowledge acquired to identify research topics and to assess its relevance.
- Have the ability to handle relevant, specialised and up-to-date bibliographic information.
- Be able to demonstrate soundness in the argumentation of critical analyses of literary works.
- Have the ability to define strategies for advising on Spanish and Latin American literature, its authors and works in the design of contents.
- Be able to independently organise one's own philological research project.
- Be able to use appropriately the key terminology of literary and linguistic analysis, based on contemporary developments in criticism, literary theory and the philological tradition.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theoretical and practical classes	60,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	0,00
Independent study and work	90,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

## TEACHING METHODOLOGY



The teaching methodology of this subject is organised on the basis of training activities comprising:

a) **Face-to-face training activities:**

**Theoretical classes:** on the specific contents of the syllabus, the presentation of the most relevant aspects and problems in this respect, the state of the question and the critical approach corresponding to each one of them. In these classes, the problematisation and discussion of the proposed concepts will be stimulated in order to promote the participation and involvement of the group as far as possible. In order to follow these classes properly, the study of the complementary bibliography is recommended.

**Practical classes:** analysis and commentary of literary and critical texts, problematisation of the proposed concepts, practical orientation of the compulsory readings, discussion with the group, etc. The analysis of this material and the updating of the concepts presented in the theoretical sessions will be taken as a framework for discussion in these practical sessions, with the aim of stimulating reflection and active learning by the students. The teacher may recommend previous or complementary readings to stimulate debate.

Individual or group tutorials: oriented towards learning how to search for bibliographical information for study, to resolve doubts and methodological problems, to prepare correctly for the exam, to prepare research work and projects, etc.

b) **Non-face-to-face training activities:**

**Independent study** and work by the students in relation to the concepts and practices carried out in class, for the preparation of the activities and for the preparation of the final exam.

**Reading of narrative**, poetic and critical texts provided by the teaching staff at the beginning of the course, which will serve as material for analysis in class and as detailed study material for the exam.

**Attendance at external events and activities:** the teaching staff will propose complementary activities and events that, from time to time, may complement the development of classes.

## EVALUATION

- The grade for the course will be obtained by means of a final exam, with an evaluation of 70%, and a series of activities carried out during the course, which will have an evaluation of 30%. A minimum of 5 points in the exam is a prerequisite for passing the course.

- The exam will consist of the development of a topic or a series of questions, in relation to the different topics of the course, the compulsory readings and the complementary bibliography. It will be available in the Virtual Classroom at least 15 days before the official date and should be posted as an assignment on that date. In this way, students will have that period to elaborate and write the answers, according to the specifications and guidelines (length, font...) given by the teaching staff. Delays will not be admitted under



any circumstances, unless they are duly justified.

- In addition to the content provided, the teachers will assess the elaboration of the thematic presentation, the conceptual density, the personal contribution of significant quotations from literary works, the ability to relate to other subjects related to the content and the integration of bibliographic material (including that provided through the Virtual Classroom). Spelling mistakes and poor writing will be grounds for failure.

- Likewise, the use of sources without citing the source and the indiscriminate transcription of any information whose origin is not adequately detailed will be penalised (even suspended).

- The assessable activities will be explained and detailed at the beginning of the course by the teacher.

- In the second sitting, the part of the exam may be made up, but not the grade for the practical activities, which must be completed during the course.

- Intellectual honesty is vital in academic communities, and for the fair assessment of student work. All work submitted for this course must be original in its authorship. Papers that make use of fraudulent collaboration or composition with the aid of artificial intelligence (ChatGPT or others) will not be accepted.

## REFERENCES

### BÁSICAS

Colombi, Beatriz (coord..) (2021): *Diccionario de términos críticos de la literatura y la cultura en América Latina*, Buenos Aires, CLACSO.

Ludmer, Josefina (2010): *Aquí América Latina. Una especulación*, Buenos Aires, Eterna Cadencia.

Franco, Jean (2003). *Decadencia y caída de la ciudad letrada: la literatura latinoamericana durante la guerra fría*. Madrid: Debate Editorial.

Girona Fibla, Nuria (1995). *Escrituras de la historia. La novela argentina de los años 80..* Valencia: Quaderns de Filologia.

Girona Fibla, Nuria (2008). *Rituales de la verdad. Mujeres y discursos en América Latina*. Paris/México, RILMA2.

Gilman, Claudia (2003). *Entre la pluma y el fusil: debates y dilemas del escritor revolucionario en América Latina*. Buenos Aires: Siglo Veintiuno Editores Argentina.



Mattalía, Sonia (2003). *Máscaras suele vestir: pasión y revuelta: escrituras de mujeres en América Latina*. Madrid/Berlín: Iberoamericana/Vervuert.

Oviedo, José Miguel, *Historia de la literatura hispanoamericana*, tomo 4, Madrid, Alianza, 2001, pp..

### COMPLEMENTARIAS

Andermann, Jens (2022): *Tierras en trance: arte y naturaleza despue¿s del paisaje*, Santiago de Chile, Metales Pesados.

Andermann, Jens (2023): *Handbook of Latin American environmental aesthetics*, Berlin, Walter de Gruyter.

Colombi, Beatriz (coord.) (2021): *Diccionario de términos críticos de la literatura y la cultura en América Latina*, Buenos Aires, CLACSO.

De los Ríos, Valeria (2022): *Vida animal: figuraciones no humanas en el cine, la literatura y la fotografía*, Santiago de Chile, Metales Pesados.

Giorgi, Gabriel (2014): *Formas comunes. Animalidad, cultura, biopolítica*, Buenos Aires, Eterna Cadencia.

Heffes, Gisela (2013): *Políticas de la destrucción, poéticas de la preservación: apuntes para una lectura (eco) crítica del medio ambiente en América Latina*, Buenos Aires, Beatriz Viterbo.

Link, Daniel (2009): *Fantasmas: imaginación y sociedad*, Buenos Aires, Eterna Cadencia.

Link, Daniel (2015): *Suturas: imágenes, escritura, vida*, Buenos Aires, Eterna Cadencia.

Martínez Garcia, Miguel Ángel (2020). *BIOS. Literatura, enfermedad, formas de vida*. Tirant lo Blanch.

Nouzeilles, Gabriela (comp.) (2002): *La naturaleza en disputa: retóricas del cuerpo y el paisaje en América latina*, Buenos Aires, Paidós.

Peris Blanes, Jaume (2008). *Historia del testimonio chileno. De las estrategias de denuncia a las políticas de memoria*. Quaderns de Filologia.

Rodríguez, Fermín (2010): *Un desierto para la nación. La escritura del vacío*, Buenos Aires, Eterna Cadencia.

Schmidt-Welle, Friedhelm (ed.) (2003): *Ficciones y silencios fundacionales: literaturas y culturas poscoloniales en América Latina (siglo XIX)*, Madrid, Iberoamericana Verbuert.



Viveiros de Castro, Eduardo (2013): *La mirada del jaguar. Introducción al perspectivismo amerindio*, Buenos Aires, Tinta Limón.

Yelin, Julieta (2015): *La letra salvaje. Ensayos sobre literatura y animalidad*, Buenos Aires, Beatriz Viterbo.