

## LATIN AMERICAN AVANT-GARDES

SPAN 343

Kresge 2-325

Fall 2019, TTh 2-3:20 PM

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### Course description

This course offers an overview of early 20<sup>th</sup> century avant-garde movements in Latin America and the historical contexts in which they developed. In particular, it focuses on four sites of vanguard practices in the region: Peru, Argentina, Cuba, and Ecuador. We will be especially interested in exploring how avant-gardists negotiated between foreign influence and local conditions, and in particular how the avant-garde thought of itself as a profoundly regional manifestation while speaking in an international idiom.

Universalist discourses, such as Marxism and anarchism, will be of special interest due to the central historical role they played in avant-garde cultural production. We will pay special attention to the roles of growing urban centers, such as Lima, La Habana, Buenos Aires, and Guayaquil and Quito, as well as the provincial peripheries that often interacted with them.

### Course organization

The course is divided into five parts, an Introduction and four sections. The Introduction will be given the first week and each subsequent section will take place during two weeks. Each of the five parts will begin with a **lecture** given by the instructor in order to communicate the historical and cultural context of the works to be studied. Thus, lecture will occupy a part of class time five times in the quarter, but even in these meetings discussion will be expected. All class meetings not designated as lecture will be based entirely on class **discussion** in a seminar format. Please make certain that you come prepared to discuss the day's texts.

### Course Prerequisite

Students **must** have taken at least one course chosen from SPAN 250, 251, 260, or 261.

### Course Materials

Almost all materials for this course will be available from the **Course Canvas site**, available at <https://canvas.northwestern.edu/courses/88479>. In the syllabus, Canvas materials will be designated by (cv).

Some materials will be presented in class.

### Course texts:

1. Marinetti, "The Futurist Manifesto" (1909)
2. Huidobro, "Non Serviam" (1914)
3. Oswald de Andrade, "Manifiesto antropófago" (1928)
4. Luis Cusicanqui, "La voz del campesino. Nuestro reto a los grandes mistes del estado" (1929)
5. Unruh, "Introduction: Contentious Encounters in Life and Art" (1994)
6. Lauer, "Estudio preliminar," *La polémica del vanguardismo, 1926-1928* (2001)

7. *Amauta* (in class) (1926-30)
8. Mariátegui, *7 ensayos de interpretación de la realidad peruana* (1928)
9. Vallejo, *Trilce* (1922), *España, aparta de mí este cáliz* (1938), *El arte y la revolución* (c. 1927-1938)
10. Franco, *César Vallejo: The Dialectics of Poetry and Silence* (1976)
11. Portal, *Una esperanza y el mar* (1927) y *Hacia la mujer nueva* (1933)
12. Daly, “Magda Portal’s Bare Life in the Sea”(2019)
13. Sarlo, “Buenos Aires, ciudad moderna” (1988)
14. Schwartz, “Boedo vs. Florida” (1991)
15. Borges, *Fervor de Buenos Aires* (1923)
16. Gironde, *Veinte poemas para ser leídos en el tranvía* (1922)
17. Sarlo, “Vanguardismo y criollismo: La aventura de *Martín Fierro*” (1982)
18. Arlt, *Los siete locos* (1929)
19. Piglia, “Arlt: La ficción del dinero” (1974)
20. Lange, *45 días y 30 marineros* (1933)
21. Molloy, “Prólogo” (2005)
22. Schwartz, “Negrismo y negritude” (1991)
23. Carpentier, “Prólogo al *Reino de este mundo*” (1949)
24. Carpentier, *Ecue-yamba-o* (1933)
25. Mella, “Clases sociales, razas y etnias” (c. 1920s)
26. Guanche, “¿Por qué leer a Julio Antonio Mella?” (2017)
27. Cueva, “En pos de la historicidad perdida” (1978)
28. Pareja Diezcanseco, “Los narradores de la generación del 30” (1988)
29. Palacio, “Un hombre muerto a puntapiés” (1927)
30. Robles, “Pablo Palacio: A punta de risa” (2000)
31. Icaza, *Huasipungo*, selecciones (1934)
32. Saljkelsvik, “El precio de la palabra: La voz indígena en *Huasipungo* de Jorge Icaza” (2016)
33. de la Cuadra, “La tigra” (1930)
34. Ramos, “Contesting Domination: Modernity, Coloniality of Gender, and Decolonial Feminism in José de la Cuadra’s ‘La Tigra’” (2015)

**All materials must be prepared prior to the class day for which they are listed.**

**Recommended texts (On Course Reserve in Main Library)**

Vicky Unruh, *Latin American Vanguardists: The Art of Contentious Encounters*  
 Jorge Schwartz, *Las vanguardias latinoamericanas*  
 Hugo Verani, *Las vanguardias literarias en Hispanoamérica*

**Course requirements & grade breakdown**

Participation	20%
(4) 1000-word papers (20% each)	80%

**Participation**

Includes attendance, active classwork, and preparation for each class. No more than 2 unexcused absences per quarter. If you miss more than 2 classes, you **will not** receive a passing grade for this course. Illnesses, however, will be excused.

**Papers**

The papers address central aspects of texts discussed up to the date the paper is due. You may work with only one primary text. A primary text is a work from the historical avant-garde period and does not include secondary scholarly articles. You may include references to and discussion of secondary sources.

In essay form, you will address the work in light of the given topic. Make sure to avoid plot summary. The paper **should not exceed 1000 words in normal 12-point font**. For general comments on what is expected in these papers, see “Grading Criteria” below. **Late papers** will be dropped one letter grade for each day they are late. Topics will be posted on the course’s Canvas site two weeks before the due date.

### **Spanish Writing Center**

The Spanish Writing Center (SWC) has been created in order to improve the students’ writing skills. The SWC will assist all 210-level students and above with their writing needs. The SWC aims to make students more aware of their own writing process. The Center is not intended to provide quick fixes or corrections, but rather to help recognize global and local errors through close one-on-one sessions of 15-30 minutes so that students may eventually make their own changes. The Spanish Writing Center may be reached at SpanishWritingCenter@northwestern.edu. Office hours will be posted at the beginning of the quarter at <https://www.spanish-portuguese.northwestern.edu/resources/spanish-writing-center/>.

Students are encouraged to familiarize themselves with and use the **online dictionary** from the **Real Academia Española**, at <http://dle.rae.es>

### **Grading Criteria**

**All written work and oral participation must be presented in Spanish. Work will be evaluated on grammatical accuracy, diction, clarity of expression and analytical argumentation. Please submit papers in both electronic AND hard copy formats.**

- A** “A” work is well written, without significant flaws in grammar, diction, or spelling, and demonstrates strength, precision, and variety in its vocabulary and syntax. It is capable of expressing sophisticated relationships, such as analogy, antithesis, contradiction, or contingency. It demonstrates a nuanced understanding of the primary text in question, elaborates critical views of it, and extends points made in class or in critical readings to novel perspectives.
- B** “B” work is competently written, without significant flaws in grammar, diction, or spelling. It demonstrates some recognition of sophisticated relationships such as analogy, antithesis, contradiction, or contingency. It reflects an accurate understanding of the primary text and attempts to extend points made in class or in critical readings to novel perspectives.
- C** “C” work demonstrates minimally adequate writing, which manages to communicate basic ideas more or less accurately despite some confusions caused by errors in grammar, diction, or spelling. It characterizes the primary text, and competently rehearses points made in class.

### **POLITE—BUT FIRM—REQUESTS:**

**\*Please turn off your wireless internet access while class is in session.**

**\*Please turn off your cell phones while class is in session.**

**\*Please be on time for class. Any changes or announcements will be made at the beginning of the hour, and you are responsible for attending to them.**

### **ASSIGNMENTS BY CLASS:**

## VANGUARDIA, VANGUARDIAS

- Sep 24 **LECTURE** SOBRE LA ORIGINALIDAD DE LA VANGUARDIA: MODERNIZACIÓN, MODERNIDAD, METRÓPOLIS, PERIFERIA
- Sep 26 **LECTURE/DISCUSSION**  
reading Marinetti, "The Futurist Manifesto" (cv)  
Huidobro, "Non Serviam" (cv)  
Oswald de Andrade, "Manifiesto antropófago"  
Luis Cusicanqui, "La voz del campesino. Nuestro reto a los grandes mistes del estado"  
Unruh, "Introduction: Contentious Encounters in Life and Art" (cv)
- LIMA**
- Oct 1 **LECTURE** INDIOS E INTELLECTUALES  
reading Lauer, "Estudio preliminar," (cv)  
*Amauta* (in class)
- Oct 3 **DISCUSSION**  
reading Mariátegui, *7 ensayos de interpretación de la realidad peruana* (cv)
- Oct 8 **DISCUSSION**  
reading Vallejo, *Trilce* (cv), *España, aparta de mí este cáliz* (cv), *El arte y la revolución* (cv)  
Franco, *César Vallejo: The Dialectics of Poetry and Silence* (cv)
- Oct 10 **DISCUSSION**  
reading Magda Portal, *Hacia la mujer nueva* (cv) y *Una esperanza y el mar* (cv)  
Daly, "Magda Portal's Bare Life in the Sea" (cv)
- Oct 11 1<sup>a</sup> paper due by 3pm**
- BUENOS AIRES**
- Oct 15 **LECTURE** GAUCHOS Y LOCOS  
reading Sarlo, "Buenos Aires, ciudad moderna" (cv)  
Schwartz, "Boedo vs. Florida" (cv)
- Oct 17 **DISCUSSION**  
reading Borges, *Fervor de Buenos Aires* (cv)  
Girondo, *Veinte poemas para ser leídos...* (cv)  
Sarlo, "The Adventure of Martín Fierro: The Avant-Garde and *Criollismo*" (cv)
- Oct 22 **DISCUSSION**  
reading Arlt, *Los siete locos* (cv)  
Piglia, "Arlt: La ficción del dinero" (cv)
- Oct 24 **DISCUSSION**  
reading Arlt, *Los siete locos* (cv)
- Oct 28 2<sup>nd</sup> paper due by 9am**

**LA HABANA**

Oct 29	<b>LECTURE</b>	NEGRITUD Y ETNOGRAFÍA reading	Schwartz, “Negrismo y negritud” (cv) Carpentier, “Prólogo al <i>Reino de este mundo</i> ” (cv)
Oct 31	<b>DISCUSSION</b>	reading	Carpentier, <i>Ecue-yamba-ó</i> (cv)
Nov 5	<b>DISCUSSION</b>	reading	Carpentier, <i>Ecue-yamba-ó</i> (cv)
Nov 7	<b>DISCUSSION</b>	reading	Mella, “Clases sociales, razas y etnias” (cv) Guanche, “¿Por qué leer a Julio Antonio Mella?” (cv)
Nov 11	<b>3<sup>rd</sup> paper due by 9am</b>		

**GUAYAQUIL/QUITO**

Nov 12	<b>LECTURE</b>	COSTA Y SIERRA: EXTREMA HETEROGENEIDAD reading	Cueva, “En pos de la historicidad perdida” (cv) Pareja Diezcanseco, “Los narradores de la generación del 30” (cv)
Nov 14	<b>DISCUSSION</b>	reading	Palacio, “Un hombre muerto a puntapiés” (cv) Robles, “Pablo Palacio: A punta de risa” (cv)
Nov 19	<b>DISCUSSION</b>	reading	Icaza, <i>Huasipungo</i> , selections (cv) optional: Saljkelsvik, “El precio de la palabra: La voz indígena en <i>Huasipungo</i> de Jorge Icaza” (cv)
Nov 21	<b>NO CLASS</b>		
Nov 26	<b>DISCUSSION</b>	reading	de la Cuadra, “La tigra” (cv) Ramos, “Contesting Domination” (cv)
Dec 2	<b>4<sup>th</sup> paper due by 8am</b>		