

Professor Lois Parkinson Zamora
Fall 2006, TTH 1:00-2:30
Room 110 C
Office: (713) 743-2959; 227C Roy Cullen
Office Hours: TTH 2:30-3:30
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Turnitin.com Course ID: 1532493, Password: Macondo (case sensitive)

Novels and History: Latin American History in Contemporary Fiction

English 3396 sec. 05168

History 3396 sec. 13713

The Mexican novelist Carlos Fuentes has asserted that the real historians in Latin America are its novelists. We will examine this premise by reading a number of novels by contemporary Latin American writers, and discussing the historical events and personages depicted therein. Our interest is in how these novelists dramatize the history of their regions, and how their fictional versions illuminate our understanding of the "real" history of Latin America.

Carlos Fuentes (Mexico): *The Buried Mirror*
Gabriel García Márquez (Colombia): *One Hundred Years of Solitude*
Alejo Carpentier (Cuba): *The Kingdom of this World*
Eduardo Galeano (Uruguay): *Memory of Fire* (This is a trilogy: the 3 volumes are *Genesis*, *Faces and Masks*, and *Century of the Wind*)
Mario Vargas Llosa (Peru): *The Storyteller*
Gabriel García Márquez (Colombia): *Of Love and Other Demons*
Isabel Allende (Chile): *The House of the Spirits*

First week: Aug. 22, 24	Tuesday: Introduction to the course Thursday: Octavio Paz, "Mexico and the United States," on the VISTA site Slide Presentation: New World Baroque Art and Architecture, on the VISTA site
Second week: Aug. 29, No class	Tuesday: Carlos Fuentes, <i>The Buried Mirror</i> , Chs. 1-4 Thursday: No Class
Third week: Sept. 5, 7	Tuesday: <i>The Buried Mirror</i> , Chs. 5-8 Thursday: <i>The Buried Mirror</i> , Chs. 9-11, Reading Quiz
Fourth week: Sept. 12, 14	Tuesday: Gabriel García Márquez, "The Very Old Man with Enormous Wings," on the VISTA site

Interartistic comparisons: The exuberance of New World Baroque painting: angels, levitating virgins, and other miraculous episodes. On VISTA site.

Thursday: Gabriel García Márquez, *One Hundred Years of Solitude*

Further interartistic comparisons: The Paintings of Colombian artist Fernando Botero. On VISTA site.

Fifth week:
Sept. 19, 21

Tuesday and Thursday: *One Hundred Years of Solitude*
Reading Quiz, Thursday

Sixth week:
Sept. 26, 28

Tuesday and Thursday: Alejo Carpentier, *The Kingdom of this World*

Seventh week:
Oct. 3, 5

Tuesday and Thursday: Eduardo Galeano, *Genesis*

Eighth week:
Oct. 10, 12

Tuesday and Thursday: Eduardo Galeano, *Faces and Masks*

Ninth week:
Oct. 17, 19

Tuesday and Thursday, Galeano, *Century of Wind*

Tenth week:
Oct. 24, 26

Tuesday and Thursday: Mario Vargas Llosa, *The Storyteller*
Reading Quiz: Tuesday

Eleventh week:
Oct 31, Nov 2

Tuesday and Thursday: Gabriel Garcia Márquez, *Of Love and Other Demons*
Reading Quiz: Tuesday

Twelfth week:
Nov. 7, 9

Tuesday and Thursday: Isabel Allende, *The House of the Spirits*
Reading Quiz: Tuesday

Thirteenth week:
Nov. 14, 16

Tuesday: Finish *The House of the Spirits*

Interartistic comparisons: The Paintings of Spanish/
Mexican Painter Remedios Varo

Thursday: Return to Eduardo Galeano, *Century of Wind*

Fourteenth week:
Nov. 21

Tuesday: Eduardo Galeano, *Century of Wind*

Thanksgiving Have a lovely holiday!

Fifteenth week: **Tuesday:** Carlos Fuentes, *The Buried Mirror*, Chs. 16-18
Nov. 28, Nov. 30 **Thursday:** Paper due; Review for Final

Attendance is required; if more than three absences occur before the mid-way point in the semester, it is my policy to drop you from the course.

Reading is required, and will be covered in the **quizzes and final examination**, along with the material covered in class discussion.

Quizzes: As noted on the syllabus, there will be reading quizzes designed to assure that you are up to date on your reading. These quizzes will consist of three or four questions about plot, character, setting, etc., that you will be able to answer easily if you've done the reading. Please note that 40% of your grade is based on these quizzes, plus class participation. If you miss a quiz, you cannot take it later.

Final Paper: 7 to 10 pages of literary critical analysis on a topic that engages one or more of the works we have read, with the possibility of extending your discussion to the visual arts and/or film. (If you wish to write on a work we have not read, please check with Dr. Zamora.) It would be good if you engaged the question that impels this class, namely the relation of history to fiction or, put another way, the nature of historical narrative in the form and the content of the work(s) you choose to write about.

Turnitin.com: I will ask you to turn in your final papers to the web site Turnitin.com to assure that your text is properly documented. Class ID and password are at the top of this syllabus.

Grades are determined as follows:

Final exam	30%
Final paper	30%
Class Participation and Quizzes	40%

Learning Outcomes: This course is designed to teach students to read, write, speak and think more clearly about the structures of historical narratives, whether they are labeled "history" or "fiction." We will spend considerable time in class reading, writing, speaking and thinking about the *forms* of historical narrative, as well as the *content*. Exams and papers, as well as in-class discussion and writing assignments, are designed to support these outcomes.