

Westminster College
Department of Modern Languages
IC 102: Reading the World
Gabriel García Márquez
Spring 2015



Gabriel García Márquez at different points in his life, with a key image from one of his works.

Photos: <http://www.diariobae.com/notas/12546-los-libros-inolvidables-de-garcia-marquez.html>, <http://blackclock.org/blog/2014/steve-erickson-pays-tribute-to-gabriel-garcia-mrquez/>, <http://johnrfultz.com/2012/11/26/one-hundred-years-of-solitude-word-magic/>, <http://reportemexico.mx/fallece-gabriel-garcia-marquez/>, <http://baupres-mag.com/category/literatura/>

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GENERAL COURSE GOALS

This course, designed for students of all disciplines, examines the works of Colombian author Gabriel García Márquez (1927-2014), in particular his masterpiece *One Hundred Years of Solitude*. Although this novel will occupy the largest portion of our time during the course, we will also investigate a number of his other works, including his short stories and one of his key novellas. We will demonstrate how García Márquez's work is the product of its various contexts: the cultural and political tumult of the second half of the 20th century, the so-called "Boom" in Latin American literature, and the author's own personal story. Throughout the course, we shall consider García Márquez's impact on our time and the way we experience the world through a wide variety of artistic endeavors. Course work will concentrate on the texts themselves and their critical reception, but we shall also explore attempts to bring García Márquez's work into other media.

COURSE OUTCOMES AND ASSESSMENT

- Students will familiarize themselves with *One Hundred Years of Solitude* and other representative works by García Márquez.
- Students will study elements of social, economic, political, and religious developments in Latin America during the second half of the 20th century.
- Students will learn the literary/artistic context in which the author's work was created, and be able to define García Márquez's varied influence on subsequent/current literary and artistic history.
- Students will be able to define the narrative strategies borrowed/adapted/created by García Márquez for the purposes of structuring his fiction.
- Students will be able to recognize, explicate, and speculate on the artistic and philosophical implications of García Márquez's work.
- Students will present contemporary academic research to the class and involve it in their research papers.

These outcomes will be assessed, as appropriate, through class activities and assignments that include conversation, presentations, written assignments (in the form of both reflection journals and more formal essays, quizzes, and exams). Please see the course calendar and assignments below for more detailed information.

ASSIGNMENT/GRADE INFORMATION

-Short Papers: 20%. You will write **two (2)** short but concentrated papers (3-4 pages), analyzing a specific element of a designated piece of García Márquez's writing. You may draw from the variety of topics in our class discussion, or you may use a topic of your own with instructor permission. These short assignments will not necessarily incorporate critical material.

-Midterm: 20%. You will complete a take-home midterm examination to test your recognition of textual material, as well as your ability to explain (in brief) key thematic material in García Márquez.

-Presentations: 20%. Each student will give three 5-10 minute presentations during the semester on topics related to García Márquez, his work, and the cultural context within which he wrote. Topics are listed at the end of this syllabus. When necessary, students will utilize appropriate secondary resources.

-Final Project: 25% (20% paper, 5% presentation). You will do a final research paper on some significant aspect of the course material, drawing on critical readings and your own insights into García Márquez's work. You will then present your findings to the class during the Final Period.

-Participation and attendance: 15%. You are required to participate actively and responsibly throughout the semester. Discussion in this class is a vital activity, and your failure to attend and to contribute will adversely affect your work, and will be a detriment to the experiences of your classmates. This grade will be divided evenly in three components:

- 1) *Attendance*—(5%). More than three unexcused absences will begin to lower your grade, as you cannot progress with the material without being present to discuss it. Participation and attendance will be graded on a scale of 1 to 10, and each absence beyond the third will cost you one of these points. However, if you are missing significant class time, your grade will surely suffer in other categories as well.
- 2) *Attention*—(5%). Listening to the instructor and each other, without private chatter.
- 3) *Speaking*—(5%). Contributing daily, in small-groups or whole-class discussion.

REQUIRED TEXTS

-Gabriel García Márquez, *One Hundred Years of Solitude*. Trans. Gregory Rabassa. Harper Perennial, 2006. ISBN 9780060883287.

-Gabriel García Márquez, *Collected Stories*. Trans. Gregory Rabassa and J.S. Bernstein. Perennial Classics, 2006. ISBN 9780060932688.

-Gabriel García Márquez, *Chronicle of a Death Foretold*. Trans. Gregory Rabassa. Vintage, 2003. ISBN 9781400034710.

NOTE: It is strongly recommended that you acquire the above editions—it will make finding pages MUCH easier in class!

CELL PHONES

Cell phones are not allowed in my classroom. They must be turned OFF and put away. If I see your cell phone once class has begun, you will be marked absent for the day, no questions asked.

ACADEMIC INTEGRITY

Westminster College's policy on academic integrity will be rigorously enforced in this class. Please refer to the Student Handbook and the College Catalog for details of the policy. If you are not certain as to what constitutes an infraction of this policy, such as cheating or plagiarism, do not hesitate to consult the instructor (BEFORE YOU TURN IN ANY WORK ABOUT WHICH YOU MAY HAVE DOUBTS).

The policy as it applies to this course will be as follows: **If you commit an act of plagiarism or are**

caught cheating in any way on any assignment (or commit any other violation of the College policy), you will fail the course and be reported to the Vice President of Academic Affairs.

ACCESSIBILITY STATEMENT

Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact Corey Shaw, Director of Disability Support Services, located in 209 Thompson-Clark Hall. phone: 724-946-7192 e-mail: shawcj@westminster.edu

LETTERS AND NUMBERS

A	93-100	B+	88-89	C+	78-79	D+	68-69	F	0-59
A-	90-92	B	83-87	C	73-77	D	63-67		
		B-	80-82	C-	70-72	D-	60-62		

COURSE CALENDAR

WEEK 1	
M 1/12	Course introduction
W 1/14	Reading (<i>Collected Stories</i>): “The Third Resignation” / “The Other Side of Death” / “Eva Is Inside Her Cat”
F 1/16	Reading (<i>Collected Stories</i>): “Bitterness for Three Sleepwalkers” / “Dialogue with the Mirror” / “Eyes of a Blue Dog” / “The Woman Who Came at Six O’Clock”
WEEK 2	
M 1/19	Martin Luther King Day—No class meeting
W 1/21	Reading (<i>Collected Stories</i>): “Nabo: The Black Man Who Made the Angels Wait”
F 1/23	Reading (<i>Collected Stories</i>): “Someone Has Been Disarranging These Roses” / “The Night of the Curlews” / “Monologue of Isabel Watching It Rain in Macondo”
WEEK 3	
M 1/26	Reading (<i>Collected Stories</i>): “Tuesday Siesta” / “One of These Days”
W 1/28	Reading (<i>Collected Stories</i>): “There Are No Thieves in This Town” / “Balthazar’s Marvelous Afternoon”
F 1/30	Reading (<i>Collected Stories</i>): “Montiel’s Widow” / “One Day After Saturday”
WEEK 4	
M 2/2	Reading (<i>Collected Stories</i>): “Artificial Roses” / “Big Mama’s Funeral”
W 2/4	Review and Workshop.
F 2/6	Paper 1 due. Discussion.
WEEK 5	
M 2/9	Reading (<i>One Hundred Years of Solitude</i>): 1 (pp. 1-18)
W 2/11	Reading (<i>One Hundred Years of Solitude</i>): 2 (pp. 19-36)
F 2/13	Reading (<i>One Hundred Years of Solitude</i>): 3 (pp. 37-58)
WEEK 6	
M 2/16	Reading (<i>One Hundred Years of Solitude</i>): 4, 5 (pp. 59-101)
W 2/18	Reading (<i>One Hundred Years of Solitude</i>): 6 (pp. 103-120)
F 2/20	Reading (<i>One Hundred Years of Solitude</i>): 7 (pp. 121-140)
WEEK 7	
M 2/23	Reading (<i>One Hundred Years of Solitude</i>): 8, 9 (pp. 141-180)
W 2/25	Reading (<i>One Hundred Years of Solitude</i>): 10 (pp. 181-201)
F 2/27	Reading (<i>One Hundred Years of Solitude</i>): 11 (pp. 203-222)

WEEK 8	
M 3/2	Reading (<i>One Hundred Years of Solitude</i>): 12-13 (pp. 223-267)
W 3/4	Reading (<i>One Hundred Years of Solitude</i>): 14 (pp. 269-291)
F 3/6	Midterm examination due. Discussion.
WEEK 9	
M 3/9	Spring Break—No class meeting.
W 3/11	Spring Break—No class meeting.
F 3/13	Spring Break—No class meeting.
WEEK 10	
M 3/16	Reading (<i>One Hundred Years of Solitude</i>): 15 (pp. 293-313)
W 3/18	Reading (<i>One Hundred Years of Solitude</i>): 16 (pp. 315-332)
F 3/20	Paper 2 due. Discussion.
WEEK 11	
M 3/23	Reading (<i>One Hundred Years of Solitude</i>): 17 (pp. 333-354)
W 3/25	Reading (<i>One Hundred Years of Solitude</i>): 18 (pp. 355-375)
F 3/27	Research proposals due.
WEEK 12	
M 3/30	Reading (<i>One Hundred Years of Solitude</i>): 19 (pp. 377-397)
W 4/1	Reading (<i>One Hundred Years of Solitude</i>): 20 (pp. 399-417)
F 4/3	Easter Break—No class meeting.
WEEK 13	
M 4/6	Easter Break—No class meeting.
T 4/7	Conclusions: <i>One Hundred Years of Solitude</i>
W 4/8	Reading (<i>Collected Stories</i>): “A Very Old Man with Enormous Wings” / “The Sea of Lost Time”
F 4/10	Reading (<i>Collected Stories</i>): “The Handsomest Drowned Man in the World” / “Death Constant Beyond Love”
WEEK 14	
M 4/13	Reading (<i>Collected Stories</i>): “The Last Voyage of the Ghost Ship” / “Blacamán the Good, Vendor of Miracles”
W 4/15	Reading (<i>Collected Stories</i>): “The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother”
F 4/17	Reading (<i>Chronicle of a Death Foretold</i>): 1 (pp. 3-24)
WEEK 15	
M 4/20	Reading (<i>Chronicle of a Death Foretold</i>): 2, 3 (pp. 25-71)
W 4/22	Undergraduate Research Symposium—No class meeting.
F 4/24	Reading (<i>Chronicle of a Death Foretold</i>): 4, 5 (pp. 72-120)
WEEK 16	
M 4/27	Final project workshop.
W 4/29	Final project workshop.
F 5/1	Review and discussion. Final paper due.

FINAL PERIOD: Tuesday, 5 May, 11:30am-2:00pm

PRESENTATIONS:

- 1. Background information:** Each student will be giving 1 presentation on background material relevant to García Márquez and his work. These topics will include: 1) García Márquez himself

(biography and works), 2) Colombian/Caribbean history and politics, 3) the Latin American Boom, 4) literary influences on García Márquez and his work, 5) Magical Realism, 6) American imperialism and industrialism in Latin America, and 7) the Cuban revolution and Communism. These topics will be assigned to students at the beginning of the semester.

2. **Short fiction presentation:** Each student will present one of the stories that will be discussed in class. The presentation will summarize plot and thematic material, and offer interpretive observations.
3. ***One Hundred Years of Solitude* chapter presentation:** Each student will present one of the chapters of *One Hundred Years of Solitude*, and as above, will summarize plot and thematic material, offering interpretive observations.