

Lois Parkinson Zamora
Spring 2003, Thursday 2:30-5:30
Office 227 C Roy Cullen, (713) 743-2959
Office Hours: Thursday, 1:30-2:30 and by appointment
lzamora@uh.ed

Apples and Oranges: Comparisons across Media and Genres
English 8394; Spanish 6303

John Berger, Ways of Seeing
Octavio Paz, Essays on Mexican Art
José Ortega y Gasset, The Dehumanization of Art, and Other Essays on Art, Culture, and Literature
Jorge Luis Borges, Labyrinths
Jorge Luis Borges, Selected Non-Fictions
Roberston Davies, What's Bred in the Bone
Mario Vargas Llosa, In Praise of the Stepmother
John Martin, Baroque
Gabriel García Márquez, Love in the Time of Cholera
Gabriel García Márquez, Love and Other Demons
José Donoso, A House in the Country

First week: Introduction to the Course

Jan 16

John Berger, Ways of Seeing
John Berger, "Toward a Small Theory of the Visible (xerox provided)

Second week: The Latin American Image-as-such

Jan 23

Octavio Paz, "The Art of Mexico: Material and Meaning" and "Reflections of an Intruder," in Essays on Mexican Art
Margaret R. Miles, "Vision and Sixteenth-Century Protestant and Roman Catholic Reforms," from Image as Insight (xerox provided)
Jorge Luis Borges, "Narrative Art and Magic," in Selected Non-Fictions
"The God's Script," "The Circular Ruins," in Labyrinths

Slide Presentation on the "Latin American Image-as-Such"

Third week: Magical Realism and The European Avant Garde

Jan 30

José Ortega y Gasset, The Dehumanization of Art, pp. 3-130
Franz Roh, "Magical Realism: Post-Expressionism," in Magical Realism, pp. 15-31
Irene Guenther, "Magic Realism, New Objectivity, and the Arts during the Weimar Republic," in Magical Realism, pp. 33-74

Angel Flores, "Magical Realism in Spanish American Fiction," in Magical Realism, pp. 108-17

Jorge Luis Borges, "After Images," in Selected Non-Fiction
"The Zahir," "Tlön, Uqbar, Orbis Tertius," in Labyrinths

Slide Presentation on Borges and Post-Expressionism

Fourth week: Borges and Magical Realism

Feb 6

From Labyrinths: "Partial Magic in the Quixote," "Parable of Cervantes and the Quixote," "The Argentine Writer and Tradition," "Kafka and his Precursors," "The House of Asterion," "The Circular Ruins," "The Library of Babel," "Pierre Menard, Author of the Quixote,"

From Selected Non-Fictions: "History of Angels," "A New Refutation of Time," "The Translators of the 1001 Nights," "From Allegories to Novels," "Personality and the Buddha," "Pascal's Sphere"

Fifth week: Jungian Mythography and the Question of Originality

Feb 13

Robertson Davies, What's Bred in the Bone

Sixth week: Images in Fiction

Feb 20

Mario Vargas Llosa, In Praise of the Stepmother

Seventh week: The Baroque

Feb 27

John Rupert Martin, Baroque

Spring break

Mar 3-9

Eighth week: The New World Baroque

Mar 13

Alejo Carpentier, "On the Marvelous Real in America," and "The Baroque and the Marvelous Real," in Magical Realism, pp. 75-108.

Alejo Carpentier, Concierto barroco (xerox provided)

Slide lecture on The New World Baroque

Ninth week: García Márquez

Mar 20

Gabriel García Márquez, Love in the Time of Cholera

Film: Letters from the Park

Tenth week: **No seminar**
Mar 27

Please prepare an abstract of your final paper; I would like to see what you are planning to write on, and make suggestions about bibliographic sources, additional texts, etc. Please put it in my box by Monday,

Eleventh week: **No seminar**
Apr 3

Twelfth week: **García Márquez**
Apr 10

Gabriel García Márquez, Love and Other Demons
Slide lecture on Baroque Portraiture

Thirteenth week: **Donoso**
Apr 17

José Donoso, A House in the Country

Fourteenth week: **Presentation of Papers**
April 24

Final Paper: Your paper should be between 15 and 20 pages long, but that is just to give you an indication of length. It would be very nice if you found a way to integrate a discussion of visual forms into your literary and cultural analysis. I am glad to suggest topics and to read rough drafts, if you give me at least two weeks to do so.