Syllabus
"STRANGENESS AND HORROR IN LATIN AMERICAN LITERATURE"

A. General Information

1. Academic Unit	UNDERGRADUATE VICERECTOR OFFICE					
2. Program	HUMANITIES TRACK					
3. Spanish name	EXTRAÑAMIENTO Y HORROR EN LOS CUENTOS LATINOAMERICANOS					
4. Code	HTR20245					
5. Location in the curriculum	BACHELOR/DEGREE					
6. Credits	8					
7. Type of course	Mandatory		Elective	X	Optional	
8. Duration	Bimonthly		Semi-annual	X	Anual	
9. Modules per week	Theoretical	2	Practical		T.A.	
10. Class hours	Classes	68	Teaching Assistance			
11. Prerequisites	None					

B. Contribution to the Graduate's Profile

Bearing in mind the changes in the labour market, mainly those related to the global environment, diversity, and an interdisciplinary view, Universidad del Desarrollo intends to educate students through an educational project that allows them to develop new skills, competencies, and knowledge. Students receive a solid education in their branch of knowledge, consistent with the needs of the working world so that they successfully enter their professional field at the end of undergraduate education. Thus, Track courses are designed with the aim of helping students gain enriching learning experiences through extra-disciplinary education that prepares them for changing and challenging employment standards.

The course, "Strangeness and Horror in Latin American Stories", is part of the **Humanities Track**, and aims for students to know and analyze the key themes and techniques that the great Latin American authors have used to write this peculiar horror and suspense short stories. In addition, they must reflect on how these genres have been used since ancient times to explore themes such as death, madness, fear, and loneliness, within the historical and cultural context on the region on which they are developed. This course aims to encourage discussion and debates on this literature genre, in addition to exploring the students' creativity and analytical abilities, thus aligning to the University's Generic Skills of Critical Thinking, Communication and Global Vision.

C. General Competencies and Learning Outcomes from the Course.

Generic Competencies	General Learning Outcomes
Critical Thinking Communication Global Vision	Analyses the use of terror and suspense to indirectly address complex issues for human beings, through the reading of theoretical and literary texts. Develop personal criteria regarding the connection between literature and culture trough the analysis of stories and their context. Build coherent texts that demonstrate understanding of the genres presented in the course, through debates, opinion essays, and short stories. Develop communication skills in a second language, from reading and writing texts in different styles.

D. Units, Content and Learning Outcomes

Units and Content	Competency	Learning Outcomes
UNIT I. INTRIDUCTION TO LATIN AMERICAN LITERATURE. • Historical and cultural overview of Latin American countries. • Ancient Latin American legends. • Minor and heterogeneous literatue.	*Global Vision* *Critical Thinking*	Identifies the main Latin American milestones in political, social, and cultural matters through a bibliographic review and guided discussions. Analyses the influence of culture on literature and vice versa, through modeled reading of literary texts.
UNIT II: SHORT STORIES: CHARACTERISTICS. • Key elements of a short story. • Fictional universes in short stories. • Literary analysis techniques applied to short stories.	*Critical Thinking* *Communication*	Identifies the key elements that structure a short story through guided discussion. Distinguishes the different fictional universes and characterizes them based on the analysis of literary texts.

UNIT III. THE FANTASTIC. • The fantastic issue: the *uncunny*. • The ominous, the strange and the creepy. • Characteristics of the fantastic short stories. • Recurring topics of Latin American fantastic literature. • Main authors of the Latin American fantastic literature (Borges, Cortázar, Lugones, Ocampo).	*Communication* *Critical Thinking* *Global Vision*	Identifies the characteristics of the fantastic short stories through modeled reading of literary texts. Analyzes recurring topics in Latin American fantastic stories, through interdisciplinary work. Explains how certain fantastic short stories address different aspects of the human condition, through oral presentations.
UNIT IV. HORROR SHORT STORIES • Characteristics of the horror short stories and its intersection with the fantastic. • Classic topics of horror short stories. • Supernatural creatures: universal and Latin American. • Main authors of Latin American horror stories. (Quiroga, Lugones, Lambert, Enríquez, Ojeda).	*Communication* *Critical Thinking* *Global Vision*	Identifies the characteristics of the horror stories through modeled reading of literary texts. Discusses the differences between universal and Latin American supernatural creatures, through group research. Analyzes the relevance of a certain type of supernatural characters in several shorts stories, through the group research.
UNIT V. HORROR AND THE FANTASTIC IN CONTEMPORARY LITERATURE. • Fears and reinterpretations • Modern legends. • Latin American urban short stories. • Horror and fantastic stories with a gender perspective.	*Communication* *Critical Thinking* *Global Vision.*	Identifies the literary devices used in short stories to represent different human and social situations, through guided discussions. Explains how certain fantastic and horror stories address different aspects of the modern human condition, through modeled reading. Identifies literature as a possible device for raising awareness of various situations of oppression and social inequality, throughout the writing of a fantastic or horror short story.

UNIT VI. HORROR AND THE FANTASTIC IN OTHER MEDIA SUPPORTS.	Communication	Identifies fear and strangeness as emotions that are part of human existence, through guided discussions.
• Fear and strangeness as an advertising technique. • Fear and strangeness in the Media and Social Networks. • New fears and preoccupations of the latest Latin America generations.	Critical Thinking Global Vision	Identifies the new generations' fears and designs a project that seeks to inform and demystify these fears. Develops a small fictional plot using the structure and typical characters of a horror or fantastic short story and implements it either as a theatrical scene, an advertisement, a poster, a video game, an avatar using AI, or other support agreed upon with the student and the teacher.

E. Teaching Methods

- **Interdisciplinary work**: Collaborative work experiences and integration of different disciplines will be designed so that students can contribute from their different areas of knowledge in solving a problem or developing a project.

- **Problem-based learning**: Students will be presented with real or potentially real situations regarding the use of fear, to encourage the analysis and reflection of problems based on the content seen in classes. This, in addition to serving as a device for students to meet learning objectives, also promotes communicative competence, critical thinking and global vision.

- **Project Learning**: Students will design and develop a project related to the course in a collaborative and interdisciplinary manner, which shows that they have achieved the learning objectives proposed in the program.

- **Gamification**: Tasks and activities will be designed using the principles of games, to improve student motivation and learn how literary concepts and content have been applied in different areas of everyday life.

- **Online learning**: Under the guidance and supervision of the teacher, the student will learn through the delivery of content and instructions online, developing the activities in groups and constantly receiving feedback from the teacher.

F. Evaluation Strategies

- **Guided discussions**: during the classes there will be group discussions about Latin American literature and its context. This with the purpose of continually evaluating student learning in a formative manner. In certain instances, this will be accompanied by a self-assessment.

- **Written evaluations**: preparation of a small essay where students, in groups, must investigate the difference between Latin American literature and European or North American literature, according to the social and peculiar context of the area.

- **Creative writing**: using the literary techniques seen in classes, students must develop a short horror or fantasy story.

- **Problem solving** students will detect the fears of the new generations through a survey and questionnaires, to finally design a project that seeks to inform and thus demystify these fears.

- **Creative project**: students, either in groups or individually, will develop a small plot using the structure and typical characters of a horror or fantastic story and implement it either as a theatrical scene, an advertisement, a poster, a video game, an avatar using AI, or other support agreed upon between the student and the teacher.

Approbation: Students must earn a grade above 3.0 on the exam to pass de course.

Assistance Requirement:

The course includes a mandatory attendance requirement, which implies that the student who does not comply with this requirement will not have the right to take the Final Exam of the subject, as stipulated in the Academic Regulations for Regular Students. The number of absences allowed will be detailed in the respective calendars of each course and/or academic activity, and will be informed at the beginning of the teaching period for each of them.

Note: In case the course is delivered in virtual mode, attendance record will also be part of the approval criteria. This record will be done as follows:

1. **Synchronous virtual class**: attendance will be registered during the session, considering the connection to the class at the time it is delivered, according to the schedule defined in the course.
2. **Asynchronous virtual class**: attendance will be considered by the timely completion of assignments, tasks, or any deliverable at the time and date previously requested.
3. **Blended course**: attendance to face-to-face and virtual classes will be registered according to the class schedule defined for the subject. In the case of virtual classes, it will be during the session, considering the connection to it at the time it is delivered or by the timely completion of assignments, tasks, or any deliverable at the time and date previously requested.

G. Learning Resources

<u>Mandatory Reading</u>

- o Borges, Jorge Luis, et al. Antología de la literatura fantástica. Madrid: Edhasa, 2018.

- o Borges, Jorge Luis. Obras completas. Barcelona: Emecé, 2001.

- o Cortázar, Julio. Bestiario. Buenos Aires: Editorial Sudamericana, 1968.

- o Enríquez, Mariana. Las cosas que perdimos en el fuego. Barcelona: Anagrama, 2023.

- o Quiroga, Horacio. El salvaje y otros cuentos. Ciudad de México: Conaculta, 1996.

- o Quiroga Horacio et al. Los mejores cuentos de terror latinoamericanos. Mestas: Madrid,2021.

Further Reading

- o Barrenechea, Ana María. "La literatura fantástica: función de códigos socioculturales en la constitución de un tipo de discurso. En Sardiñas, José Miguel (ed). Teorías hispanoamericanas de la literatura fantástica. La Habana: Casa de Las Américas, 2007.

- o Freud, Sigmund. "Lo ominoso (1919)". Obras completas de Sigmund Freud. Volumen 17. Buenos Aires: Amorrortu, 1978.

- o Freud, Sigmund. "Lo siniestro (1954). Obras completas. Tomo 18. Buenos Aires: Amorrortu, 1978.

- o Todorov, Tzvetan. Introducción a la literatura fantástica. Buenos Aire: Tiempo Contemporáneo, 1972.