



SPANISH 1900

INTRODUCTION TO LITERARY ANALYSIS

COURSE DESCRIPTION

By helping students develop skills to carefully read and analyze Spanish literary works, Spanish 1900 prepares them for upper-level courses and study abroad. After reviewing the main elements and conventions of the most popular genres (narrative, poetry, theater, and essay), students become familiarized with current theoretical approaches to the study of literature with the purpose of applying them to their own analytical writing. The last weeks of the semester are devoted to the reading of two well-crafted novels and the examination of both its formal features and its ideological underpinnings. Throughout the course students will have ample opportunities to hone their skills through the close reading and class discussion of varied and stimulating literary works produced by canonical and non-canonical Hispanic authors.

COURSE OBJECTIVES

In accordance with the learning outcomes of the University of Pennsylvania, the course objectives are as follows:

- “To gain a better understanding of factual knowledge, principles and/or theories in this area” (Hispanic literature, literary theory and criticism).
- “To improve your ability to analyze, solve problems and/or think critically.”
- “To help you understand how this field asks and answers questions.”
- “To challenge you to consider new ideas, concepts, or ways of thinking.”
- “As a result of taking this course, to be more excited by this field of study.”

TEXTS

All the readings are posted on the Canvas site for this course.

CODE OF ACADEMIC INTEGRITY

The Department of Romance Languages fully supports and adheres to all university policies and procedures regarding academic integrity (cheating, fabrication, plagiarism, etc.). The work you submit in this class is expected to be your own. If you submit work that has been copied without attribution from any published or unpublished source, including the Internet, or that has been prepared by someone other than you, or that in any way attributes somebody else's work as your own (e.g., translation without proper attribution), you may face discipline by the University's Office of Student Conduct. For more information, consult:



- University Code of Academic Integrity
<https://www.college.upenn.edu/academic-integrity>
- The Center for Community Standards and Accountability
<https://csa.upenn.edu>
- Department of Romance Languages Guide to Academic Integrity (posted on the Canvas site for this course)

FINAL GRADE DISTRIBUTION

Class Preparation & Oral Participation	15%
Written Exam I	15%
Written Exam II	15%
Written Exam III	15%
Short Papers I & II	20%
Research Paper	20%

GRADING SCALE

A+	99-100	A	94-98	A-	90-93
B+	88-89	B	84-87	B-	80-83
C+	78-79	C	74-77	C-	70-73
D+	68-69	D	60-67	F	0-59

REMARKS

1. Learning Outcome. What you are going to learn in this course depends to great extent on you. Keep in mind that you learn not only while present in class but also when you read carefully, when you reflect on what you have read, when you look up information about something you do not know—whether in the library, in a dictionary, or on the Internet—or when you talk with other people about what you are studying. Always keep in mind that you are ultimately responsible for your own learning.

Be aware that given the nature of this course some texts and films may be disturbing to read or watch.

2. Preparation. This class requires your careful reading of the texts assigned as homework—for example, looking up those words whose meaning you don't know and taking notes—and your regular contribution to the Canvas Discussion forum.

A good and constant preparation will help you participate more actively in class and with more confidence while facilitating learning retention and recall of information during the written exams.

Your punctuality is essential for the smooth running of the course.

3. Participation. It is not enough to attend our class in order to receive a good participation grade. You will be evaluated on the quality and consistency of your contributions to course activities as well as your engagement, interaction, and collaboration with your classmates. In addition, speaking in class is perhaps one of the few opportunities you have to continue practicing the Spanish you have learned so far. When you speak, please do not address only me but also your classmates as well.

The use of electronic devices (cell phones, iPhones, etc.) is prohibited in class due to the undeniable distractions it causes, as it has been demonstrated. If you decide to bring the laptop to class, you must use it only and exclusively to access the digitized texts or take notes. (However, recent studies have shown that it is more cognitively advantageous to write them by hand.)

4. Attendance. According to the departmental regulations, you should not miss class more than 3 times during the semester, because your participation grade will be lowered 10 points (out of 100) once you reach 4 absences. Each additional absence will cause the final participation grade of the course to drop further. Thus, reserve these three absences for travel, illnesses, extracurricular

activities, sports practices, emergencies, and unforeseen life events.

Regarding class attendance, please check the official website of the University:

<https://www.college.upenn.edu/attendance>

To keep a perfect record of your absences both you and I, please use the **“Course Absence Report System”** every time you miss class.

5. Three written exams. These exams are based on the comprehension of assigned readings as well as the discussions and presentations made during the class periods. If you follow the tips mentioned above, you will suffer less stress and anxiety.

6. Two short papers. One will be written during the regular class time and the other at home. You will find detailed information about them on Canvas. Late submission carries a penalty of 10 points (out of 100) per day.

7. Research paper. It will be carried out as follows: a) selection of a topic, b) proposal of a tentative thesis, c) peer review of the outline, and d) submission of its final version (5-8 pages approx.) at the end of the semester. Late submission carries a penalty of 10 points (out of 100) per day.

COURSE PREREQUISITES: SPAN 1000 or SPAN 1200



PROGRAMA TENTATIVO DEL CURSO

AGOSTO

miércoles 31 Bienvenida y presentación del curso

SEPTIEMBRE

viernes 2 Teoría: Vincent B. Leitch, ed. *The Norton Anthology of Theory & Criticism* (2010). "Introduction to Theory and Criticism. What is Interpretation?, What is Literature?" 1-7 y "Reader-Response Theory" 18-20

lunes 5 Día del trabajo. No hay clase.

I. UN MISMO TEMA Y TRES GÉNEROS LITERARIOS

miércoles 7 Teoría: Jonathan Culler. *Literary Theory. A Very Short Introduction* (2011). "Narrative" 82-93

viernes 9 Teoría: *The Norton Anthology of Theory & Criticism* (2010). "Reader-Response Theory" 18-20

Aplicación: lectura, análisis e interpretación del cuento "La muerte en la calle" (1967) de José Félix Fuenmayor (Colombia)

lunes 12 Aplicación: lectura, análisis e interpretación del ensayo "Imágenes de la fe" (1989) de Octavio Paz (México)

miércoles 14 Aplicación: lectura, análisis e interpretación del poema "Pan" (1938) de Gabriela Mistral (Chile)

II. PRIMEROS ACERCAMIENTOS TEÓRICOS Y CRÍTICOS

viernes 16 Teoría: Vincent B. Leitch, ed. *The Norton Anthology of Theory & Criticism* (2010). "Psychoanalysis" 15-17, "Poststructuralism and Deconstruction" 21-23, "Feminism and Queer Theory" 23-25

lunes 19 Teoría: Estructuralismo
Tzvetan Todorov. *Introducción a la literatura fantástica*. (1980) (selección)

Aplicación: lectura, análisis e interpretación del cuento "Casa tomada" (1946) de Julio Cortázar (Argentina)

miércoles 21 Teoría: Terry Eagleton. *Literary Theory* (2008). "Post-Structuralism" (114-116) y el concepto griego de "phármakon"

Aplicación: lectura, análisis e interpretación del poema "Es la mujer del hombre lo más bueno" (1602) de Lope de Vega (España)

viernes 23	<p>Teoría: “FeminismS” (selección) Brevísima revisión de los movimientos literarios y sus periodos históricos</p> <p>Aplicación: lectura, análisis e interpretación del cuento “El rubí” (1917) de Rafael Ángel Troyo (Costa Rica)</p>
lunes 26	Entrega del primer trabajo escrito corto (instrucciones en Canvas)
miércoles 28	<p>Teoría: Terry Eagleton. <i>Literary Theory</i> (2008). “Psychoanalysis” (selección)</p> <p>Aplicación: lectura, análisis e interpretación del cuento “Alta cocina” (1959) de Amparo Dávila (México)</p>
viernes 30	<p>Teoría: Judith Butler. <i>Gender Trouble. Feminism and the Subversion of Identity</i> (1999) (selección)</p> <p>Aplicación: lectura, análisis e interpretación de <i>Cómo me hice monja</i> (1993) de César Aira (Argentina), Capítulos 1-2</p>

OCTUBRE

lunes 3	EXAMEN ESCRITO I
	III. SEGUNDOS ACERCAMIENTOS TEÓRICOS Y CRÍTICOS
miércoles 5	<p>Teoría: Michel Foucault. <i>Madness and Civilization: A History of Insanity in the Age of Reason</i> (1961) (selección)</p> <p>Aplicación: lectura, análisis e interpretación del cuento “Sólo vine a hablar por teléfono” (1992) de Gabriel García Márquez (Colombia)</p>
viernes 7	Descanso de primavera. No hay clase.
lunes 10	Teoría: Vincent B. Leitch, ed. <i>The Norton Anthology of Theory & Criticism</i> (2010). “Marxism” 13-15, “Postcolonial Studies and Race and Ethnicity” 25-26, “Cultural Studies and New Historicism” 26-28
miércoles 12	<p>Teoría: “Marxism” 13-15, “Postcolonial Studies and Race and Ethnicity Studies” 25-26</p> <p>Aplicación: lectura, análisis e interpretación del cuento “Paco Yunque” (1931) de César Vallejo (Perú)</p>
viernes 14	<p>Teoría: “Marxism” 13-15, “Postcolonial Studies and Race and Ethnicity Studies” 25-26</p> <p>Aplicación: lectura, análisis e interpretación de la obra teatral <i>El delantal blanco</i> (1964) de Sergio Vodanovic (Chile)</p>

lunes 17 Teoría: "Marxism" 13-15

Aplicación: lectura, análisis e interpretación del cuento "La lengua de las mariposas" (2001) de Manuel Rivas (España)

miércoles 19 Teoría: "Cultural Studies and New Historicism" 26-28

Aplicación: lectura, análisis e interpretación del cuento "Infierno grande" (1989) de Guillermo Martínez (Argentina)

IV. RELACIONES INTERTEXTUALES

viernes 21 Aplicación: lectura, análisis e interpretación del cuento "El almohadón de plumas" (1917) de Horacio Quiroga (Uruguay)

Crítica: Patricia Anne Odber de Baubeta, "Sleeping Beauty Meets Count Dracula. Intertextualities in Horacio Quiroga's 'El almohadón de plumas.'" *Fragmentos* (Florianópolis, Brasil) 4.2 (1994): 19-39.

lunes 24 Aplicación: lectura, análisis e interpretación del cuento "El Sur" (1944) de Jorge Luis Borges (Argentina)

miércoles 26 Aplicación: lectura, análisis e interpretación del cuento "El gaucho insufrible" (2003) de Roberto Bolaño (Chile)

viernes 28 **EXAMEN ESCRITO II**

lunes 31 Samanta Schweblin (Argentina). *Distancia de rescate* 11-46

NOVIEMBRE

miércoles 2 Samanta Schweblin (Argentina). *Distancia de rescate* 47-79

viernes 4 Samanta Schweblin (Argentina). *Distancia de rescate* 80-124

lunes 7 Entrega de una tesis tentativa para el segundo trabajo escrito corto (instrucciones en Canvas)

V. LECTURA E INTERPRETACIÓN DE UNA NOVELA POLICIAL

miércoles 9 Teoría: Tzvetan Todorov. *The Poetics of Prose* (1977). "The Typology of Detective Fiction" 42-52 / "Tipología de la novela policial" (en español)

viernes 11 Aplicación: lectura, análisis e interpretación del texto policial "La muerte y la brújula" (1942) de Jorge Luis Borges (Argentina)

lunes 14	Entrega del segundo trabajo escrito corto
	Elementos del trabajo de investigación
miércoles 16	Entrega de una página con la tesis tentativa del trabajo de investigación (instrucciones en Canvas)
viernes 18	Javier Azpeitia (España). <i>Hipnos</i> (1996). Epígrafe + Preludio + Primera parte: Los pasos de la inocencia I-III, 9-42
lunes 21	Javier Azpeitia. <i>Hipnos</i> . Primera parte: Los pasos de la inocencia IV-V + Interludio, 42-62
miércoles 23	Javier Azpeitia. <i>Hipnos</i> . Segunda parte: Los pasos de la duda, 63-90
viernes 25	Descanso del Día de Acción de Gracias. No hay clase.
lunes 28	Javier Azpeitia. <i>Hipnos</i> . Tercera parte: Los pasos de la tentación, 91-118
miércoles 30	Javier Azpeitia. <i>Hipnos</i> . Cuarta parte: Los pasos de la metamorfosis, 119-146

DICIEMBRE

viernes 2	Javier Azpeitia. <i>Hipnos</i> . Quinta parte: Los pasos del amor y de los hados, 147-175
lunes 5	Javier Azpeitia. <i>Hipnos</i> . Deludio, 177-183 + discusión de la película <i>Hipnos</i> (2004). Dir. David Carreras (en Canvas y en Reserva en Van Pelt)
miércoles 7	Recapitulación del curso
viernes, 9	EXAMEN ESCRITO III
lunes, 12	Entrega de una página con el esquema tentativo del trabajo de investigación (instrucciones en Canvas)

lunes 19	Entrega electrónica del trabajo de investigación antes de las 5:00 de la tarde (instrucciones en Canvas)