



## 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 Spanish and Portuguese 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 If you submit work that has been copied without attribution from any published or unpublished source, including the Internet, or that has been prepared by someone other than you, or that in any way attributes somebody else's work as your own (e.g.,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 Center for Community Standards and Accountability. For more information, consult:



- University Code of Academic Integrity  
<https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>
- The Center for Community Standards and Accountability:  
<https://csa.upenn.edu>
- Department of Spanish and Portuguese 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 Action Notices”** 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

### ENERO

miércoles 11 Bienvenida y presentación del curso

viernes 13 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 16 Martin Luther King, Jr., Day. No hay clase.

### I. UN MISMO TEMA Y TRES GÉNEROS LITERARIOS

miércoles 18 Teoría: Jonathan Culler. *Literary Theory. A Very Short Introduction* (2011). "Narrative" 82-93

viernes 20 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 23 Aplicación: lectura, análisis e interpretación del ensayo "Imágenes de la fe" (1989) de Octavio Paz (México)

miércoles 25 Aplicación: lectura, análisis e interpretación del poema "Pan" (1938) de Gabriela Mistral (Chile)

### II. PRIMEROS ACERCAMIENTOS TEÓRICOS Y CRÍTICOS

viernes 27 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 30 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)

### FEBRERO

miércoles 1 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 3	<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 6	Entrega del primer trabajo escrito corto (instrucciones en Canvas)
miércoles 8	<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 10	<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>
lunes 13	<p><b>EXAMEN ESCRITO I</b></p> <p><b>III. SEGUNDOS ACERCAMIENTOS TEÓRICOS Y CRÍTICOS</b></p>
miércoles 15	<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 17	Descanso de primavera. No hay clase.
lunes 20	Teoría: Vincent B. Leitch, ed. <i>The Norton Anthology of Theory &amp; Criticism</i> (2010). “Marxism” 13-15, “Postcolonial Studies and Race and Ethnicity” 25-26, “Cultural Studies and New Historicism” 26-28
miércoles 22	<p>Teoría: “Marxism” 13-15, “Postcolonial Studies and Race and Ethnicity Studies” 25-26</p> <p>Aplicación: lectura, análisis e interpretación del cuento “Alfredito” (2016) de Liliana Colanzi (Bolivia)</p>
viernes 24	<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 Vodanović (Chile)</p>
lunes 27	<p>Teoría: “Marxism” 13-15</p> <p>Aplicación: lectura, análisis e interpretación del cuento “La lengua de las mariposas” (2001) de Manuel Rivas (España)</p>

## MARZO

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miércoles 1 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 3 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.'" *Fragments* (Florianópolis, Brasil) 4.2 (1994): 19-39.

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lunes 6-viernes 10 Descanso de primavera. No hay clase.

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lunes 13 Aplicación: lectura, análisis e interpretación del cuento "El Sur" (1944) de Jorge Luis Borges (Argentina)

miércoles 15 Aplicación: lectura, análisis e interpretación del cuento "El gaucho insufrible" (2003) de Roberto Bolaño (Chile)

viernes 17 **EXAMEN ESCRITO II**

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lunes 20 Samanta Schweblin (Argentina). *Distancia de rescate* 11-46

miércoles 22 Samanta Schweblin (Argentina). *Distancia de rescate* 47-79

viernes 24 Samanta Schweblin (Argentina). *Distancia de rescate* 80-124

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lunes 27 Entrega de una tesis tentativa para el segundo trabajo escrito corto (instrucciones en Canvas)

### V. LECTURA E INTERPRETACIÓN DE UNA NOVELA DE CIENCIA FICCIÓN

miércoles 29 Teoría: Darko Survin, "Estrangement and Cognition." *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*, 1979, 15-27

viernes 31 Rita Indiana (República Dominicana). *La mucama de Omicunlé*, "Olokun" 11-30

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## ABRIL

lunes 3	Entrega del segundo trabajo escrito corto
	Elementos del trabajo de investigación
miércoles 5	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Psychic Goya” 31-58
viernes 7	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Condylactis gigantea” 59-70 y “Sangre de vaca” 71-87
lunes 10	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Sangre de vaca” 88-96
	Entrega de una página con la tesis tentativa del trabajo de investigación (instrucciones en Canvas)
miércoles 12	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “El jardinero” 97-109 y “Update” 110-119
viernes 14	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Côte de Fer” 120-133
lunes 17	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Lamentaciones” 134-145 y “The Shadow of Days” 141-146
miércoles 19	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “Angelitos negros” 146-160, “Monkey Magic” 161-167 y “T de Techo” 168-170
viernes 21	Rita Indiana (República Dominicana). <i>La mucama de Omicunlé</i> , “The National Anthem” 171-178 y “Salitre” 179-181
	Recapitulación del curso
lunes 24	<b>EXAMEN ESCRITO III</b>
miércoles 26	Entrega de una página con el esquema tentativo del trabajo de investigación (instrucciones en Canvas)
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mayo, 5	Entrega electrónica del trabajo de investigación antes de las 5:00 de la tarde (instrucciones en Canvas)