



SPAN 311 History & Theory of Hispanic Narrative

Contexto Cultural y Análisis Crítico

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Course Description: This course will introduce you to the study of Hispanic literatures through a survey of representative texts from Spain and Spanish America. We will learn basic techniques for literary interpretation through analysis of the major literary genres, including narrative, drama and poetry.
This course is taught in Spanish.

Prerequisite: SPAN 212 or permission of instructor.

Course Objectives:

When you have completed this course, you will have:

- Developed an ability to read and analyze Hispanic literatures at a university level
- Learned to write short analytical essays about Hispanic literature in Spanish
- Developed a broad understanding of the historical development of Hispanic literatures
- Learned the vocabulary and concepts appropriate for academic literary discussions in Spanish
- Developed an appreciation for some of the best writers in the Hispanic literary tradition

If you are a Spanish Minor or Major, you will have begun to achieve these degree goals:

- Learning to read, appreciate and summarize university-level writing, including through the analysis of literary texts written in the original language
- Learning to write essays in coherent academic Spanish
- Learning to analyze a complex phenomenon and create coherent arguments about its causes and effects
- Learning a wide-ranging familiarity with the diversity of Hispanic cultural traditions

Textos

Virgilio, Carmelo, et. al. Aproximaciones al estudio de la literatura hispánica 7th ed.
New York: McGraw-Hill, 2012

Un buen *diccionario bilingüe* español-inglés/inglés-español

Como *diccionario de sinónimos y antónimos*, se puede consultar online *Word – reference*

Descripción del curso

Una introducción al análisis textual y a tópicos de género, contexto cultural, y lenguaje literario con el fin de preparar a los estudiantes a leer detenidamente, a profundizar en la discusión de temas culturales y a analizar críticamente textos escritos en español. A través del estudio de distintos períodos, ambientes y géneros literarios, se examinarán de manera comparativa textos representativos de España y Latinoamérica. Esta clase se propone preparar a los estudiantes para cursos más avanzados en estudios hispánicos.

Metas del curso

- Familiarizarse con diversos textos culturales escritos por autores españoles y latinoamericanos desde la edad media hasta el presente.
- Aprender y emplear efectivamente la terminología y metodología crítica fundamental para analizar el texto escrito y oral.
- Desarrollar la capacidad de leer detenidamente un texto en español y redactar ensayos crítico-analíticos basados en las lecturas y discusiones.
- Aumentar el vocabulario en la expresión oral y escrita.

Course Components and Grading Policies:

1. Class presentations	10%
2. Participation	5%
3. Homework and Quizzes	10%
4. Short Compositions	30%
5. Exams (3)	30%
6. Final Exam	15%

General Course Requirements

1. Students are required to attend **all** classes.
2. You are responsible for all material covered on days that you are absent. Contact classmates to find out what you missed and get notes. Never put the onus for your absence on your professor (e.g. by emailing with “what did I miss?” and expecting that an individual recap be provided). You should, however, feel free to make an

appointment and/or attend office hours if you have any doubts or questions about what you missed.

3. Students must arrive **on time** and participate **actively** in class every day. Mere presence is not considered participation, and 2 minutes late is still late.

4. All assigned work must be completed on time and turned in (**hard copy**) in class. Late work or work submitted via E-mail **will not be accepted**. Broken/out-of-ink printers need to be dealt with in time to get your assignments in by due date.

5. **NO MAKE-UPS are allowed on exams.**

6. **NO EXTRA CREDIT is offered in Spanish 311.**

Class Presentations: Each student will be in charge of presenting one of the literary authors, and be leading the class discussion corresponding the to this author.

Class Work and Participation: Regular participation at all scheduled class sessions is an important part of performing well in this class. You will be required to participate in class discussions about assigned topics and to work in small groups or pairs. Class participation grades will be assigned for each unit (following an exam), plus one more overall participation grade at the end for a total of four grades. Participation grades are affected drastically by absences, so please attend every class session. Having more than 4 absences is grounds for failing the entire course.

Homework and Quizzes: There will be almost daily, short homework assignments relating to the readings (please refer to the homework handout for assignments and dates).

Short Compositions: During the semester we will be writing in Spanish three short analytical papers (one on each of the major literary genres we study) in order to learn how to write about literary texts. Each of these papers must be a minimum of 3 pages, but no more than 5 pages should be written for one paper. The final paper will be a revision and expansion of one of the three earlier papers, and it should be expanded by at least two pages. On the final revised paper, you are also required to include a citation from a critical article related to the topic, using MLA bibliographical style. All drafts and compositions should be the work of the student. You should consult other students or the professor regarding spelling, vocabulary and grammatical questions, and about organization of your ideas. However, plagiarism is strictly forbidden and will be reported to the proper university authorities.

Exams: There are 3 exams (one of each of the major literary genres we study) and a Final Exam. Exams include identifications of texts, as well as questions on vocabulary, concepts and analytical topics related to the units being tested. There are no make-ups for missed exams, so please do not miss them!

Oxford College Honor Code: Your conduct is governed by the Emory University Honor Code. The Honor Code applies to **all** exams and assignments. Examples of violations of the Honor Code include the following:

(a) Seeking, acquiring, receiving, or giving information about the conduct of an examination, knowing that the release of such information has not been authorized;

(b) Plagiarizing: any work with your name on it must be yours, not that of some other person. If you include other person's words in any assignments you should indicate so by the use of quotation marks;

(c) Seeking, using, giving, or obtaining unauthorized assistance or information in any academic assignment or examination. This includes having another person correct your Spanish grammar in any assignments or compositions;

(d) Intentionally giving false information to professors or instructors for the purpose of gaining academic advantage.

Please, read the full Emory University Honor Code for details:

http://oxford.emory.edu/audiences/current_students/Academic/academic-success/student-honor-code/

Students with Disabilities

Emory University complies with the regulations of the Americans with Disabilities Act of 1990 and offers accommodations to students with disabilities. All students with special requests or need for accommodations should make this request in person as soon as possible. Appropriate documents should be presented within two weeks of the beginning of the course. For further information, please see:

<http://oxford.emory.edu/academics/catalog/educational-resources/disability-services/>

More detailed information is available on the website at:

<http://www.ods.emory.edu/about.htm>

Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.

Programa del curso: (este programa puede cambiar)

28.- Introducción al curso: "La literatura como arte y fenómeno estético", 2-5
30.- "El autor y su obra frente al público: implicaciones socioculturales";
"Introducción a la narrativa", 5-13; Borges: "El etnógrafo", 66-68
Tarea: Hacer práctica #1.a.b.c.d.e.f.g.h. (P.19)

2.- LABOR DAY. NO Clases.

4.- "El género narrativo..." El Cid, El conde Lucanor y la narrativa medieval en España", 24-25; Don Juan Manuel: "Lo que sucedió a un mozo que casó con una muchacha de muy mal carácter", 42-46

6.- "Elementos principales del texto literario" (La historia y el discurso) 13-16; Emilia Pardo Bazán: "Las medias rojas", 50-53

9.- "Elementos....: el tema" y "Aproximaciones críticas al análisis del texto", 16-19; Mario Benedetti "El otro yo" 73-75 ; Ana María Matute: (Buscar, Fotocopia)

11.- Juan Rulfo: "No oyes ladrar los perros", 68-72

13.- Julio Cortázar: "La noche boca arriba", 61-68

16.- Autor contemporáneo (Fotocopias)

18.- Autor contemporáneo (Fotocopias)

20.- Preparación para examen.

23.- Examen de Narrativa. Presentar trabajo sobre Narrativa

25.- "Introducción al drama", 251-261; Emilio Carballido: "El censo", 300-309

27.- "Formas dramáticas contemporáneas", 262-265; Sergio Vodanovic: "El delantal blanco" 310-319

30.- Federico García Lorca: "La casa de Bernarda Alba", Acto I (335-347)

2.- García Lorca: "La casa..." Acto II y III (348-371)

4.- Película/Lectura "La casa de Bernarda Alba"

7.- Preparación Lectura [Drama leído en clase]

9.- Paloma Pedrero: "Resguardo personal", 327-335

11.- Ver obra teatral (Autor contemporáneo)

14. FALL BREAK. NO hay CLASE.-

16. Preparación para examen.

18.- Examen sobre Drama. Presentar trabajo sobre Drama

21.- "Introducción a la poesía..." (cómputo silábico), 137-42. Antonio Machado: Proverbios y cantares , XXIX, 211-212.

23.- José Martí: "Si ves un monte de espumas", 200.

25.- "Clasificación de los versos...", 142-151; "Romance del conde Arnaldos", 174-176; Garcilaso de la Vega: "Soneto XXIII", 176-178

28.- "El lenguaje literario. Figuras Retóricas" 152-158: Santa Teresa de Jesús, "Vivo sin vivir en mí", 179-181.

30.- Pablo Neruda: "Oda al tomate", 231-233. "Me gustas cuando callas" (Fotocopias)

- 1.- Definiciones de "Ilustración", "Neoclasicismo" y "Romanticismo" en Handout; - - José de Espronceda: "Canción del pirata", 192-194; Gertrudis Gómez de Avellaneda: "Al partir", 195-196;
- 4.- Leer Gustavo Adolfo Bécquer en el Handout: "Rima XI" y "Rima LIII", 198-200
- 6.- Busque las definiciones de "Vanguardismo" y "Creacionismo" en el Handout; Vicente Huidobro: "Arte poética" y "La capilla aldeana", 219-221
- 8.- Estudiar Federico García-Lorca en Handout. "Prendimiento de Antoñito el Camborio" 225 y "Verde que te quiero verde" (Fotocopia)
- 11.- Ángel González: "Cumpleaños de amor" y "Ciudad cero" 238-240
- 13.- Luis Palés Matos: "Danza Negra", 226-227;
- 15.- Nicolás Guillén: "Sensemayá", 229-231; Nancy Morejón: "Mujer Negra", 246-249
- 18.- Alfonsina Storni, Gioconda Belli. (Fotocopias)
- 20.- Repaso para examen
- 22.- Examen Poesía. Entregar trabajo sobre Poesía.**
- 25.- "Introducción al Ensayo" 374-376. Mariano José de Larra 401 (ver vídeo)
- 27.- 29.- THANKSGIVING

- 2.- Ensayo, continuación.
- 4.- Rosario Ferré; "La autenticidad de la mujer en el arte". 430-436
- 6.- Conclusiones y evaluaciones del curso.
- 9.- Repaso

Examen Final (Narrativa, Drama, Poesía) TBD