



Instituto Universitario
de Investigación en
Estudios Norteamericanos
“Benjamin Franklin”

INTRODUCTION TO LITERARY ANALYSIS

COURSE DESCRIPTION

This course is aimed at American students who wish to have a general and complete knowledge of the Spanish literature. Different literary genres will be covered: theatre/cinema, novels and short stories. The different literary movements reflected in the literary works discussed in class will be explained to give the student an overview of their social context. Thus, this course is structured so as to include the different literary movements of the 20th century so that the students can identify them in the literary texts of each period. Each author will be studied in the context of a specific period or movement and we will see the main characteristics of his writing style. We will read fragments from his most representative works.

By the end of the course, the student will be able to comment on a text and show the acquired knowledge in a practical way.

OBJECTIVES

The objective of the course is student-centered and competency-based. This means that the students will be told what they will be taught, how they will be taught, what they must learn, what types of activities will be carried out, what resources will be used and how their learning will be assessed. The course will aim to develop the following competences:

Competence 1.	To be able to read and understand Spanish literature.
Competence 2.	To discuss and argue the required texts using complex ideas, orally or in writing.
Competence 3.	To analyze the most relevant writing style features of the main Spanish writers so that the students are able to place the literary works within the specific movement, style and period in which they were written.
Competence 4.	To be able to express opinions in a critical way.

Competence 5.	To know the most important Spanish literary movements as well as their main characteristics and the most important authors.
Competence 6.	To present and defend knowledge both orally and in writing.
Competence 7.	To acquire a global and linear knowledge of contemporary Spanish literature.

METHODOLOGY

This course will be taught using a theoretical-practical approach. The Professor will mostly rely on information from the textbook, which will be complemented with explanations and additional information provided by the Professor. The ultimate goal is to achieve meaningful learning of the content. Thus, in order to use a flexible methodology it will be very important to rely on students' ideas too. Students' diverse profile is expected, so, when necessary, individual adaptations will also be made.

The following methodological strategies will be used:

- Students must read, before the actual class, the class material (the chapter) indicated for that day, so that they can follow the theoretical explanations without too much difficulty.
- At the beginning of the session the Professor will deliver a brief lecture introducing the concepts that will be discussed and trying to relate them to the previous knowledge of each student.
- Next, the basic concepts of the material previously read by the students will be explained in more detail, relying on their participation in order to make the explanation more dynamic and interactive.
- Once this information has been assimilated, the students will have to put it into practice using poems selected by the Professor. These texts have been selected by the Professor; however, suggestions from the students are welcome.
- Finally, conclusions will be drawn and a comparison will be made considering other authors and international literature.

PREPARING FOR CLASS

Students must prepare and complete the tasks before each class as indicated in the schedule so that the class runs smoothly.

Homework is very important because it will allow the students to anticipate the class. Students will basically have to read the information in the textbook and complete the comprehension exercises. This task is fundamental as it will enhance their ability to follow the pace of the class, by helping them to understand what they learned. In fact, this method will be used to help students get used to the specific terminology or texts that will be analyzed in class as well as to the terminology, some authors and some of their most representative works before actually going to class.

EVALUATION

The evaluation procedures that will be used will attempt to combine different elements in order to make sure that all the students can develop their skills. Ongoing student work will be the main criterion of the evaluation. Consequently, the overall assessment will be based on the following aspects:

- **Class participation:** It must be active; that is to say, the student should not only ask questions but also analyze the literary texts in groups and individually. Competences 1, 2, 3, 4, 5 and 7 will be developed. This aspect is worth **10%** of the final grade.
- **Project:** The students, in small groups and individually, must choose a literary work of the last years. Following the Professor's instructions, they must prepare a well-structured presentation, expressing different ideas in an appropriate, clear and coherent language. They can use all the necessary audiovisual media. Competences 1, 2, 4, 5, 6 and 7 will be developed. This aspect is worth **20%** of the final grade.
- **Complementary activities:** There will be **ONE MANDATORY** academic activity to complement the theoretical content taught by the Professor through lectures: Activity in Alcalá.
All the visits to museums, monuments and different cultural centers will be made – except in very few cases- during the out – of class- activities that are included in the syllabus (for grading purposes) as **taught classes**. All competences will be developed. This aspect is worth **5%** of the final grade.
- **Compositions:** The student must write 3 compositions on a specific topic from universal literature. The compositions must follow to the following format: MLA, Times New Roman 12, double space. For any attempt of copying or of plagiarism the student will fail the course (0). This aspect is worth **45%** of the final grade.
- **Final exam:** It will be held on the established date. It will be non-cumulative. This aspect is worth **20%** of the final grade.

For any attempt of copying or of plagiarism in the exam or any of the activities described, the student will fail the course (grade 0) and he/she will not have the right to any kind of remedial exams.

ATTENDANCE

Class attendance is MANDATORY. If the student is absent for more than the allowed limit (**one class absence in the July program and two absences in the fall and spring programs**), the final grade will reflect a decrease of **10 points** for each non-attendance that has not been excused by a doctor's certificate or by your Program Director. It is the individual responsibility of the student to make up any missed content about the subject taught in class the day the student was absent.

CLASS SCHEDULE

TOPIC	ASSIGNMENTS
Overview of the syllabus. Basic literary concepts.	Introduction to the course
Active communication: text, speech, communication. Being a writer.	Read specific texts
The Discourse as narrative; Dreams, goals, identity.	Read: Steve Jobs: <i>Stanford Commencement Address</i> (2004) Martin Luther King: "I have a Dream"
Characteristics of oral discourse: rhetoric	Read specific texts
The autobiography, or how to remember and present oneself to history	Selections from <i>Textos de Leonor López de Córdoba</i>
The novel and the narrative spaces. The prologue, the text and the characters	Read: Cervantes and the novel: - <i>Prólogos</i> : - <i>Don Quijote de la Mancha (I)</i> - <i>Don Quijote de la Mancha (II)</i> Essay 1: Write your autobiography
Reality and fiction: <i>Don Quijote de la Mancha</i> , structure of the novel	Read specific texts
Reality and fiction: <i>Don Quijote de la Mancha</i>	Read <i>Don Quijote de la Mancha</i> : Chapters VII and IX (first part)
<i>Don Quijote de la Mancha</i> , Part II	Film: <i>El Caballero Don Quijote</i>
Reality and fiction: <i>Don Quijote de la Mancha</i>	Read <i>Don Quijote de la Mancha</i> : Chapter XX (second part)
Narratives: short stories Romanticism The horror story	Gustavo Adolfo Bécquer: Maese Perez, <i>el organista</i>
Narratives: short stories The horror story	Gustavo Adolfo Bécquer: Maese Perez, <i>el organista</i>
Narratives	
Narrative: magical realism or breaking away from reality <i>Like water for Chocolate</i>	Read specific texts
<i>Como agua para chocolate</i>	Film: <i>Como agua para chocolate</i>
Narrative: magical realism <i>Como Agua para chocolate</i>	Anderson Imbert: <i>La conferencia que no dí</i>

Anderson Imbert: <i>La conferencia que no dí.</i>	Selection of texts
Narrative: Metareality <i>The Purple Rose of Cairo</i>	Film: <i>The Purple Rose of Cairo</i>
Julio Cortázar <i>La muerte boca arriba</i>	Julio Cortázar <i>La muerte boca arriba</i>
Julio Cortázar <i>La muerte boca arriba</i>	Julio Cortázar <i>La muerte boca arriba</i>
The play as literary genre: The new art of comedy writing	<i>Read specific texts</i> Essay 2: Write a story
Federico García Lorca: The Spanish generation of 1927 and the play.	Read: <i>Bodas de Sangre</i>
Play: <i>Bodas de Sangre</i>	Read: <i>Bodas de Sangre (Saura)</i>
Play: <i>La Novia</i>	Read: <i>Bodas de Sangre</i>
Comparing adaptations	Read: <i>Bodas de Sangre</i>
Essays: What is an essay and different types of essays	Read specific texts
Essay: "Vuelva Usted Mañana"	- Mariano José de Larra
Essay: "Vuelva Usted Mañana"	- Mariano José de Larra
Identity Essay	Octavio Paz: <i>Laberinto de Soledad</i>
Identity Essay	Carlos Fuentes: <i>El espejo enterrado</i>
Social media and media as a reflection of today's society (1)	Current Media
Social media and media as a reflection of today's society (2)	Current Media Essay 3: Identity essay
Final exam	

NOTE: This syllabus is subject to change. The final syllabus will be given to students on the first day of class.

BIBLIOGRAPHY

García Lorca, Federico. *Bodas de Sangre*. Madrid: Anaya, 2001

Virgilio, Carmelo; Valdivieso, Teresa and Friedman, Edward. *Aproximaciones al estudio de la literatura hispánica*. New York: MCGraw Hill, 2012 (Selecciones)

Walliser, Marta.- *Antología de textos hispanos*.

WE WILL ONLY SPEAK IN SPANISH

In class we are going to speak only in Spanish. The use of English in the classroom would prevent the total immersion of the student in the process of learning Spanish. Moreover, it is important to emphasize that in order to understand and enjoy the class we will ask for an additional effort of terminological adaptation with the sole aim of helping you get used to the specific jargon of the professional field. For a better understanding of the class a medium-high level of Spanish is recommended.