INTRODUCTION TO THE STUDY OF HISPANIC LITERATURE

Catalog Course Description
Introduction to literary analysis of Spanish and Latin American texts (narrative, lyric, drama, and essay). Prerequisite: SPAN 305.

Course Objectives
The main objective of this course is to introduce students to the practice of literary analysis and interpretation of Hispanic texts. The course is intended to serve not only as an introduction to representative works of major Spanish and Latin American authors and to literary genres, but also as a gateway to literary analysis and interpretation in general, including the analysis of ethical and moral questions that arise from actions taken by literary characters in various cultural and historical settings.

This course develops core objectives 1 (Effective Composition & Communication), 3 (Critical Analysis & Use of Information), and 5 (History & Culture), and satisfies core objective 12.

Core Objective 12: Ethics. Students will demonstrate understanding of ethical principles in general or in application of specialized knowledge, results of research, creative expression, or design processes. Students will demonstrate an ability to recognize, articulate, and apply ethical principles in various academic, professional, social, or personal contexts.

Since recognizing, articulating, and applying ethical principles and answering moral questions presupposes a narrative that provides the context within which a right or wrong course of action may be determined, we will use many of the narrative and dramatic pieces in this course as provenances for those contexts. Doing so will have the advantage of more deeply engaging the student in literary texts that, although fictional, are as realistic as any philosophical discourse that aims to depict a real-world situation. This will allow us to discuss and apply ethical principles in various realistic settings, to take sides on moral issues, to compare axiologies across time and cultures, and to reflect on our own personal ethics in contrast with those apparent in the literary selections assigned (see first five weeks and final two weeks of schedule, below). Among the ethical issues we will consider are implied vs. explicit threats; pretending to be someone you are not, in order to gain advantage; marrying for money vs. love; cruelty to animals; responsibility (or the lack thereof) of offspring in caring for elderly parents; crimes of omission; responsibility for educating children; and applying medieval ethical standards in modern circumstances.

Student Learning Outcomes
Upon successful completion of this course, students will be able to:
• define the main features of the four principal literary genres
• accurately apply Spanish literary terminology in their analyses and explications of narrative, lyric poetry, and dramatic works
• identify and analyze ethical issues evident in the narratives and dramatic works presented (CO12)
• articulate what makes a given course of action ethically defensible for a particular character and weigh it against alternative courses of action (CO12)
• assess their own ethical values and compare them with the values evidenced in the characters and situations presented (CO12)
• apply the rules of Spanish prosody to determine the meter and rhyme schemes of verses
• draw cogent interpretations from narrative, lyric poetry, and dramatic works, and express those interpretations in Spanish, orally and in writing

Course Requirements and Expectations
Satisfactory completion of SPAN 305 is a prerequisite for this course, which is not intended for students who have already completed any upper-division Hispanic literature course.

Since the course endeavors to provide the fundamental critical tools necessary to pursue further study of Hispanic literature, the student should be mindful of the Spanish critical terminology presented in class and in the textbook (see Appendix 3 of the textbook). Throughout the course, we will become increasingly conversant with this terminology as we apply it in our analyses, interpretations, and evaluations of the literary selections assigned.
Students are expected to attend class not only having read the assigned material but also having thought about it enough to have developed personal, critical responses to it, including, where applicable, ethical considerations about the actions portrayed in the assigned texts. Each day, the professor will guide discussions in which students are encouraged to share those responses with the class and to weigh the merit of their own and others’ interpretations and ethical values. Additionally, individual students will be asked to study selected texts (a portion of a story, a poem, a portion of a play) especially well and to present their findings to the class in an informal but coherent manner. The class, guided by the professor, will then have the opportunity to discuss those findings with a view to strengthening them, questioning them, or proposing alternative views. The objective of these discussions is not solely to deepen literary understanding but also to sharpen our ability to articulate opinions, insights, literary interpretations, and ethical principles in Spanish. In this respect, note (below) that class participation (and, therefore, daily attendance) is an essential component of the grade for the course.

Students will write a critical essay in Spanish. The essay must follow MLA guidelines and embody at least three references to credible sources. A handout will provide further guidelines to assist you in writing the essay. A one-paragraph summary of the essay is due [date]. The essay is due in class [date]. Essays will not be accepted after that time.

The midterm and final exam will be comprehensive and will test the student’s familiarity with the texts and terminology studied as well as the student’s ability to formulate coherent and insightful literary interpretations and ethical judgments. The final exam is on [date, time]. No make-up exams will be given without prior approval from the instructor.

Grades
Attendance and participation: 20%; midterm: 25%; essay: 20%; final: 35%. This course adheres to the +/- grading scale: A 100-94; A- 93-90; B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-67; D 66-64; D- 63-60; F below 60.

Statement on Academic Dishonesty
Cheating, plagiarism, or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include canceling a student’s enrollment without a grade, and giving an F for the course or for the assignment. For more details, see the University of Nevada, Reno, General Catalog.

Textbooks
• Stories and poems given as handouts will complement the textbooks. A Spanish-English/English-Spanish desk dictionary is highly recommended.

Statement on Disability Services and Audio and Video Recording
If you need to request accommodations for a specific disability, you are encouraged to meet with the instructor at your earliest convenience to ensure timely and appropriate accommodations. The Disability Resource Center is in the Thompson Building, Suite 100. Surreptitious or covert video-taping or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. Since to accommodate students with disabilities some students may be given permission to record class lectures and discussions, students should understand that their comments during class may be recorded.

Statement for Academic Success Services
For this course, your student fees cover usage of the Tutoring Center (784-6801 or www.unr.edu/tutoring-center) and the University Writing Center (784-6030 or http://www.unr.edu/writing-center). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class, including from the instructor during office hours, is the sign of a responsible and successful student.
**SCHEDULE**

**WEEK 1**
Introduction to the course; course expectations; literary genres.
Introduction to ethical systems (deontology, teleology, moral relativism across cultures).
*Morality: An Introduction to Ethics*, pp. 3-38. *(CO12)*

**WEEK 2**
Don Juan Manuel, “Lo que sucedió a un mozo que casó con una mujer de muy mal carácter” (43) Ethics topics include: medieval vs. contemporary moral standards; implied vs. explicit threats; pretending to be someone you are not, in order to gain advantage; marrying for money vs. love; cruelty to animals. *(CO12)*
Emilia Pardo Bazán, “Las medias rojas.” (51) Ethics topics include: selfishness vs. selflessness; white lies vs. black lies; corporeal punishment resulting in temporary vs. permanent disfigurement; responsibility (or lack thereof) of offspring in caring for elderly parents. *(CO12)*
*Morality: An Introduction to Ethics*, pp. 39-78.

**WEEK 3**
Mercedes Ballesteros. “Angelita, o el gozo de vivir.” (Hojas aparte.)
Julio Cortázar. “La noche boca arriba.” (62) Ethics topics include: religious hierarchies; higher authority; human sacrifice in the Bible and as practiced by Aztecs. *(CO12)*
*Morality: An Introduction to Ethics*, pp. 79-113.

**WEEK 4**
Julio Cortázar. “La noche boca arriba.” (Continued) *(CO12)*
Jorge Luis Borges. “El etnógrafo.” (59) Ethics topics include: professional and scholarly ethics; ethics of allegiance to tribe, self, or university; courtesy (or lack thereof). *(CO12)*

**WEEK 5**
Juan Rulfo. “No oyes ladrar a los perros.” (69) Ethics topics include: saving the life of a criminal; disowning children. *(CO12)*
Ana María Matute. “Pecado de omisión.” (74) Ethics topics include: variances of ethical underpinnings of current laws on crimes of omission in several countries; social responsibility for educating children; degrees of kinship; justified vs. unjustified homicide. *(CO12)*

**WEEK 6**
Marco Denevi. “El dios de las moscas.” (78)
Luis Romero. “Aniversario.” (Hojas aparte.)

**WEEK 7**
Elena Poniatowska. “El recado.” (90)

**Midterm**

**WEEK 8**
Spanish prosody and literary terminology (poetry).
Romances (anónimos):
“El enamorado y la Muerte” (171)
“Romance del conde Arnaldos (172)
“Romance del conde Olinos” (hoja aparte)
WEEK 9
Garcilaso de la Vega, “Soneto XIV” (hoja aparte)
Santa Teresa de Jesús, “Vivo sin vivir en mí,” “Nada te turbe...” (176-77)

WEEK 10
Luis de Góngora, “Soneto CLXVI” (181)
Sor Juana Inés de la Cruz, “A una rosa” (87)

WEEK 11
Gustavo Adolfo Bécquer, “Rima XI,” “Rima LIII” (195)
Rubén Darío, “Canción de otoño en primavera” (204-205)
Antonio Machado, “Proverbios y cantares, XXIX” (208)

WEEK 12
Juan Ramón Jiménez, “Yo no soy yo,” “Vino, primero, pura” (210)
Gabriela Mistral, “Yo no tengo soledad” (212)
Vicente Huidobro, “Arte poética” (216)

WEEK 13
Pablo Neruda, “La Infinita” (228)
Federico García Lorca, “Romance sonámbulo” (hoja aparte)

WEEK 14
Federico García Lorca, La casa de Bernarda Alba (338-73) Ethics topics include: role ethics; Confucian ethics; family roles in a matriarchal household; hypocrisy; gender stereotypes; infidelity; violence; misleading vs. lying; grieving customs; suicide. (CO12)

WEEK 15
Federico García Lorca, La casa de Bernarda Alba (338-73) (Continued). Course summary. (CO12)