

Español 3100  
Prof. Julio Baena  
Otoño de 2009

Horas de oficina: L,Mi,V, 10:30-11:30 y 2-2:45  
**y previa cita.** Oficina: Mc.Kenna 24  
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This course is the mandatory step for students going on from the study of the Spanish language to the study of Literature. It is a course designed as a Critical Thinking course. This implies that this course is highly theoretical. Its emphasis is not to provide a history of Spanish or Latin American Literature, nor to improve the Spanish language skills of the students, nor to read literary pieces casually. The emphasis of the course is to introduce students to LITERARY ANALYSIS. Literature is something that can be enjoyed by anyone, without any special training. Anyone can read and enjoy or dislike a novel or a poem: nobody needs to take a college class to do that. All of us can go now home and read our favorite author (Shakespeare, Tolkien, Cervantes or García Márquez) without being English majors or Spanish majors. Literary analysis, however, is an activity for which skills, knowledge, and preparation are needed. Spanish majors are supposed not only to be able to read in Spanish, but to read critically: to be professional readers, just like English majors read professionally what the rest of us read just for fun. To read professionally, to analyze literary artifacts, entails a complex combination of skills, of which this course will be an introduction. Students who have taken courses in Literary Theory (in English or in any other language) can expect to deal with the same subjects, problems, and questions here. But since this is Literary Analysis IN SPANISH, the concepts, the terminology, and the specific way in which general literary theory applies in Spain and Latin America will be introduced to most students for the first time. In the last fifty years, the study of Literature has come to the forefront of the Human Sciences. When Philosophy, Psychology, Linguistics, Historiography or Sociology confront the phenomena and the mechanisms that produce music or poetry—those strange things that the human species seems to monopolize—it appears that the issues at stake go far beyond enjoying or commenting on a play or a novel. Literary criticism becomes a critique of much more than plots or “messages:” literary language is shown to be a fundamental mode of human reason, parallel to other modes such as the mathematical-abstract mode, or the religious mode, and no less fundamental than these other modes. That is why this class satisfies the College requirement for Critical Thinking, as do other courses in Philosophy, etc. The fact that we are going to immerse ourselves in deep theoretical issues IN SPANISH only makes it more challenging.

**Required textbook:** *Aproximaciones al estudio de la literatura hispánica*, Sexta edición, by Friedman, Valdivieso, Virgillo: McGraw Hill.

**A note on the textbook:** The book will provide the actual literary readings on which we will base our discussion. It also contains abundant introductory information, which we will use, but the fine theoretical aspects, the core of the course, will be explained and dealt with in class, and only in class. The course is highly PRACTICAL, in the sense that it is only by DOING that students can learn how to do things such as how to analyze a poem, or how to decide whether context is relevant to text, etc. Just as people don't learn how to swim by reading about it, but only by actually swimming, literary analysis is a

craft that can only be properly learned by practicing it. Therefore, the class participation grade for this class will count for a high percentage of the grade, and will be very demanding of students.

**A note on class participation:** The challenge is to be always alert and ready for a comment, or to answer a question at random. There will be no formal oral presentations. Students earn a good grade in this area by providing unsolicited comments, by asking unsolicited questions, by being brave exposing what they do not understand, by knowing how to react on demand by the instructor. Students are also welcome to the instructor's office as a means of continuing the discussion (yes: you earn points for that), either alone or in groups. In sum: students earn more points the more involved they are.

**Evaluation:**

**Class participation: 25%**

**Five written analyses (minimum 5 pages each): 15% each**

**SCHEDULE**

- Mon. Aug 24 Introduction to the course. (Textbook pp. 2-8 for support)
- Wed. Aug 26 Literature/reality. Writing, reading.
- Fri. Aug 28 Text/context. The library and the market.
- Mon. Aug 31 A brief discussion of Spanish literary history and categories of narrative (Textbook pp 24-40 for support)
- Wed. Sep 2 Introduction to close reading.
- Fri. Sep 4 Introduction to narrative. (Textbook pp 10-24 for support)
- Mon. Sep 7 LABOR DAY. NO CLASSES
- Wed. Sep 9 The short story (el cuento). Textbook p. 41.  
Analysis of *Las medias rojas* by Emilia Pardo Bazán (pp. 50-53).
- Fri. Sep 11 Analysis of *La noche boca arriba* by Julio Cortázar (pp. 62-68).
- Mon. Sep 14 Analysis of *El etnógrafo* by Jorge Luis Borges (pp. 59-61).
- Wed. Sep 16 Analysis of *No oyes ladrar los perros* by Juan Rulfo (pp. 68-72).
- Fri. Sep 18 Analysis of *Pecado de omisión* by Ana María Matute (pp. 73-77).
- Mon. Sep 21 **First analysis (of one of the short stories read in class) due.**  
Introduction to the novel (la novela). Textbook, p. 41.
- Wed. Sep 23 *El coronel no tiene quien le escriba*, pp. 7-29
- Fri. Sep 25 *El coronel no tiene quien le escriba*, pp. 31-53.

- Mon. Sep 28 *El coronel no tiene quien le escriba* to the end (p. 92).
- Wed. Sep 30 *El coronel no tiene quien le escriba*. General structure. Characters and other actants.
- Fri. Oct 2 *El coronel no tiene quien le escriba*. Symbols.
- Mon. Oct 5 Different readings of *El coronel no tiene quien le escriba* (psychological, political, etc.). Interpretation as a post-analytical activity.
- Wed. Oct 7 *El coronel no tiene quien le escriba*. General discussion. Discussion on the topics of student's papers on *El coronel no tiene quien le escriba*.
- Fri. Oct 9 Introduction to theater and drama (el teatro, el drama).  
(Textbook pp 248-287 for support)
- Mon. Oct 12 Introduction to theater and drama. How to make things happen as opposed to talking about them.  
**Second analysis (of *El coronel no tiene quien le escriba*) due.**
- Wed. Oct 14 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Dramatis personae, general structure, stage, sound, light, etc. Acto Primero.
- Fri. Oct 16 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Acto Primero
- Mon. Oct 19 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Acto Segundo.
- Wed. Oct 21 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Acto Segundo.
- Fri. Oct 23 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Acto Tercero.
- Mon. Oct 26 Analysis of *La casa de Bernarda Alba* by Federico García Lorca, Acto Tercero.
- Wed. Oct 28 *La casa de Bernarda Alba*. Discusión general.
- Fri. Oct 30 **Third analysis (of *La casa de Bernarda Alba*) due.**  
Introduction to poetry (la poesía) I: The formal elements  
(Textbook pp. 134-156 for support)
- Mon. Nov 2 Introduction to poetry II: critical theory, poetic language.
- Wed. Nov 4 Intro to poetry III: closest reading.  
Analysis of *Romance del enamorado y la muerte* (p. 171).
- Fri. Nov 6 Continuation of analysis of *Romance del enamorado y la muerte* (p. 171).
- Mon. Nov 9 Analysis of *Soneto CLXVI* by Luis de Góngora (p. 181).
- Wed. Nov 11 Analysis of *Canción de otoño en primavera* by Rubén Darío (pp. 204-205).
- Fri. Nov 13 Analysis of *Meciendo* by Gabriela Mistral (p. 211).
- Mon. Nov 16 Analysis of *Cifra* by Octavio paz (p. 233).
- Wed. Nov 18 Analysis of *Somoza desveliza la Estatua...* and other poems by Ernesto Cardenal (pp. 238-239).

- Fri. Nov 20     **Fourth analysis (of one of the poems read in class) due.**  
Introduction to essays (el ensayo) I (Textbook pp. 376-386 for support).
- Nov 23 to 27    FALL BREAK. NO CLASSES
- Mon. Nov 30     Introduction to essays II (Textbook pp. 387-402 and 443 for support)
- Wed. Dec 2      Analysis of *Vuelva usted mañana* by Mariano José de Larra (pp. 403-412)
- Fri. Dec 4      Analysis of *Y las madres, ¿qué opinan?* By Rosario Castellanos (pp. 432-435).
- Mon. Dec 7      The critical essay (back to where we started). The place of critical theory.
- Wed. Dec 9      Analysis of the textbook we have been using.
- Fri. Dec 11     Things you can do with literature.  
**5th analysis (of an essay or of the textbook) due.**

## **University and Department Policies**

### **(1) Add / Drop / Waitlist**

If you are waitlisted for this class, it is IMPERATIVE that you familiarize yourself with departmental policies and deadlines. For this, please visit <http://www.colorado.edu/spanish/waitlist.htm>

### **(2) Prerequisites not met**

If your professor informs you that the system has flagged you as having not met the prerequisites for this course, you should meet IN PERSON with Leila Gómez, the Associate Chair for undergraduate studies, or the Coordinator for your class level. If you fail to do so, you may be dropped from the class. Your Professor will inform you of the date and time to meet the Associate Chair or the Coordinator for your class.

### **(3) Final Exams**

Final exams are to be taken on the day determined by the university and the department. No excuse such as family meetings, employment, travel, etc. will grant an exception to this. If you have three or more final exams scheduled on the same day, you are entitled to arrange an alternative exam time for the last exam or exams scheduled on that day. To qualify for rescheduling final exam times, you must provide evidence that you have three or more exams on the same day, and arrangements must be made with your instructor no later than the end of the sixth week of the semester (Friday, October 2, 2009). For the complete final examination policy, see the [University of Colorado at Boulder Catalog](#).

### **(4) Use of electronic devices in the classroom**

No text messaging or e-mailing will be tolerated during class. Cell phones must be turned off or on silent and kept in your backpacks or pockets during class. Laptops may only be used to take notes, and/or only with the consent of the instructor. Failure to comply with these rules will result in a loss of all participation points for the day. In other words, that day will be counted as an unexcused absence.

### **(5) Classroom Behavior**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subjected to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

### **(6) Honor Code**

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/>

### **(7) Disability Services**

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services during the first two weeks of class so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and <http://www.colorado.edu/disabilityservices/>

### **(8) Religious Observances**

Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please contact your instructor during the first two weeks of class to let him/her know of any possible conflicts in order to reschedule the work. See full details at [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)

### **(9) Discrimination and Harassment**

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>