

Introduction to Spanish Literary Genres

Course descriptions and objectives: The objective of this course is to offer an overview of Spanish literature from the 18th to the 21st century through different literary genres. The selected texts provide an array of genres and perspectives that reflect the cultural, historical, and socio-political aspects of each period.

Expectations: By exploring and discussing these texts, students will obtain an understanding of the literature of Spain in a modern and contemporary era and the cultural and historical contexts in which they evolved. Students will be able to differentiate between the different literary genres and the formal and cultural implications of each particular type. They will be able to critically analyze literary works as well as collaborate and give constructive feedback to their peers.

Course Requirements:

Class Attendance and Participation	15%
*Blog/Computer-Mediated Analysis/Review (3 entries) and Peer Response (3 entries)	20%
Oral Presentation	10%
Midterm Exam	10%
Short Essay 1 (3-5 pages)	10%
Short Essay 2 (3-5 pages)	10%
Final Essay (10-12 pages)	25%

*The course will incorporate a learning blog or other computer-mediated platform only accessible to the members of the class. Students will write short analyses, reviews and responses to their classmates' comments (150-250 words per entry). Each student will have written a total of six entries by the end of the semester.

Course Content

Introduction

- Class 1:

Free-writing activity in class: ¿Qué es un texto? ¿Cómo nace un texto?

Reading in class: “¿Cómo nace un texto?” by Jorge Luis Borges.

Google-docs outline. Los diferentes tipos de género y sus características. Computer-mediated synchronous task: Interactive and collaborative design of an outline by students working in groups.

18th century

- Classes 2 and 3:

An approximation: dialogue and hybrid genre. *Noches lúgubres* (1789-1790) de José de Cadalso.

19th century

- Class 4:

Play. *El sí de las niñas* (1806) by Leandro Fernández de Moratín.

Analysis or
Peer Response

- Class 5:

Poetry. “Era apacible el día”; “Dicen que no hablan las plantas”, “Yo no sé lo que busco eternamente” de Rosalía de Castro (1837-1885).

- Class 6:

Essay and Poetry. “Introducción sinfónica”; Rimas I-V by Gustavo Adolfo Bécquer (1836-1870).

Analysis or
Peer Response

- Classes 7 and 8:

Essay. “Vuelva usted mañana” by Mariano José Larra (1809-1837), “La cuestión palpitante” by Emilia Pardo Bazán (1883-1884).

- Class 9:

Short story. “El destripador de antaño” by Emilia Pardo Bazán, Scoular’s “Over Our Dead Bodies.”

Short Essay 1

- Classes 10, 11 and 12:

Class 11:
Review of
Valis’ article

Class 12:
Midterm

Novel. *La Regenta* (Segunda Parte, 1885) by Leopoldo Alas “Clarín”, Valis’ “Order and Meaning in Clarín’s *La Regenta*”.

20th century

- Class 13:

Play. *La casa de Bernarda Alba* (1936) by Federico García Lorca.

- Class 14:

Essay. Selections from *La deshumanización del arte* (1925) by Ortega y Gasset (selection of fragments). Benjamin’s “The Work of Art in the Age of Mechanical Reproduction.”

Review of
Benjamin’s
article or Peer
Response

- Class 15:

Poetry. “Cristito” by Lorca; “El cuerpo deshabitado” by Rafael Alberti; “Remordimiento en traje de noche” by Luis Cernuda.

- Class 16:

Short Essay 2

Short story. “Las ataduras” (1960) by Carmen Martín Gaite.

- Classes 17, 18, 19:

Class 18: Review of
Baudrillard’s article
or Peer Response

Novel. *Beltenebros* (1989) by Antonio Muñoz Molina, Baudrillard’s “Simulacra and Simulations.”

<u>21st century</u>	Analysis or Peer Response
- Class 20:	

Between the review, (auto)biography and essay. *La ridícula idea de no volver a verte* (2013) by Rosa Montero.

- Class 21:

Review in class of the Google-docs outline we prepared the first day of class: Los diferentes tipos de género y sus características. Computer-mediated synchronous task: Interactive and collaborative design of an outline by students working in groups.

Conclusions and Recapitulation.

Final Essay

Resources (Required secondary readings are indicated with an asterisk. A course packet including these texts and other primary texts will be available for students):

Andioc, René, “Teatro y público en la época de *El sí de las niñas*.” *Creación y público en la literatura española*. Ed. Jean-François Botrel. Madrid: Castalia, 1974.

*Baudrillard, Jean. “Simulacra and Simulations.” *Jean Baudrillard: Selected Writings*. Ed. Mark Poster. Stanford: Stanford UP, 1988. 166-84

*Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction”. *Illuminations*. Ed. Hannah Arendt. London: Cape, 1970. 217-20.

Boring, Phyllis Zatlin. “Carmen Martín Gaite, Feminist Author”. *Revista de Estudios Hispánicos* 11.3 (1977): 323-38.

Cardwell, Richard A. “Poetry and culture, 1868-1936”. En *The Cambridge Companion to Modern Spanish Culture*. Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 175-86.

Gies, David T., ed. *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Cambridge UP, 1999.

Ilie, Paul. “Bécquer and the Romantic Grotesque.” *PMLA* 83 (1968): 312-31.

Kirckpatrick, Susan. “Spanish Romanticism.” *Romanticism in National Context*. Ed. Roy Porter & Mikulás Teich. Cambridge: Cambridge UP, 1988. 260-83.

Klein, Dennis A. *Blood Wedding*, *Yerma*, and *The House of Bernarda Alba*: *García Lorca's Tragic Trilogy*. Boston: Twayne, 1991.

Labanyi, Jo. *Myth and History in the Contemporary Spanish Novel*. Cambridge: Cambridge UP, 1989.

López-Valero, Olga. “Historia y cultura popular en *Beltenebros*.” *Los presentes pasados de Muñoz Molina*. Ed. María-Teresa Ibáñez Ehrlich. Frankfurt am Main / Madrid: Vervuet / Iberoamericana, 2000. 151-76.

Loureiro, Angel. “Sombras y (des)velos de Rosalía.” *Actas do Segundo Congreso de Estudios*

- Galegos. Homenaxe a José Amor y Vázquez.* Proceedings of the Second Galician Congress (Brown Univ., Nov. 10-12, 1988). Ed. Antonio Carreño. Vigo: Galaxia, 1991. 197-205.
- Ros, Xon de. "Science and Myth in 'Llanto por Ignacio Sánchez Mejías.'" *Modern Language Review* 95.1 (2000): 114-26.
- Scouler, Bryan T. "Over Our Dead Bodies: Emilia Pardo Bazán, Rosario Ferré, and the Feminine Fantastic." *Forum for Modern Language Studies* 44.4 (2008): 445-59.
- Smith, Paul Julian. "New York, New York: Lorca's Double Vision." *Tesserae: Journal of Iberian and Latin American Studies* 6.2 (2000): 169-80.
- Soldevila-Durante, Ignacio. "Ortega y la narrativa vanguardista." *Ortega y Gasset Centennial/Centenario Ortega y Gasset*. Madrid: José Porrúa Turanzas, 1985. 187-202.
- *Valis, Noël. "Order and Meaning in Clarín's *La Regenta*." *Novel* 16 (1983): 246-58.
- Wardropper, Bruce. "Cadalso's *Noches lúgubres* and Literary Tradition." *Studies in Philology* 49 (1952): 619-30.