
Prof. Joan Torres-Pou. Office: 492 A E-mail: pouj@fiu.edu Phone: 76223.

Office Hours: Tuesdays: 4:00 -5:00.

Prerequisite: Graduate Standing.

Course Description:

Spanish Realism and Naturalism is a course given totally in Spanish that examines 19th century Spanish Peninsular Narrative and its evolution through the years. In order to have a complete understanding of the period, the course will include an approach to Spanish culture and history, as well as a critical approach to major figures and works of the period. Therefore, a series of theoretical articles and texts will be assigned and discussed in class. Students will be expected to apply these theories in their oral presentation and final paper.

Since it covers some 19th century literary works and trends, it is a course that meets the requirement in Peninsular Literature.

Course Objectives:

This is a course whose purpose is to improve the skills of graduate students in order to be successful in their professional development in the United States in the field of Spanish literary studies research. Consequently, it focuses on the process of producing research papers of publishable standards. Students are expected to study sources, analyze texts and finally turn in a paper of publishable quality. They will also be trained in presenting papers as they are expected to be delivered in national conferences, with time limitations, clear language and coherent exposition.

Other objectives are:

-To familiarize the student with one of the most relevant periods of Spanish-Peninsular literary production which can be useful for students studying for the MA comprehensives or organizing their new PhD reading lists.

-To discuss literary theories and examine their formulation in a series of texts.

-To prepare the student in the analysis of literary texts and familiarize them with the MLA style and parameters of writing papers to be submitted for publication.

-To correct style and composition problems, such as erroneous use of verbal forms, inappropriate vocabulary and syntax, as well as problems of coherence, ideas and communication.

Learning Outcomes:

-Students will become familiar with movements such as Realism and Naturalism and the literature that such movements generated in Spain’s literature in Spanish. Catalan 19th century literature will not be studied, although a class will be dedicated to its importance and the role played by Catalan art and society in the development of Spanish-Castilian literature.
Students will master different aspects of literary theory and criticism.

Students will be trained in the preparation of conference presentations and publishable articles.

Students will receive a detailed corrected paper with comments about mistakes and paper possibilities to become a publishable article.

Readings to be discussed in class:

I. Novels and short stories:

1. Pedro Antonio de Alarcón. El clavo (1853) y El amigo de la muerte (1852). *

2. José María de Pereda (1833-1906). Peñas Arriba (1895)*

3. Juan Valera (1824-1905). Juanita la larga (1895)*

4. Benito Pérez Galdós (1871-1927). El Grande Oriente (1903)*, Lo prohibido (1884-1885)*, Misericordia (1897), La estafeta romántica (1899) *

5. Emilia Pardo Bazán (1851-1921) Insolación (1889).*

II. Related texts:

6. Pedro Antonio de Alarcón. Fragmentos de Diario de un testigo de la guerra de África (1859)*.

7. Juan Valera. Sobre el arte de escribir novelas (1860).*

8. Emilia Pardo Bazán. La cuestión palpitante (1883). *

* e-book version available in the course Black Board.

III. Some articles to complement your readings which are accessible in the course Black Board:

On Alarcón’s Works:

Charnon-Deutsch’s “Godfather Death. A European Folktale and its Spanish Variants.”

Payán Martín’s “Picaresca literaria: Estrategias alarconianas de apropiación en El amigo de la muerte.”

Santiáñez’s “De la tropa al tropo. Colonialismo y enunciación metafórica en Diario de un testigo de la Guerra de África.”

Rueda’s “El enemigo ‘invisible’ de la Guerra de África y el proyecto histórico del nacionalismo español.”

On Pereda’s Works:

Dorca’s “Pereda and the Closure of the Roman à Thèse. From Don Gonzalo de la Gonzalera a Peñas arriba.”

On Valera’s Works:
Courtad’s “Juan Valera the Business of Literature. Epistolary Confessions on Publishing in the 19th Century.”

Davis’ “Pardo Bazán, Juan Valera, and the Literary Fashion.”

Marcus’ “An Application of Jungian Theory to the interpretation of Doña Inés in Valera’s Juanita la larga.”

Valencia’s “Shamed Women in the Novels of Juan Valera. Enslaved to the Other.”

Valis’ “The Use of Decit in Valera’s Juanita la larga.”

On Galdós’ Works:

Gimeno Casalduero’s “Los dos desenlaces de La fontana de oro.”

Garcia Saleh’s “Los últimos días de Pompeya como fuente de inspiración de El Grande Oriente.”

Parron’s “Galdós historia y ficción de las sociedades secretas.”

Highfill’s “Metafiction and Beyond Collective Consciousness in Misericordia.”

Tubert’s “Lo prohibido y la psicología de la vida erótica”

On Bazán’s Works:

Amann’s “Nature and Nation in Emilia Pardo Bazan’s Insolación.”

Zecchi’s “Insolación de Emilia Pardo Bazán. Intertextualidades y parodias hacia una escritura de la igualdad.”

IV. Some useful texts:

Aranguren, José Luis. Moral y sociedad: Introducción a la moral social española del siglo XIX.

---. Historia social de España. Siglo XIX.


Matzat, Wolfgang. Espacios y discursos en la novela española, del realismo a la actualidad.

Pattison, Walter T. El naturalismo español, historia externa de un movimiento literario.

Rodríguez Batllori, Francisco. Galdós en su tiempo. Estampas de una vida.


Tuñón de Lara, Manuel. La España del siglo XIX.

---. Estudios sobre el siglo XIX español.

Villanueva, Darío. Teorías del realismo literario.
V. Suggested titles for final paper:

Alarcón: *De Madrid a Nápoles, El capitán veneno, El escándalo, El fin de Norma.*

Pereda: *La puchera, De tal palo tal astilla, Sotileza*

Valera: *Las ilusiones del Doctor Faustino, Pepita Jiménez, Genio y figura, Doña Luz.*

Pérez Galdós: *Halma, Nazarín, La incognita, La desheredada, La fontana de oro, Aita Tetauen.*

Pardo Bazán: *Los pazos de Ulloa, La madre naturaleza, Un viaje de novios, Dulce dueño.*

Assignments:

- Students will give a brief oral presentation (no more than 10 minutes) on an assigned author or literary trend or work.

- Students will write an original paper of no more of 8 pages (10 including bibliography and notes), which must be turned in the last day of class. The paper must analyze a book not seen in class (see suggested titles for final paper).

- Students will give an oral presentation of a reduced version of their final paper (no more than 10 minutes). Specific dates for the presentation will be assigned.

- Students must take 4 short quizzes on the content of the assigned readings and lectures.

Course Policies (See information on attendance, participation and make-ups):

**General Course Policies:**

1. Cell phones must be disconnected. No texting. During exams, cell phones must be left on my desk.
2. Papers (when requested to be submitted) must be turned in typed.
3. Papers and other exercises must be turned in when assigned. I will not accept anything turned in late.
4. Because an incomplete only can be given in a pending paper and your paper will be the same presentation you must deliver in class, no incompletes will be possible under any circumstances.
5. No make-up exams or quizzes will be given to students who miss class the day of the scheduled test.
6. A graduate student is expected to attend every single day of class. There is no excuse for a graduate student in an American university to miss a class. If you think personal responsibilities and obligations will make you miss classes or arrive late, don't take this class.
7. Comments and questions on grades must be done 48 hours after the test or paper has been returned corrected.
8. Participation is expected and encouraged, but students are also expected to be tactful and neither confrontational nor interrupt class lectures or another student participation. Also, they have to be considered and do not turn their questions and comments in interminable interventions.
9. There will not be extra work to improve grades.
10. Laptops should be only used for class related work.
11. Papers and presentations must be original and individual.

   What does it mean original? They are not supposed to be a summary of what has been
discussed in class, neither a copy of your readings. Papers require research of sources and
documentation, analysis of selected texts, original conclusions and they MUST follow strictly the
Modern Language Association guidelines for research papers.

   What does it mean individual? A personal work that the student has done by him/herself
without requesting the services of companies who sell papers or provide them for free.
12. Cheating and/or plagiarism will be penalized with an F and University policies will be followed:

Florida International University is a community dedicated to generating and imparting
knowledge through excellent teaching and research, the rigorous and respectful exchange of
ideas, and community service. All students should respect the right of others to have an equitable
opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all
students are expected to adhere to a standard of academic conduct, which demonstrates respect
for themselves, their fellow students, and the educational mission of the University. All students
are deemed by the University to understand that if they are found responsible for academic
misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as
outlined in the Student Handbook.

University Drop-Date:  March 20th Last day to drop a course with DR grade.

Grading System:

Participation(Attendance…)...............10

Oral presentation.............................10

4 quizzes ........................................40

Final Paper......................................40

Total:..............................................100

Grading Scale:

Grading Scale: A 95 - 100%; A- 90 - 94%; B+ 87 - 89%; B 83 - 86%; B- 80 - 82%; C+ 77 - 79%;
C 70 - 76%; D 60 - 69%; F 59 - 0%.

Schedule:

January 10:  Introduction to the course. La España del siglo XIX. Marco histórico.
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<td>January 17</td>
<td>La España del siglo XIX. Marco social.</td>
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<td>January 24</td>
<td>Del Romanticismo al Realismo. Alarcón. <strong>Quiz 1.</strong></td>
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<td>February 7</td>
<td>El Realismo. Pereda.</td>
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<td>February 14</td>
<td>El Realismo. Pereda. <strong>Quiz 2.</strong></td>
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<td>February 21</td>
<td>El estilo de Valera.</td>
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<td>February 28</td>
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<td>March 7</td>
<td>La novela histórica de Galdós. <strong>Quiz 3.</strong></td>
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<td>March 14</td>
<td><strong>Spring Break</strong></td>
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<td>April 4</td>
<td>El misticismo literario. Galdós. <strong>Quiz 4.</strong></td>
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<td>April 11</td>
<td>Oral Presentations.</td>
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<td>Oral Presentations. <strong>(Classes end)</strong>.</td>
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