

LSPA 310, Section 2 [CRN 65556] 3 credits
APPROACHES TO HISPANIC LITERATURE
(Fall 2019)

Colorado State University, Fort Collins
Languages, Literatures and Cultures
M-W-F 12 – 12:50
[Stadium 1213]

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Office Hours: M-W-F 10 – 10:50
(also by appointment)
Pronouns: He/His/Him

PRE-REQUIREMENTS:

LSPA 300 or written authorization.

COURSE DESCRIPTION:

This course aims to introduce students to the critical analysis and interpretation of literary works in the Spanish language. Through the study of the diverse characteristics of genres, the specific concepts and vocabulary, and the historical context of the texts, the student will acquire the basics and jargon needed to discuss and explain orally and in written, the literary productions.

The class will be taught in Spanish, though some theoretical texts are in English.

The class will combine lectures, discussions, presentations, research projects, and analysis of literary and filmic works.

***n.b.*: This syllabus is subject to changes.**

LEARNING OUTCOMES AND COURSE OBJECTIVES:

- Following the *Standards for Foreign Language Learning* of ACTFL [quoted in the next page], this course aims to
 - a) advance the understanding of **Cultures** and **Communities**
 - b) help the student's **Communication** skills (specially the reading and analytical skills),
 - c) actively establish **Connections** and **Comparisons** between the literature and cultures of America and that of the Hispanic World.
- Students will be encouraged to expand their critical frames, and consider the impact of representations in issues such as gender, cultural identity, etc.
- Students will learn to elevate the texts from the status of plain story/narrative (X meets Y...) to critically analyze the representation.
- Students will learn to select and summarize available resources in order to prepare their oral presentation, and their final project.
- Students will also be encouraged to reflect about our implicit or explicit epistemic biases and their impact on how we understand different cultures and historical moments.

BOOKS:

Course package for LSPA 310: Approaches to Hispanic Literatures.

A good dictionary español/inglés-English/Spanish (if you need to buy one, please get one which gives the phonetic transcriptions, since they will be very useful when you analyze poetry.

FILMS (accessible online in <http://www.acns.colostate.edu/>; and also in the Language Lab):

La casa de Bernarda Alba, Mario Camus (1987)

Mujeres al borde de un ataque de nervios, Pedro Almodóvar (1988)

EVALUATION METHOD AND SCALE:

- a) **ATTENDANCE AND PARTICIPATION (10%, 5+5)**: Though attendance is not mandatory, students need to come to class with the homework and reading notes of the day, and to be ready to engage in the presentations. Students will evaluate their participation weekly (5%), and the professor will provide his evaluation of the students' participation at the end of the semester.
- b) **ORAL PRESENTATION (10% x 2)**: At the entrance of most class sessions one of the students will be in charge of a brief oral presentation that will initiate the discussion of the text object of analysis that day. Each presentation should last around 10-15 minutes, and presented with powerpoint (except for poetry). The student will provide the professor with an outline with

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the bibliography/resources listed, and send the presentation via email afterwards. The presentation is not a recitation or reading outloud of notes, but an oral exercise, and should aim to engage the rest of students. The presentation should relate the text with the theoretical points studied along the semester, and include information searched online. **Please, dedicate 2 minutes maximum to the biography of the author. The important part is your analysis.** The rubric for presentation 1 is in page 389, and the rubric for presentation 2 is in page 391.

- c) **HOMEWORK (10%):** Students are expected to come to class with the homework of the day already finished, in order to be able to follow the discussions. Homework must be ready before the class starts, unless written documentation can be provided. If you cannot attend a class, please take a picture of the homework and send it the email of the professor. Homework arriving late will be assigned a tardy, and can only count at the end of the semester for partial credit.
- d) **IN CLASS QUIZZES (0%):** Students will take have some quizzes at the entrance of the class and they help as a review/warm up activity. They are done via “polleverywhere”, so the student will need to either use the telephone or the app available.
- e) **MIDTERM EXAM (20%):** The exam will be comprehensive, and it is open books/notes. In the in-class section, the use of computer or telephone will not be allowed. In the take-home section the consultation of internet sources is mandated. Please see the rubric regarding the take-home section in the course package, p. 393.
- f) **FINAL EXAM (20%):** Comprehensive exam about the materials covered in the second half of the semester. The exam will be in class.
- g) **FINAL PAPER (20%):** The student will write an analysis 7-8 pages long, of a literary text, movie or cultural production, after having agreed the topic with the professor. The text must follow the MLA format, and be typed in Times New Roman 12, double space, for the analysis; and Times New Roman 10, single space for the footnotes; quotes need to be identified as such, with the use of “” or indentation. More Information regarding the final Project is in the rubric, pages 395 and 396, and in the “bosquejo” or peer-editing draft of the final, in pages 399 to 402.

A+	97-100	B+	87-89	C+	77-79	D	60-72	F	0-59
A	93-96	B	83-86	C	73-76				
A-	90-92	B-	80-82						

RESPONSABILIDADES:

1. To read the assigned materials and take notes of them before the class meets.
2. To engage actively in the discussions and to arrive on time.
3. To provide the homework, compositions, and notes when requested by the professor. If the student needs to skip a class it is their responsibility to enquire if there has been any update in the homework assigned for the next day. Also, if a student is not attending a class, it is their responsibility to email the homework due that day before the class meets.
4. To give the oral presentation the day assigned, or to inform with enough time and documentation of any necessary accommodation, since presentation slots are limited and they may not be able to present later.
5. To get the email or cell number of three fellow students to be able to contact them if/when there is any small doubt regarding assignments, to check for any possible change of calendar if the student has not attended that class, etc.
6. To follow the rubrics of the presentations, and to present the final paper and its edited versión the due date. Arrival of the final paper after its deadline will be penalized, as explained in the rubric.
7. To recognize any resource consulted, indicating the pagination, at the end of the assignments (except for the reading notes) to avoid any instance of academic dishonesty.
8. To avoid using online automatic translators or similar resources to avoid academic dishonesty.
9. To elaborate your thought, organize it so that information flows and present adequately the analyses in the classroom or in written.
10. To use an adequate register of the language in the written assignments.
11. Though Spanish is the language of instruction, in written assignments priority will be given to analysis and content of the work.

THE 5 C’s:

“**National Standards for Foreign Language learning. Communication** is at the heart of second language study, whether the communication takes place face-to-face, in writing, or across centuries through the reading of literature. Through the study of other languages, students gain a knowledge and understanding of the **cultures** that use that language and, in fact, cannot truly master the language until they have also mastered the cultural contexts in which the language occurs. Learning languages provides **connections** to additional bodies of knowledge that may be unavailable to the monolingual English speaker. Through **comparisons** and contrasts with the language being studied, students develop insight into the nature of language and the concept of culture and realize that there are multiple ways of viewing the world. Together, these elements enable the student of languages to participate in multilingual **communities** at home and around the world in a variety of contexts and in culturally appropriate ways. “**Knowing how, when, and why to say what to whom**” All the linguistic and social knowledge required for effective human-to-human interaction is encompassed in those ten words. Formerly, most teaching in foreign language classrooms concentrated on the how (grammar) to say what (vocabulary). While these components of language are indeed crucial, the current organizing principle for foreign language study is communication, which also highlights the why, the whom, and the when. So, while grammar and vocabulary are essential tools for communication, it is the acquisition of the ability to

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communicate in meaningful and appropriate ways with users of other languages that is the ultimate goal of today's foreign language classroom."

http://www.actfl.org/sites/default/files/pdfs/public/StandardsforFLLexecsumm_rev.pdf

CSU'S PRINCIPLES OF COMMUNITY:

The Principles of Community support the Colorado State University mission and vision of access, research, teaching, service and engagement. A collaborative, and vibrant community is a foundation for learning, critical inquiry, and discovery. Therefore, each member of the CSU community has a responsibility to uphold these principles when engaging with one another and acting on behalf of the University

INCLUSION: We create and nurture inclusive environments and welcome, value and affirm all members of our community, including their various identities, skills, ideas, talents and contributions.

INTEGRITY: We are accountable for our actions and will act ethically and honestly in all our interactions.

RESPECT: We honor the inherent dignity of all people within an environment where we are committed to freedom of expression, critical discourse, and the advancement of knowledge.

SERVICE: We are responsible, individually and collectively, to give of our time, talents, and resources to promote the well-being of each other and the development of our local, regional, and global communities.

SOCIAL JUSTICE: We have the right to be treated and the responsibility to treat others with fairness and equity, the duty to challenge prejudice, and to uphold the laws, policies and procedures that promote justice in all respects.

[quoted from <https://diversity.colostate.edu/principles-of-community/>]

LIBRARY & RESEARCH HELP:

The CSU Libraries Help Desk <<http://lib.colostate.edu/helpdesk/>> provides both research (Ph. 970-491-1841) and technical (Ph. 970-491-7276) support. In addition, Jimena Sagas is the librarian supporting this course. Contact her for assistance at <http://libguides.colostate.edu/jimenasagas>

ACADEMIC INTEGRITY:

"ACADEMIC INTEGRITY Academic dishonesty (see examples below) undermines the education's experience at Colorado State University, lowers morale by engendering a skeptical attitude about the quality of education, and negatively affects the relationship between students and instructor. Instructors are expected to use reasonably practical means of preventing and detecting academic dishonesty. Any student found responsible for having engaged in academic dishonesty will be subject to academic penalty and/or University disciplinary action. Students are encouraged to share responsibility for the academic integrity of the University by reporting incidents of academic dishonesty.

Examples of academic dishonesty include (but are not limited to): 1. Cheating in the classroom [,,,] 2. Plagiarism [...] 3. Unauthorized Possession or Disposition of Academic Materials [...] 4. Falsification of Cases of Academic Dishonesty [...] This course will follow the Academic Integrity Policy of the Colorado State University General Catalog (Page 7) and the Student Conduct Code, which defines academic dishonesty as: "misconduct including but not limited to: cheating, plagiarism, unauthorized possession or disposition of academic materials, falsification, or facilitation of acts of misconduct. Plagiarism includes the copying of language, structure, images, ideas, or thoughts of others and is related only to work submitted for credit". [partially quoted from <http://catalog.colostate.edu/front/policies.aspx>, read original if in doubt]

PLAGIARISM:

In addition, plagiarism in the language classroom includes the use of translators and unauthorized help from peers and native speakers. You may not submit work from a prior class (self-plagiarism).

Academic dishonesty will be subject to disciplinary action and may result in failure of the course. Both the student and the office of Conflict Resolution and Student Services will be informed of the disciplinary action in writing.

Academic Integrity Resources: How to avoid plagiarism: <http://writing.colostate.edu/guides/teaching/plagiarism/>

How to cite your work: <http://writing.colostate.edu/guides/>

n.b.: This course adheres to the Academic Integrity Policy of the Colorado State University [General Catalog](#) {Page 7} and the [Student Conduct Code](#). [Full wording at <http://facultycouncil.colostate.edu/files/manual/sectioni.htm#1.5.1>]

DISABILITIES SERVICES:

If the student needs special testing accommodations or other classroom modifications, he/she should notify ASAP both the instructor and the office of Resources for Disabled Students [RDS].

"Any student who is enrolled at Colorado State University and who self-identifies with RDS as having a disability is eligible for support from RDS. Specific accommodations are determined individually for each student and must be supported by appropriate documentation and/or evaluation of needs consistent with a particular type of disability. RDS reserves the right to ask for any appropriate documentation of disability in order to determine a student's eligibility for accommodations as well as in support for specific accommodative requests." [quoted from <http://rds.colostate.edu/mission.asp#whatwedo>]

CALENDARIO DE SESIONES:

N.B.: Conforme vaya avanzando el semestre se irá suministrando la lista de tareas adicionales

[Primera mitad del curso]

Semana 1:

DÍA	EN CLASE	TAREA PARA CASA*2
08/26	Introducción al curso. Estudio en clase de tutorial Intro lectura 1: “¿Qué es la literatura?”.	Tutoriales Intro lectura 2: “¿Por qué leer?” y 3: “Deleitar e instruir”, y tutorial de narrativa 1: “El lenguaje literario, la lectura”.
08/28	Discusión en clase Trabajo en clase del texto “Del religioso y del perro” de <i>Calila e Dimna</i> . [cp 13-14].	Leer en casa “El cuento popular y el cuento literario” de Miguel Díez Rodríguez [<i>Canvas</i>]* y hacer tarea al final del pdf. Tutorial de narrativa 2: “La caja diegética 1: El emisor y el narrador” y hacer ejercicios A1 de narratología [cp 51-52].
08/30	Corregir A1 Hacer en clase Cuento tradicional versus cuento literario [cp 97].	Tutorial de narrativa 3: “La caja diegética 2: el receptor y el mensaje”. Hacer ejercicios A2 de narratología [cp 53]. Leer: Don Juan Manuel, “Lo que sucedió a un mozo que casó con una muchacha de muy mal carácter” [cp 15-17].

Semana 2: El cuento literario

09/02	NO HAY CLASE	
09/04	Corregir A2 Don Juan Manuel, “Lo que sucedió a un mozo que casó con una muchacha de muy mal carácter”. Presentación 1a: _____	Tutorial de narrativa 4: “La caja diegética 3: los personajes y el discurso”. Leer: Don Juan Manuel, “Lo que sucedió al diablo con una falsa devota”. [cp 18-20].
09/06	Don Juan Manuel, “Lo que sucedió al diablo con una falsa devota”. Presentación 2a: _____	Leer: Julio Cortázar, “La noche boca arriba”. [cp 23-26].

Semana 3:

09/09	Julio Cortázar, “La noche boca arriba”. Presentación 3a: _____	Leer: Juan Rulfo, “Diles que no me maten”. [cp 27-30].
09/11	Juan Rulfo, “Diles que no me maten”.. Presentación 4a: _____	Leer: Ruth Sherry. “What is Women’s Writing?” [<i>Canvas</i>]* y hacer tarea al final del pdf. Leer: Emilia Pardo Bazán, “Las medias rojas”. [cp 21-22].
09/13	Discusión: Ruth Sherry. “What is Women’s Writing?” * Emilia Pardo Bazán, “Las medias rojas”. Presentación 5a: _____	Leer: Elena Poniatowska, “El recado”. [cp 31].

Semana 4: La novela

09/16	Elena Poniatowska, “El recado”. Presentación 6a: _____	Hacer ejercicio de búsqueda de fechas [cp 35]. Leer: Cristina Peri Rossi, “El museo de los Esfuerzos Inútiles” [cp 32-34].
09/18	Cristina Peri Rossi, “El museo de los Esfuerzos Inútiles”. Presentación 7a: _____	Leer: Ramón J. Sender. De “El cura esperaba sentado...” a “Paco estuvo esperando que el padre dijera algo más, pero se puso a hablar de otras cosas” [la visita al enfermo en la cueva] (cp 63-88). Hacer “preguntas de la primera parte” e identificación de “Anacronías”. (cp 195 y 62).
09/20	Discusión: Ramón J. Sender, <i>Réquiem por un campesino español</i> (I). Presentación 8a: _____	Leer: Ramón J. Sender, <i>Réquiem por un campesino español</i> . De “Como en todas las aldeas...” a “Por fin se negó a darse por enterado, y pidió que el municipio se lo comunicara por escrito.” [supresión de los bienes del señorito] (cp 88-113). Hacer “preguntas de la segunda parte” y continuar identificación de “Anacronías”. (cp 196 y 62).

ANOTACIONES:

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Semana 5:

09/23	Discusión: Ramón J. Sender, <i>Réquiem por un campesino español</i> (II). Presentación 9a: _____	Leer: Ramón J. Sender, <i>Réquiem por un campesino español</i> . De “La noticia circuló por el pueblo. En el caralsol se decía que...” a “Ahora yo digo en sufragio de su alma esta misa de <i>réquiem</i> , que sus enemigos quieren pagar.” (cp 113-138). Hacer “preguntas de la tercera parte”, terminar “Anacronías” y hacer “Tarea de identificaciones de <i>Réquiem</i> ”. (cp 197, 62 y 198).
09/25	Discusión: Ramón J. Sender, <i>Réquiem por un campesino español</i> (y III). Presentación 10a: _____	Leer y hacer ejercicios: Carlos Fuentes, <i>Aura</i> , Capítulos I y II [cp 142-161, 199-200].
09/27	Discusión: Carlos Fuentes, <i>Aura</i> , Capítulos I y II. Presentación 11a: _____ Presentación 12a: _____	Leer y hacer ejercicios: Carlos Fuentes, <i>Aura</i> , Capítulo III [cp 162-173, y 201].

Semana 6:

09/30	Discusión: Carlos Fuentes, <i>Aura</i> , Capítulo III. Presentación 13a: _____	Leer y hacer ejercicios: Carlos Fuentes, <i>Aura</i> , Capítulo IV [cp 174-182, y 202].
10/02	Discusión: Carlos Fuentes, <i>Aura</i> , Capítulo IV. Presentación 14a: _____	Leer: Carlos Fuentes, <i>Aura</i> , Capítulo V [cp. 183-193].
10/04	Discusión: Carlos Fuentes, <i>Aura</i> , Capítulo V. Presentación 15a: _____	Tutorial teatro 1: “Evolución y tipos de escena” y 2: “El plano textual: el texto”. Leer y hacer preguntas de Leandro Fernández de Moratín, <i>El sí de las niñas</i> , Acto I [cp 205-213, 271]

Semana 7: Drama

10/07	Leandro Fernández de Moratín, <i>El sí de las niñas</i> , Acto I. Presentación 16a: _____	Tutorial teatro 3: “El plano espectacular: el drama”. Leer y hacer “Preguntas de Acto II” [cp. 214-224, 272]
10/09	Leandro Fernández de Moratín, <i>El sí de las niñas</i> , Acto II. Presentación 17a: _____	Tutorial teatro 4: “la imitación, la comedia”. Leer y hacer “Preguntas de Acto III” [cp. 225-234, 272].
10/11	Leandro Fernández de Moratín, <i>El sí de las niñas</i> , Acto III. Presentación 18a: _____	Leer Aristotle, “Poetics” [cp 275-279]. Leer Federico García Lorca, <i>La casa de Bernarda Alba</i> , Acto I [cp 235-242] y hacer “Preguntas de Acto I” [cp. 273].

Semana 8:

10/14	Aristotle, “Poetics”. Presentación 19a: _____ Federico García Lorca, <i>La casa de Bernarda Alba</i> , Acto I. Presentación 20a: _____	Tutorial teatro 5: “La tragedia”. Leer y hacer “Preguntas de Acto II” [cp. 243-250, 274].
10/16	Federico García Lorca, <i>La casa de Bernarda Alba</i> , Acto II. Presentación 21a: _____	Leer y hacer “Preguntas de Acto III” [cp. 251-257, 274]. Hacer ejercicio de Aristóteles aplicado a <i>La casa de Bernarda Alba</i> [cp 280-281].
10/18	Federico García Lorca, <i>La casa de Bernarda Alba</i> , Acto III. Corregir ejercicio de Aristóteles. Presentación 22a: _____	Hacer el examen <i>take-home</i> de mitad de curso. [ver rúbrica]

ANOTACIONES:

[Segunda mitad del curso]

Semana 9: Cine

10/21	Segunda parte del examen de mitad de curso (en clase). Entregar el examen take-home. Last day to withdraw with a W.	Tutorial cine 1: “La narrativa fílmica, puesta en escena y sonido”; 2: “La toma, el plano y el encuadre” y 3: “El montaje”.
10/23	Trabajo en clase sobre comienzo de <i>Mujeres al borde de un ataque de nervios</i> , de Pedro Almodóvar (1988) y comienzo de <i>La casa de Bernarda Alba</i> , de Mario Camus (1987) [cp 169-172].	Hacer tarea de análisis del <i>decoupage</i> de <i>La casa de Bernarda Alba</i> (comienzo). [cp 295-297]. Visionado en casa de <i>La casa de Bernarda Alba</i> .
10/25	<i>La casa de Bernarda Alba</i> , de Mario Camus (1987). Presentación 23a: _____	Visionado en casa de <i>Mujeres al borde de un ataque de nervios</i> . Terminar tarea de análisis del <i>coupage</i> de <i>Mujeres al borde de un ataque de nervios</i> . [cp 291-294].

Semana 10: Poesía

10/28	<i>Mujeres al borde de un ataque de nervios</i> , de Pedro Almodóvar (1988). Presentación 24a: _____	Tutorial de poesía 1: “Las vocales”, 2: “El verso” y 3: “El cómputo silábico”. Hacer ejercicios A 1-3 de poesía [cp 379-381].
10/30	Trabajo en clase. Elegir tema para el trabajo final.	Tutorial de poesía 4: “El acento prosódico”, 5: “La rima” y 6: “La estrofa y las pausas”. Hacer ejercicio A-4 y B-1 de poesía (primeros 3 poemas) [cp 381-383].
11/01	Trabajo en clase.	Tutorial de poesía 7: “El lenguaje literario”. Hacer ejercicios B 1 de poesía (poemas 4 a 7) [cp 383-385].

Semana 11:

11/04	Trabajo en clase	Leer: Anónimo, “El enamorado y la muerte” [cp 300]. Jorge Manrique. <i>Coplas por la muerte de su padre</i> (I, III y V) [cp 301-302].
11/06	Anónimo, “El enamorado y la muerte”. Presentación 1b: _____ Discusión: Jorge Manrique. <i>Coplas por la muerte de su padre</i> (I, III y V). Presentación 2b: _____	Leer: Garcilaso de la Vega, “Soneto XXIII” [cp 304]. Luis de Góngora, “Soneto CLXVI” [cp 311].
11/08	Garcilaso de la Vega, “Soneto XXIII”. Presentación 3b: _____ Luis de Góngora, “Soneto CLXVI”. Presentación 4b: _____ Identificar la bibliografía a consultar.	Leer: Sor Juana Inés de la Cruz, “A su retrato” [cp 317]. Santa Teresa de Jesús, “Vivo sin vivir en mí” [cp 305-306].

Semana 12:

11/11	Sor Juana Inés de la Cruz, “A su retrato”. Presentación 5b: _____ Santa Teresa de Jesús, “Vivo sin vivir en mí”. Presentación 6b: _____	Leer: San Juan de la Cruz, “Noche oscura del alma” [cp 309-310]. Fray Luis de León, “Oda a la vida retirada” [cp 307-308].
11/13	San Juan de la Cruz, “Noche oscura del alma”. Presentación 7b: _____ Fray Luis de León, “Oda a la vida retirada”. Presentación 8b: _____	Leer: Félix Lope de Vega, “Rimas sacras XVIII” [cp 313]. Francisco de Quevedo, “Amante agradecido a las lisonjas mentirosas de un sueño” [cp 316].
11/15	Félix Lope de Vega, “Rimas sacras XVIII”. Presentación 9b: _____ Francisco de Quevedo, “Amante agradecido a las lisonjas mentirosas de un sueño”. Presentación 10b: _____	Leer: José de Espronceda, “La canción del pirata” [cp 322-324]. Gertrudis Gómez de Avellaneda. “Al partir” [cp 325].

ANOTACIONES:

Semana 13:

11/18	José de Espronceda, “La canción del pirata” Presentación 11b: _____ Gertrudis Gómez de Avellaneda. “Al partir”. Presentación 12b: _____ Entregar bibliografía anotada	Leer: Gustavo Adolfo Bécquer, “Rima LIII” [cp 329]. Rosálía de Castro, “ <i>En las orillas del Sar</i> , 24” [cp 330].
11/20	Gustavo Adolfo Bécquer, “Rima LIII”. Presentación 13b: _____ Rosálía de Castro, “ <i>En las orillas del Sar</i> , 24”. Presentación 14b: _____	Leer: José Martí, “Si ves un monte de espumas” [cp 334]. Joaquín María Bartrina, “ <i>De omni re scibili</i> ” [cp 331-332].
11/22	José Martí, “Si ves un monte de espumas”. Presentación 15b: _____ Joaquín María Bartrina, “ <i>De omni re scibili</i> ”. Presentación 16b: _____	Leer: Rubén Darío, “Caupolicán” [cp 335]. Amado Nervo, “Si Tú me dices «¡Ven!»” [cp 337].

Semana 14: RECESO DE ACCIÓN DE GRACIAS

Semana 15:

12/02	Rubén Darío, “Caupolicán”. Presentación 17b: _____ Amado Nervo, “Si Tú me dices «¡Ven!»”. Presentación 18b: _____	Leer: Juan Ramón Jiménez, “Yo me moriré” [cp 341]. Antonio Machado, “Cantares XXIX y CXXXVI.I” [cp 339].
12/04	Juan Ramón Jiménez, “Yo me moriré”. Presentación 19b: _____ Antonio Machado, “Cantares XXIX y CXXXVI.I”. Presentación 20b: _____	Acabar el borrador del trabajo final Leer: Vicente Huidobro, “Arte poética” [cp 344]. Nicolás Guillén, “Problemas del subdesarrollo” [cp 348].
12/06	Actividad en clase, primer borrador del trabajo final.	

Semana 16:

12/09	Vicente Huidobro, “Arte poética”. Presentación 21b: _____ Nicolás Guillén, “Problemas del subdesarrollo”. Presentación 22b: _____	Leer: Federico García Lorca, “Prendimiento de Antoñito Camborio en el camino de Sevilla” [cp 345-346]. Federico García Lorca, “La Aurora” [cp 347].
12/11	Federico García Lorca, “Prendimiento de Antoñito Camborio en el camino de Sevilla”. Presentación 23b: _____ Federico García Lorca, “La Aurora”. Presentación 24b: _____	Leer: Pablo Neruda, “Poema 20” [cp 349-350]. Pablo Neruda, “Explico algunas cosas” [cp 351-352].
12/13	Pablo Neruda, “Poema 20”. Presentación 25b: _____ Pablo Neruda, “Explico algunas cosas”. Presentación 26b: _____ Conclusión del curso	

Semana 17:

EXAMEN FINAL, 16 de diciembre, de 4:10 a 6:10 p.m., en el aula de clase; y entrega del trabajo final de curso.

ANOTACIONES:

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