

LSPA 450, section 1 [CRN 83443] 3 credits

**SURVEY OF SPANISH LITERATURE
(EL TEXTO Y SU CONTEXTO)**

(Fall 2019)

Colorado State University, Fort Collins
Languages, Literatures and Cultures
MWF 1 – 1:50
[Stadium 1203]

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Office Hours: M-W-F 2 – 2:50
(also by appointment)
Pronouns: He/His/Him

PRE-REQUIREMENTS:

LSPA 310 or written authorization.

COURSE DESCRIPTION:

This course is a survey of Spanish literature from the middle ages to early 20th century.

The course aims to deepen the literary analysis capacity of students, together with their reading and writing skills. Through the study of literary genres, theoretical concepts and historical contexts, together with the reading literary productions, students will study the evolution, either thematical and formal, of literary works. Special attention will be given to the shifting representation of certain groups along the different periods (who is the *we* of the text? And who are *they*?), and to how literature is used to normalize, support or erode power in a given time.

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 effectively 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:

All materials available in the coursepackage in canvas, or on pdfs there.

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/>; youtube and in the Language Lab):

- Luis Buñuel (1929), *Un chien andalou*.

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.

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- 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 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 is in canvas.
- c) **HOMEWORK AND READING NOTES/COMMENTARIES (20%):** 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. Identification of topics will count 8%, other homework 12%
- d) **RESEARCH ON EPOQUES (20%):** The student will have to search information about literary periods, important dates, and write small compositions where the information is presented, including the bibliography.
- 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 that is in canvas.
- f) **COURSE REFLECTION (10%):** The student will write a summary of the course, in which they explain what they have learned about the Spanish culture, how the content may have changed their understanding of it, and explain which of the texts did resonate more with them, and why. 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.

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						

RESPONSABILITIES:

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 version 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,

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and the when. So, while grammar and vocabulary are essential tools for communication, it is the acquisition of the ability to 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#I.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>]

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CALENDARIO DE SESIONES:

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

Semana 1: Poesía/La Edad Media (siglo XI a XV)

DÍA	EN CLASE	TAREA PARA CASA*2
08/26	Clase 1. Intro al curso/ Intro a la lectura	Ver tutorial intro a la lectura 3. Ver tutoriales de poesía 1 a 4.
08/28	2. Análisis de poesía	Ver tutoriales de poesía 5 y 6. Medir dos de las jarchas.
08/30	3. Análisis de poesía.	Ver tutorial de poesía 7.

Semana 2:

09/02	NO HAY CLASE	Buscar información sobre la Edad Media i.e. ¿qué es? ¿cuánto se divide? ¿cómo se organiza políticamente? ¿estilos literarios? ¿figuras importantes? ¿estilos artísticos? Subir el resumen de la información encontrada a Canvas.
09/04	5. La edad media	Leer todas las jarchas e identificar figuras retóricas de 2.
09/06	6. Las Jarchas mozárabes*.	Leer <i>El mío Cid</i> , “Adios del Cid a Vivar”* y medir las dos primeras estrofas.

Semana 3:

09/09	7. <i>El mío Cid</i> , “Adios del Cid a Vivar”*. Presentación 1a: _____	Ver videotutoriales de narrativa. Identificar 4 ideas/temas de conversación.
09/11	8. <i>Libro del conde Lucanor</i> . “Prólogo” y “Cuento XLII”*. Presentación 2b: _____	Medir los 10 primeros versos del texto original e identificar al menos 4 figuras retóricas de todo el fragmento. Identificar 4 ideas/temas de conversación.
09/13	9. Arcipreste de Hita, <i>Libro de Buen Amor</i> , “La disputa entre griegos y romanos”* Presentación 3a: _____	Identificar 4 ideas/temas de conversación. Analizar una copla de Manrique.

Semana 4: Renacimiento y Siglo de Oro (siglo XVI y XVII)

09/16	10. Jorge Manrique, <i>Coplas a la muerte de su padre</i> * (I a V) Presentación 4a: _____	Buscar información sobre Renacimiento y reforma protestante. Subir la información a Canvas.
09/18	11. El renacimiento y la reforma protestante	Escribir 4 ideas/temas de conversación.
09/20	12. Antonio de Nebrija, “Prólogo” de la <i>Gramática de la lengua castellana</i> *. Presentación 5b: _____	Analizar 1 soneto completo

Semana 5:

09/23	13. Garcilaso de la Vega, “Copla VIII”, “Soneto I”, “Soneto II”, “Soneto V”, “Soneto XI” y “Soneto XXIII”.* Presentación 6a: _____	Escribir 4 ideas/temas de conversación.
09/25	14. Anónimo, <i>La vida del Lazarillo de Tormes</i> , “Prólogo” y “Tratado tercero” Presentación 7b: _____	Escribir 4 ideas/temas de conversación.
09/27	15. Anónimo, <i>La vida del Lazarillo de Tormes</i> , “Tratado cuarto” y “Tratado quinto”.* Presentación 8b: _____	

Semana 6:

09/30	16. Poesía mística y ascética: San Juan de la Cruz, “Coplas hechas sobre un éxtasis” y Fray Luis de León “Oda I, a la vida retirada”.* Presentación 10a: _____	Buscar información sobre el barroco y la contrarreforma. Subir la información a Canvas.
10/02	17. El barroco y la contrarreforma	Escribir 4 ideas/temas de conversación.
10/04	18. Miguel de Cervantes, “Entremés del retablo de las maravillas”.* Presentación 11b: _____	Escribir 4 ideas/temas de conversación.

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Semana 7:

10/07	19. Miguel de Cervantes, <i>El ingenioso hidalgo don Quijote de la Mancha</i> , “Prólogo”.* Presentación 12b: _____	Escribir 4 ideas/temas de conversación.
10/09	20. Miguel de Cervantes, <i>El ingenioso hidalgo don Quijote de la Mancha</i> , “Capítulo XXII”. Presentación 13b: _____	Analizar uno de los poemas de Quevedo
10/11	21. Francisco de Quevedo, “A Roma sepultada en sus ruinas”, “A un hombre de gran nariz”, “Soneto”, “Amor constante más allá de la muerte”, “Enseña cómo todas las cosas avisan de la muerte” y “Poderoso caballero es don Dinero”.* Presentación 14a: _____	Analizar uno de los poemas de Góngora.

Semana 8:

10/14	22. Luis de Góngora, “A la Purísima Concepción de Nuestra Señora”, “A una dama que conoció niña”, “Mientras por competir por con tu cabello”, “De la brevedad engañosa de la vida”, “Dineros son calidad” y “Ándeme yo caliente”.* Presentación 15a: _____	
10/16	23. Preparación en clase del examen de mitad de curso. _____	Preparar el examen de mitad de curso.
10/18	24. Examen de mitad de curso	Buscar información sobre la ilustración y subirla a Canvas.

Semana 9: La ilustración (El siglo XVIII)

10/21	25. La ilustración	
10/23	26. Tomás de Iriarte, “El burro flautista”, “El oso, la mona y el cerdo”, “El galán y la dama” y “El gato, el lagarto y el grillo”; y Félix María de Samaniego “El cuervo y el zorro” y “La zorra y las uvas”.* Presentación 16a: _____	Escribir 4 ideas/temas de conversación.
10/25	27. José Cadalso, <i>Cartas Marruecas</i> , “Carta I”, “Carta II” y “Carta V”.* Presentación 17b: _____	Escribir 4 ideas/temas de conversación. Ver tutoriales de teatro.

Semana 10:

10/28	28. Leandro Fernández de Moratín, <i>El sí de las niñas</i> , “Acto I”.* Presentación 19b: _____	Escribir 4 ideas/temas de conversación.
10/30	29. Leandro Fernández de Moratín, <i>El sí de las niñas</i> , “Acto II”.* Presentación 20b: _____	Escribir 4 ideas/temas de conversación.
11/01	30. Leandro Fernández de Moratín, <i>El sí de las niñas</i> , “Acto III”.* Presentación 21b: _____	Buscar información sobre el romanticismo y subirlo a Canvas.

Semana 11: Romanticismo y realismo (Siglo XIX)

11/04	31. El romanticismo	Escribir 4 ideas/temas de conversación.
11/06	32. Mariano José de Larra, <i>Artículos de costumbres</i> , “Vuelva usted mañana”.* Presentación 22b: _____	Escribir 4 ideas/temas de conversación.
11/08	33. Gustavo Adolfo Bécquer, <i>Rimas y leyendas</i> , “Maese Pérez el organista” y “Rima I”, “Rima VII” y “Rima XXI”.* Presentación 23a o b: _____	Buscar información sobre realismo, naturalismo y costumbrismo y subirlo a Canvas.

Semana 12:

11/11	34. Realismo, naturalismo, costumbrismo	Escribir 4 ideas/temas de conversación.
11/13	35. Emilia Pardo Bazán, “Náufragas”.* Presentación 24b: _____	Escribir 4 ideas/temas de conversación.
11/15	36. Leopoldo Alas (Clarín), “Adiós cordera”.* Presentación 25b: _____	Buscar información sobre el modernismo hispano/en España y subirlo a canvas.

Semana 13: Modernismo/98 y Vanguardia (Siglo XX)

11/18	37. Modernismo y vanguardia	
11/20	38. Rubén Darío, “A Walt Whitman” y “Sonatina”*. Presentación 26a: _____	
11/22	39. Federico García Lorca, “Arbolé, Arbolé”, “El poeta pide a su amor que le escriba”, “Prendimiento de Antoñito Camborio en el camino de Sevilla” y “La aurora de Nueva York”, e “Intermedio” * Presentación 27a2: _____	Ver <i>Un chien andalou</i> . Escribir 4 ideas/temas de conversación.

Semana 14: RECESO DE ACCIÓN DE GRACIAS

Semana 15:

12/02	40. Luis Buñuel, <i>Un chien andalou</i> (1929) [film] Luis Buñuel, “Cinema, Instrument of Poetry”.* Presentación 28a: _____	Escribir 4 ideas/temas de conversación.
12/04	41. Unamuno, <i>San Manuel Bueno, Mártir</i> (pp. 1-13, hasta “-¡Por ti mismo! Y de ahora en adelante, por Don Manuel”)* Presentación 29b: _____	Escribir 4 ideas/temas de conversación.
12/06	42. Unamuno, <i>San Manuel Bueno, Mártir</i> (pp. 13-24).* Presentación 30b: _____	

Semana 16: Vanguardia y guerra civil

12/09	43. La Guerra Civil. Antonio Machado, “La muerte del niño herido”, “A Lister”	
12/11	44. Miguel Hernández, “Para el muro de un hospital de sangre” I y II, y “El niño yuntero” Presentación 31a: _____	
12/13	45. Conclusión del curso	

Subir la reflexión final antes del 16 de diciembre a las 5 p.m.

ANOTACIONES:

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