

Spanish 241:
Introducción a la literatura de España e Hispanoamérica
Moravian College
Spring 2009

Dr. Erica Miller Yozell Comenius Hall 402 610-625-7782 emy@moravian.edu I will generally respond to your emails within 24 hs on weekdays, occasionally on weekends.	Class times: M, W 2:20-3:30 Location: Comenius 304 Office Hours: M, W, F 10:00-10:45, M, W 3:30-3:45, and by appt.
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Purpose: A panoramic literature course provides an exciting opportunity for students of Hispanic literatures and cultures to acquire a broad sense of the incredible variety represented. It also allows students the chance to identify areas of interest for future courses or independent research like independent studies or honors projects. This course offers an introduction to the literature of Spain and Spanish America from the medieval to the present, framing the readings within their historical, cultural, and intellectual contexts. Rather than attempt to gain encyclopedic knowledge of the literature, students will focus on developing critical thinking skills while working with these rich, varied texts in context. The goals of the course include:

- the ability to read, understand, and analyze a wide range of texts in Spanish
- a working knowledge of some of the major literary movements and intellectual trends in Hispanic literature
- further development of research and critical thinking skills
- a familiarity with Hispanic texts of different genres
- the ability to write critically, concisely, and clearly in Spanish
- continued progress in expressing ideas in spoken Spanish

The course will be conducted entirely in Spanish. Prerequisite: SPAN 155.

Required Texts:

Rodríguez, Rodney T. *Momentos cumbres de las literaturas hispánicas: Introducción al análisis literario*. Upper Saddle River, NJ: Pearson/Prentice Hall, 2004.

A good Spanish-English or Spanish-Spanish dictionary.

Blackboard:

I have put together a Blackboard site (<http://blackboard.moravian.edu/>) for this course. You need to enroll yourself — so please do this soon! On Blackboard you will find a copy of the syllabus and my contact information. There are also a number of readings, images, and music selections that will be required elements of the course. As the semester progresses, I will post homework assignments, details on compositions and projects, any changes to the syllabus, and additional information. If you miss class for any reason, you should check Blackboard so that you know what material to prepare and what homework to complete for the next class.

REQUIREMENTS AND EVALUATION:

Attendance:

- You need to come to class and be on time. 0-3 absences will not be penalized, but may affect class performance. If you will miss class for a religious holiday, please let me know ahead of time so we can make arrangements for missed work.
- **More than three (3) absences, for any reason, will result in a lowering of the final grade by one point** for every additional absence (every absence over three). Exceptions may

be granted only in extraordinary circumstances such as prolonged illness or family emergency; these situations may require additional documentation through Learning Services and are not automatically guaranteed. The student would need to make arrangements to complete missed work.

- Arriving **late** (10 min or more) to class **more than three times** will equal one absence.
- Please turn off your cell phone before entering class.

Participation: Students are expected to arrive prepared to participate in all class activities by having read and understood the readings and completed all assignments. While there will be short lecture portions of the class, the majority of class time will be dedicated to large- and small-group discussion. Outside of class, as per departmental guidelines, students must attend at least three (3) events such as the *mesa española* or Spanish club activities. Participation in these events will count toward the overall class participation grade (calendar will be posted on Blackboard when it becomes available).

Homework and short writing assignments: All assignments are due at the beginning of the class period, whether or not you are present. Assignments and activities may include a variety of readings, exercises such as short response journals, debate preparation, in-class presentations, question writing, associative activities, and thesis development activities. **LATE WORK WILL NOT BE ACCEPTED.** If you absent because of a (documented) illness, you may be able to hand in work late.

Compositions: Students will write two compositions (6-8 pages), plus re-writes. Papers must be in Times New Roman 12pt, typed, double-spaced, with 1" margins. I will not accept emailed papers unless we have made previous arrangements. **No late papers will be accepted.** Exceptions will be made only in extraordinary circumstances.

Tests: There will be two tests—one during the semester and one on the date of finals. The format may be in-class or take-home, but in either case they will be essay and short-answer tests. Make-up exams will be granted only in extraordinary circumstances; such arrangements may require additional documentation. Students will receive study guides in advance to help them prepare for the tests.

Evaluation:

	Final grade:		
30%	Exams	30%	Homework and short writing assignments
30%	Compositions	10%	Participation

Academic Honesty:

It is your responsibility to make sure you are familiar with the Policy on Academic Honesty at Moravian College. Plagiarism (presenting someone else's words or ideas as your own) and cheating are serious offenses and will not be tolerated. Homework is assumed to be done individually unless otherwise specified. For example, while you may study together, it is not acceptable to write "joint" homework and turn in two copies.

For detailed information, see the website:

<http://www.moravian.edu/studentlife/handbook/academic2.htm>

Note especially:

“When writing creative or research papers in a foreign language, students may not use electronic translation services. Utilizing such tools without express permission of the instructor constitutes

plagiarism. The use of electronic dictionaries for single-word inquiries or short idiomatic expressions is permissible at the discretion of professors in the Department of Foreign Languages.” (Moravian College Academic Honesty Policy, my emphasis)

Americans with Disabilities Act:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Requisitos para los cursos de español:

En 100 y 105, se les recomienda que asistan alguna vez a la mesa española o a alguna actividad del club de español. Pero no es obligatorio ni parte de la nota del curso.

En 110 tienen que asistir al menos UNA VEZ en todo el semestre a una actividad de español, ya sea una mesa española o una de las actividades del club de español. Esa asistencia se incluye como nota de participación.

De 150 para arriba, tienen que asistir al menos TRES VECES en todo el semestre a una actividad de español, ya sea la mesa española o las actividades del club de español. Esa asistencia se incluye como nota de participación.

Span 241: Introducción a la literatura de España e Hispanoamérica

Calendario del curso

El calendario está sujeto a cambios a lo largo del semestre

19 enero

- Introducción al curso. Historia de España, siglo XX.

21 enero

- Pedro Almodóvar *Volver* (2006) (online, on-campus)
- Esther Tusquets, "Orquesta de verano" de *Siete miradas de un mismo paisaje* (1981). 972-979.

26 enero

- Francisco Franco, "*Ley de Principios del Movimiento Nacional*" (1958) (Blackboard)
- Juan Goytisolo, *La reivindicación del conde don Julián* (1970) (Blackboard)

28 enero

- La época medieval en la Península Ibérica. Las tres culturas. 13-15.
- Rab Shem Tob ibn Arduziel ben Isaac, *Proverbios morales* (¿1355?), 38-43.
- **crónica de viaje:**

2 feb

- Gonzalo de Berceo, *Los milagros de nuestra señora* (s. XIII), 19-25.
- Ibn Hazm, *El collar de la paloma* (Blackboard)
- **crónica de viaje:**

4 feb

- 1492.
- Los Reyes Católicos, "*Edicto de la expulsión de los judíos*" (Blackboard).
- Antonio de Nebrija, Prólogo a la *Gramática de la lengua castellana* (Blackboard).
- **crónica de viaje:**

9 feb

- Introducción, "Los testimonios del encuentro entre dos culturas," 60-61.
- Bartolomé de Las Casas, *Brevisima relación de la destrucción de las Indias* (1552), 62-65.
- **crónica de viaje:**

11 feb

- El Inca Garcilaso de la Vega, *Los comentarios reales* (1609), 79-84.
- *Visión de los vencidos*, (Blackboard).
- **crónica de viaje:**

16 feb

- **Examen I**

18 feb

- El Renacimiento. Introducción p. 94-96.
- Garcilaso de la Vega, *Soneto XXIII "En tanto que de rosa y azucena"* (s. XVI), 101-102.

23 feb

- Santa Teresa de Jesús, "*Muero porque no muero*" (s. XVI), 111-113.

- San Juan de la Cruz, "*La noche oscura del alma*" (s. XVI), 114-116.

25 feb

- El Barroco. Introducción p. 319-321.
- Francisco de Quevedo y Villegas, "*Miré los muros de la patria mía*," 327-328, 335-336.
- Luis de Góngora y Argote, *Soneto CLXVI "Mientras por competir con tu cabello"*, 321, 325-326.

9 mar

- Sor Juana Inés de la Cruz, "*Arguye de inconsecuencia el gusto y la censura de los hombres, que en las mujeres acusan lo que causan*" y "*Quéjase de la suerte: Insinúa su aversión a los vicios, y justifica su divertimento a las musas*," 352-354, 356-357.

11 mar

- La Generación del 98 en España. Introducción 564-565.
- Antonio Machado, "*Las orillas del Duero*" de *Soledades, galerías y otros poemas* (1907). 636-637, 640-641.

16 mar

- **Primera composición**

18 mar

- La literatura hispanoamericana contemporánea.
- Edmundo Paz Soldán, "*El amor a la distancia*" de *Amores imperfectos* (2002)

23 mar

- Cristina Peri Rossi, "*Los trapezistas*" de *Indicios pánicos* (1970). 988-993.

25 mar

- El "boom" latinoamericano. Introducción p. 846-848. Historia del s. XX.

30 mar

- Julio Cortázar, "*La continuidad de los parques*" de *Final del juego* (1964). 881-883.
- Carlos Fuentes, "*Chac Mool*" de *Los días enmascarados* (1954). 893-900.

1 abril

- Miguel Ángel Asturias, "*Leyenda del tesoro del lugar florido*" de *Leyendas de Guatemala* (1930). 866-872.

6 abr

- Jorge Luis Borges, "*Borges y yo*" de *El hacedor* (1960) (Blackboard) y la introducción a Borges, pág. 848.
- taller

8 abr

- **Segunda composición**

15 abr

- El vanguardismo y sus transformaciones. Introducción 645-648.
- Las artes plásticas
- Nicolás Guillén, "*Sensemaya*" de *West Indies, Ltd.* (1934), 715-717.

20 abr

- Vicente Huidobro, "La poesía es un atentado celeste" de *Últimos poemas* (1948), 649-650.
- Pablo Neruda, "United Fruit Co." del *Canto general* (1950). 730, 736-737.

22 abr

- actividad

27 abr

- El modernismo. Introducción, 522-523.
- Rubén Darío. "Sinfonía en Gris Mayor" de *Prosas profanas* (1896). 534, 538-540.
- Alfonsina Storni, "Tú me quieres blanca" de *El dulce daño* (1918). 555-556.

29 abr

- último día de clases. conclusiones.

Examen II – el día del examen final