

Spanish 342: Love and Jealousy from Cervantes to Almodóvar

Spring 2012

WF 1:10-2:20pm-PPHAC 301

Department of Foreign Languages

Moravian College

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Office hours: MW 11:35am-1:00pm and by appointment



Course Description

This course seeks to establish a connection between early modern Spanish writers and contemporary authors through the themes of love and jealousy, honor and dishonor, power and submission, appearance and reality. The course starts with Cervantes's and María de Zayas's accounts and continues with a variety of contemporary texts and media that draw upon the rich visual imagery of early modern Spain. Students will have the opportunity to conduct individual research and will be encouraged to present their work at undergraduate conferences.

Pre-requisites: SP 210, 215, and one other 200-level course (or its equivalent abroad).

Goals

- Establishing an intellectual dialogue with a scholarly community of through reading, writing and ideally presenting at an undergraduate conference
- Acquiring an historical and critical perspective on the early modern period and its impact on the present
- Constructing a collaborative learning environment between students and faculty
- Identifying areas of interest for future courses and/or undergraduate research (honors, independent studies, undergraduate conferences, and SOAR projects)
- Reading, understanding analyzing primary sources and theoretical essays in Spanish
- Practice writing critically, concisely, and clearly in Spanish
- Communicating with sophistication and ease in the target language through formal presentations and class discussion

Primary texts

Miguel de Cervantes, "El celoso extremeño" (1613)
Miguel de Cervantes, "La fuerza de la sangre" (1613)
Lope de Vega, *El perro del hortelano* (1616)
María de Zayas, "La inocencia castigada" (1647)
Pedro Calderón de la Barca, *El médico de su honra* (1635)
Sor Juana Inés de la Cruz, *La Respuesta* (1691)

Films

Pilar Miró, *El perro del hortelano* (1996)
María Luisa Bemberg, *Yo la peor de todas* (1990)
Pedro Almodóvar, *Átame* (1990)
Alejandro Amenábar, *Abre los ojos* (1997)
Icíar Bollaín, *Te doy mis ojos* (2003)

Most of these texts are available on the *Biblioteca Virtual Miguel de Cervantes* <http://www.cervantesvirtual.com/> or available on Blackboard <http://blackboard.moravian.edu/>. All films will be available on Blackboard. Please note that you must be on campus to be able to watch them. Please set up an account and enroll yourself in this course after our first meeting. In Blackboard please look for [SPAN342.SP12: Love and Jealousy: Cervantes](#).

Reference Books including the First Dictionary of the Spanish Language*

MLA Handbook for Writers of Research Papers. Seventh Edition. New York: The Modern Language Association of America, 2009.

Diccionario de la lengua española. Real Academia Española. 22nd. ed. Madrid: Espasa Calpe, 2001.

You can find a free online version at: <http://buscon.rae.es/draei/>.

Select: *Búsqueda sin signos diacríticos*. If the word is a verb, you will be able to see all the conjugations.

*Sebastián de Covarrubias y Horozco, *Tesoro de la lengua castellana o española* (1604). Ignacio Arellano and Rafael Zafra, Rafael (eds.). Universidad de Navarra / Iberoamericana / Vervuert, Pamplona / Madrid / Frankfurt, 2006.

Learning Assistance and Accommodations for a Disability

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

Requirements and Evaluation

1. Attendance, participation and homework. Students are expected to arrive prepared to participate in all class activities by having read the assigned work and completed all homework assignments. Participation should be in Spanish. I expect full commitment on your part to make this class work. Simply being present is not considered active participation. Participation involves collaborating in-group activities, volunteering answers, asking questions and engaging in class discussions.

You need to come to class and be on time. Every unexcused absence will result in a lowering of the final grade by one point. Please turn off your cell phone before entering the class. No texting please.

Outside of class, the Department of Foreign Languages requires that you attend at least three events organized by the Spanish Club. Participation in these events counts toward the overall class participation grade.

The completion of all the required exercises (homework) will earn you a B (83), guaranteed. If you meet the criteria for a B and consistently demonstrate superior quality in your work, you will earn an A (93 or above). Incomplete or missing homework will earn a grade from C to F.

2. Oral presentation. You have the opportunity will lead a portion of one class on one of the scholarly articles from the program. Details will be posted on Blackboard and discussed in class.

3. Papers. This semester you will write three short papers and a final research paper. All papers should follow the MLA guidelines and must include a list of works cited. Details for each paper will be distributed in class or posted on Blackboard. Since we will work on papers gradually, you should expect to revise each paper at least once. Late papers will lose 10 points per day, starting at the time of class.

An important resource for writing in general is Writing Center at the college. You should make an appointment with the writing tutor at least once during the semester. The writing center tutors help students work on thesis development, argumentation, organization, coherency, clarity, transitions, and other elements of good writing. Depending on availability, there may be a bilingual tutor who can work with you on those elements of your paper in Spanish. Please note that they are not grammar tutors.

Academic Honesty

Plagiarism and cheating are serious offenses and will not be tolerated. For more information please see, <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)

Final Course Evaluation

Short papers (15, 15, 10)	40%
Oral presentation	15%
Homework	10%
Participation	15%
Final paper	20%

Letter grades

A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	0-59

SPANISH 392 PROGRAMA DEL CURSO

This program subject to change

Last revised January 16, 2012

Semana 1

Enero 18 Introducción al curso

Enero 20 Antonio Feros, "Art and Spanish Society: The Historical Context, 1577-1623"
Cervantes, Prólogo a las *Novelas ejemplares*

Semana 2

Enero 25 Cervantes, "La fuerza de la sangre" (1613)

Enero 27 Stacey L. Parker Aronson, "La textualización de Leocadia y su defensa en *La fuerza de la sangre*"

Semana 3

Febrero 1 Pedro Almodóvar, *Átame* (1990)
"Tie me Up, Tie me Down", from *Almodóvar on Almodóvar*

Febrero 3 Cervantes, "El celoso extremeño"

Semana 4

Febrero 8 *Ensayo 1*
Julia D'Onofrio, "En cárcel hecha por su mano" Rastros de la emblemática en "El celoso extremeño" de Cervantes
María Angeles Encinar, "La formación de personajes en tres novelas ejemplares: *El licenciado Vidriera, El celoso extremeño y La fuerza de la sangre*"

Febrero 10 Lope de Vega, "El arte nuevo de hacer comedias"
Juan María Marín, *La revolución teatral del Barroco* (selecciones)

Semana 5

Febrero 15 Lope de Vega, *El perro del hortelano* (Acto I)

Febrero 17 Lope de Vega, *El perro del hortelano* (Acto II y III)

Semana 6

Febrero 22 Edward Friedman, "Sign Language: The Semiotics of Love in Lope's *el Perro del Hortelano*"

Febrero 24 Pilar Miró, *El perro del hortelano* (1996)

Semana 7

Febrero 29 María de Zayas, “La inocencia castigada”

Marzo 2 Kristin Routt, “El cuerpo femenino y la creación literaria en ‘La inocencia castigada’ de María de Zayas”

Anna-Sophia Buck, “Violencia y muerte en los *Desengaños amorosos de María de Zayas* y Sotomayor”

Semana 8

Marzo 7-9 **Receso de Primavera**

Semana 9

Marzo 14 *Ensayo 2*

Renato Barahona, “Between Ideals and Pragmatism: Honor in Early Modern Spain”

Marzo 16 Pedro Calderón de la Barca, *El médico de su honra* (Acto I)

Semana 10

Marzo 21 **RSA Conference**

Semana 11

Marzo 28 Pedro Calderón de la Barca, *El médico de su honra* (Acto II y III)

Marzo 30 Dian Fox, “The Literary Use of History”

Semana 12

Abril 4 Icíar Bollain, *Te doy mis ojos* (2003)
Ensayo 3

Abril 6 **Pascua**

Semana 13

Abril 11 Sor Juana Inés de la Cruz, *La Respuesta* (1691)

Abril 13 María Luisa Bemberg, *Yo, la peor de todas* (1990)

Semana 14

Abril 18 Ryan Prendergast, "Constructing an Icon: The Self-Referentiality and Framing of Sor Juana Inés de la Cruz"

Abril 20 Alejandro Amenábar, *Abre los ojos* (1997)
Marit Knollmueller, "Death Is a Dream: Placing *Abre los ojos* in a Spanish Tradition"

Semana 15

Abril 25 Writing workshop

Abril 27 Writing workshop

Entrega del trabajo final:
1 de mayo a las 8:30am