

FALL 2014
SPA 421 Topics in Spanish Literature:
An Introduction to Spanish Literary and Filmic Genres
DEPARTMENT OF MODERN LANGUAGES

Profesora: Tanya Romero-González **Oficina:** Faculty Hall 4A5 **Clase:** TR 2:00-3:15 pm FH400
E-mail: tromerogonzale@murraystate.edu **Horas de oficina:** MWF 8:30-9:20 am, 10:30 am –11:20 am and TR 12:30-2pm. Or by appointment. ¡Sois siempre bienvenid@s!



Las actrices Ana Torrent y Geraldine Chaplin en una imagen promocional de la película *Cría cuervos*

- I. **TITLE:** Topics in Spanish Literature: An Introduction to Spanish Literary and Filmic Genres.
- II. **COURSE DESCRIPTION:** This course offers an overview of 20th and 21st-century Spanish literature and film through different genres. The selected works provide an array of genres and perspectives that reflect the cultural, historical, and socio-political aspects of each period.
Prerequisite: SPA 302 and SPA 301 or 306.
- III. **COURSE OBJECTIVES:** By exploring and discussing these literary and filmic texts, students will obtain both an understanding of the literature and cinema of Spain in the modern and contemporary eras, in addition to the cultural and historical context in which they evolved. Students will be able to differentiate between the different literary and filmic genres and the formal and cultural implications of each particular work. Students will develop an awareness and knowledge of critical and rhetorical or technical terminology appropriate for each discipline. Students will be able to critically analyze literature and film, as well as collaborate and give constructive feedback to their peers.
- IV. **CONTENT OUTLINE:** SPA 421 will cover an array of different genres, including literary and filmic texts, listed below. This course addresses the following Kentucky Core Content: SS-E/M/H 2.1.1 through 2.2.1.
- V. **INSTRUCTIONAL ACTIVITIES.** SPA 421 is a participation/performance class, where success depends on active discussions in every class. In order to foster collaborative learning there will be tasks designed to be completed through pair and group work. Other instructional activities will include: a) Blog analyses and Peer responses, b) Mashup (i.e.

design, implementation and oral presentation of a multimedia task, more details below) c) writing assignments,

VI. FIELD, CLINICAL, AND LABORATORY EXPERIENCES: Attendance to the projections of the films which form part of the required text is mandatory. We will meet outside of class time (the specific time will be determined after making an informal survey the first day of class). Students are encouraged to take part in informal conversations at the *Mesa española* (Spanish Table) and to attend Spanish and other international films shown in the *Cinema International* course of the semester. Students are encouraged to join the Foreign Language Club (ICALA) and to participate in other cultural activities that may be planned from time to time.

VII. VII. TEXTS AND RESOURCES: The following texts are available for purchase at the Murray State University Store (the rest of required texts and articles will be available at our Canvas site):

Cercas, Javier. *Soldados de Salamina*. Barcelona: Tusquets, 2007. ISBN: 9788483835012

García Lorca, Federico. *La casa de Bernarda Alba*. Ed. Allen Josephs and Juan Caballero. Madrid: Cátedra, 1996. ISBN: 8437600685

Montero, Rosa. *La ridícula idea de no volver a verte*. Barcelona: Seix Barral, 2013. ISBN: 9788432215483

de Unamuno, Miguel. *San Manuel Bueno, mártir*. Ed. Mario Valdés. Madrid: Cátedra, 2009. ISBN: 9788437601854

VIII. EVALUATION AND GRADING PROCEDURES:

Class Attendance and Participation (including attending the projection of films)	15%
* Blog/Computer-Mediated Analysis/Review (3 entries) and Peer Response (3 entries)	20%
Midterm Exam	10%
Short Essay (3-5 pages)	10%
** Mashup (multimedia, oral presentation, written response)	10%
** Presentation and Implementation of the Mashup task	10%
Final Essay (10-12 pages)	25%

*This is a learning blog accessed through Canvas only accessible to the members of the class. Students will write short analyses and reviews, and provide responses to their classmates' comments (150-250 words per entry). Each student will have written a total of six entries by the end of the semester.

** Students will create a Mashup (Michigan State University provides a free and user-friendly system Rich Internet Application at <http://store.clear.msu.edu/Products/view/32>) integrating text and video of their own creation. The Mashup will be composed of a video interpretation or adaptation of a text (1-2 minutes long), a task designed, presented and implemented by students for their peers relating to this literary or filmic text (10-15 minutes) and a written response (600 words). I will provide models and samples before this requirement is due. The presentation and implementation of the Mashup task will be scheduled throughout the semester and the final version of the Mashup will be turned in at the end of the semester.

IMPORTANT NOTE: Every assignment will have detailed instructions, available resources and rubrics. The topic of the short essay, Mashup and final essay has to be approved after meeting and discussing your ideas during my office hours (or by appointment).

IX. ATTENDANCE POLICY: Students are expected to adhere to the MSU Attendance Policy in the MSU Undergraduate Bulletin. The following are additional expectations for students in this course:

Daily attendance and punctuality are required. You need to attend every class in order to complete this course successfully. Absences are allowed for illness and emergencies only and need to be excused with written documentation (including phone number). **Final letter grades will be lowered by three percent for each unexcused absence over two absences. (Three late arrivals to and/or early departures from class will be considered equivalent to one class absence.) Furthermore, if you miss one fourth of the class meetings for any reason (excused or unexcused), you will not pass this course.** If you are late or must be absent, it is your responsibility to find out and do the assignment before the next class period, to download from Canvas and print any missed handouts, and to come to the next class prepared.

X. ACADEMIC HONESTY POLICY:

Murray State University takes seriously its moral and educational obligation to maintain high standards of academic honesty and ethical behavior. Instructors are expected to evaluate students' academic achievements accurately, as well as ascertain that work submitted by students is authentic and the result of their own efforts, and consistent with established academic standards. Students are obligated to respect and abide by the basic standards of personal and professional integrity.

Violations of Academic Honesty include:

Cheating - Intentionally using or attempting to use unauthorized information such as books, notes, study aids, or other electronic, online, or digital devices in any academic exercise; as well as unauthorized communication of information by any means to or from others during any academic exercise.

Fabrication and Falsification - Intentional alteration or invention of any information or citation in an academic exercise. Falsification involves changing information whereas fabrication involves inventing or counterfeiting information.

Multiple Submission - The submission of substantial portions of the same academic work, including oral reports, for credit more than once without authorization from the instructor.

Plagiarism - Intentionally or knowingly representing the words, ideas, creative work, or data of someone else as one's own in any academic exercise, without due and proper acknowledgement.

Instructors should outline their expectations that may go beyond the scope of this policy at the beginning of each course and identify such expectations and restrictions in the course syllabus. When an instructor receives evidence, either directly or indirectly, of academic dishonesty, he or she should investigate the instance. The faculty member should then take appropriate disciplinary action.

Disciplinary action may include, but is not limited to the following:

- 1) Requiring the student(s) to repeat the exercise or do additional related exercise(s).

2) Lowering the grade or failing the student(s) on the particular exercise(s) involved.

3) Lowering the grade or failing the student(s) in the course.

If the disciplinary action results in the awarding of a grade of E in the course, the student(s) may not drop the course.

Faculty reserve the right to invalidate any exercise or other evaluative measures if substantial evidence exists that the integrity of the exercise has been compromised. Faculty also reserve the right to document in the course syllabi further academic honesty policy elements related to the individual disciplines.

A student may appeal the decision of the faculty member with the department chair in writing within five working days. Note: If, at any point in this process, the student alleges that actions have taken place that may be in violation of the Murray State University Non-Discrimination Policy Statement, this process must be suspended and the matter be directed to the Office of Institutional Diversity. Any appeal will be forwarded to the appropriate university committee as determined by the Provost.

NOTE: In order for me to be able to evaluate your work, do not seek assistance or correction by an upper level student or a native speaker. Compositions and graded assignments must be your own work. Use of electronic or online translators is considered cheating. For homework assignments, you are encouraged to take advantage of tutoring available on campus and to seek assistance from the instructor during office hours.

XI. NON-DISCRIMINATION POLICY STATEMENT: Murray State University endorses the intent of all federal and state laws created to prohibit discrimination. Murray State University does not discriminate on the basis of race, color, national origin, gender, sexual orientation, religion, age, veteran status, or disability in employment, admissions, or the provision of services and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities equal access to participate in all programs and activities.

For more information, contact the Office of Institutional Diversity, Equity and Access, 103 Wells Hall, (270) 809-3155 (voice), (270) 809-3361 (TDD).

In the Department of Modern Languages, we aim to accommodate students with disabilities as best we can, pursuant to federal and state law. Any student with a disability who needs a reasonable accommodation should inform the instructor at the beginning of the course and contact the Office of Institutional Diversity, Equity and Access. The student must be on file with that office in order to receive the reasonable accommodation.

CALENDARIO DEL CURSO

<p style="text-align: center;">SAVE THE DATE! PROYECCIONES DE PELÍCULA EN WATERFIELD LIBRARY (CLASE 210)</p>

Día	Película
Lunes 13 de octubre a las 7 pm	<i>Cría cuervos</i>
Lunes 20 de octubre a las 7 pm	<i>Todo sobre mi madre</i>
Lunes 10 de noviembre a las 7 pm	<i>Te doy mis ojos</i>

Introducción: Sobre los orígenes

- 19 de agosto:
 - o Introducción al curso, mini-actividad de escritura libre sobre los diferentes tipos de género.
 - o Discusión después de ver el corto “La barba rebelde” (1905) de Segundo de Chomón.
- 21 de agosto:
 - o Discusión en clase del breve texto de Jorge Luis Borges: “¿Cómo nace un texto?2, disponible en: <http://www.ciudadseva.com/textos/teoria/opin/borges4.htm>
 - o Actividad en clase: Esquema interactivo en parejas.

El siglo XX

I. España y la vanguardia

- 26 de agosto:
 - o Short intro to the avant-garde.
 - o Subject Librarian Jeff Henry gives a talk about Library Resources.
- 28 de agosto:
 - o **Poesía.** “Crucifixión”, “Cristito”, “Fábula y rueda de los tres amigos”, “Vaca” by Federico García Lorca.

<p>Due on Sept. 3rd by 5pm. Blog Review of Benjamin’s article or Peer Response.</p>
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- 4 de septiembre: :
 - o **Ensayo.** Selección de *La deshumanización del arte* (1925) de Ortega y Gasset (selection of fragments). Benjamin’s “The Work of Art in the Age of Mechanical Reproduction.”

<p>Watch at home before coming to class on Sept. 9th: <i>Un chien andalou.</i> https://www.youtube.com/watch?v=bXlZvvTHg7k This short film is the only film that you will watch at home. You have to attend the three film projections outside of class time.</p>
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- 9 de septiembre:
 - o **Cortometraje.** *Un chien andalou* (1929) by Luis Buñuel and Salvador Dalí.

- 11 de septiembre:
 - o Comparación entre *Un chien andalou* y la poesía de la generación del 27.

II. Realismo(s) antes de la guerra civil española

- 16 de septiembre:
 - o **Novela (o “nivola”).** *San Manuel Bueno, mártir* (1931) de Miguel de Unamuno.
- 18 de septiembre:
 - o **Novela (o “nivola”).** Continuación de *San Manuel Bueno, mártir* (1931) de Miguel de Unamuno.

**Due on September 22nd
by 5pm: Blog Analysis or
Peer Response**

- 23 de septiembre:
 - o **Novela (o “nivola”).** Continuación de *San Manuel Bueno, mártir* (1931) de Miguel de Unamuno.
- 25 de septiembre:
 - o **Teatro.** *La casa de Bernarda Alba* (1936) de Federico García Lorca. (Leer Acto primero y Acto segundo)

**Short Essay due on
Sept. 30th at the
beginning of class**

- 30 de septiembre:
 - o **Teatro.** *La casa de Bernarda Alba* (1936) de Federico García Lorca. (Leer Acto tercero)
- 2 de octubre::
 - o **Relato.** “Sansón García, fotógrafo ambulante” (1944) de Camilo José Cela.
- 7 de octubre: NO HAY CLASE: Descanso de Otoño (*Fall Break*)

III. Poesía escrita por mujeres

- 9 de octubre:
 - o **Poesía.** “La extraña” (1959) de Julia Uceda, “Chico Wrangler” (1985) de Ana Rossetti, “Del 36 al 46” (1995) de Gloria Fuerte.

- 14 de octubre:

MIDTERM EXAM

IV. Representaciones de la familia durante y después de la “Transición”.

- 16 de octubre:
 - o **Película.** *Cría cuervos* (1976) de Carlos Saura, Higson’s “The Concept of National Cinema.

Due on Oct. 20th by 5pm:
Blog Analysis or Peer
Response

- 21 de octubre:
 - o Continuación de la discusión de *Cría cuervos*.

Due on Oct. 22nd by 5pm:
Blog Review of Garlinger's
article

- 23 de octubre:
 - o **Película:** *Todo sobre mi madre* (1999) de Pedro Almodóvar, Garlinger's "All about Agrado.
- 28 de octubre:
 - o Continuación de la discusión de *Todo sobre mi madre*.

El siglo XXI

I. Re-creando la guerra civil española

Due on Oct. 29th by 5pm:
Blog Review of García
Nespeira's article

- 30 de octubre:
 - o **Novela:** *Soldados de Salamina* (2000) de Javier Cercas, García-Nespeira's: "El 'relato real' de Javier Cercas." Leer Primera Parte y el artículo.
- 4 de noviembre:
 - o Continuación de la discusión de *Soldados de Salamina*. Leer Segunda Parte.

**Due on November 3rd by
5pm: Initial version of the
Mashup**

- 6 de noviembre:
 - o Continuación de la discusión de *Soldados de Salamina*. Leer Tercera Parte.
- 11 de noviembre:
 - o Continuación de la discusión de *Soldados de Salamina*

II. Mujeres reflexionando sobre mujeres y la sociedad.

- 13 de noviembre:
 - o **Película:** *Te doy mis ojos* (2003) de Icíar Bollain.

**Due on November 17th by
5pm: Blog Analysis or Peer
Response**

- 18 de noviembre:
 - o Continuación de la discusión de *Te doy mis ojos*.

**Due on November 19th by
5pm: FINAL VERSION OF
THE MASHUP**

- 20 de noviembre:
 - o **Entre la reseña, la (auto)biografía y el ensayo.** *La ridícula idea de no volver a verte* (2013) de Rosa Montero.
- 25 de noviembre: Presentación e implementación del Mashup/ Continuación de la discusión sobre *La ridícula idea de no volver a verte*.
- 27 de noviembre: NO HAY CLASE: Vacaciones de Acción de Gracias (*Thanksgiving holiday*)
- 2 de diciembre:
 - o Presentación e implementación del Mashup /Continuación de discusión
- 4 de diciembre:
 - o Conclusiones y recapitulación.

**FINAL ESSAY IS
DUE ON
WEDNESDAY, DEC.
10th BY 4 PM**

Resources (Required secondary readings are indicated with an asterisk. Readings will be available in our Canvas site):

- Baudrillard, Jean. "Simulacra and Simulations." *Jean Baudrillard: Selected Writings*. Ed. Mark Poster. Stanford: Stanford UP, 1988. 166-84
- *Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction". *Illuminations*. Ed. Hannah Arendt. London: Cape, 1970. 217-20.
- Benson, Douglas K. "Hearing Voices: Transtextuality and Heteroglossia in Gloria Fuertes's *Mujer de verso en pecho* (1995)." *In Her Words: Critical Studies on Gloria Fuertes*. Ed. Margaret Persin. Lewisburg, PA: Bucknell UP, 2011. 121-37.
- Cardwell, Richard A. "Poetry and culture, 1868-1936". En *The Cambridge Companion to Modern Spanish Culture*. Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 175-86.
- Dalí, Salvador. "The Object as Revealed in Surrealist Experiment." *Theories of Modern Art: A Source Book by Artists and Critics*. By Herschel B. Chipp. Berkeley, Los Angeles and London: U of California P, 1986. 417-27.
- *García-Nespereira, Sofía. "El 'relato real' de Javier Cercas: La realidad de la literatura." *Confluencia* 24 (2008): 117-28.

- Gies, David T., ed. *The Cambridge Companion to Modern Spanish Culture*. Cambridge: Cambridge UP, 1999.
- *Garlinger, Patrick Paul. "All about Agrado or The Sincerity of Camp in Almodóvar's *Todo sobre mi madre*." *Journal of Spanish Cultural Studies* 5.1 (2004): 97-111.
- Glannon, Walter. "Unamuno's *San Manuel Bueno, mártir*: Ethics through Fiction." *MLN* 102 (1987): 316-33.
- *Higson, Andrew. "The Concept of National Cinema." *Screen*. 30:4 (Autumn 1989): 36-46.
- Ilie, Paul. "Bécquer and the Romantic Grotesque." *PMLA* 83 (1968): 312-31.
- Kinder, Marsha. "Carlos Saura: The Political Development of Individual Consciousness." *Film Quarterly* 32.3 (1979): 14-25.
- . *Blood Cinema: The Reconstruction of National Identity in Spain*. Berkeley, Los Angeles, and London: U of California P, 1993.
- Klein, Dennis A. *Blood Wedding, Yerma, and The House of Bernarda Alba: García Lorca's Tragic Trilogy*. Boston: Twayne, 1991.
- Labanyi, Jo. *Myth and History in the Contemporary Spanish Novel*. Cambridge: Cambridge UP, 1989.
- Mercer, Leigh. "Fear at the hands of technology: The Proto-Surrealism of the Films of Segundo de Chomón." *Studies in Hispanic Cinemas* 10 (2007): 79-90.
- Moreiras Menor, Cristina. *Cultura herida: Literatura y cine en la España democrática*. Madrid: Ediciones libertarias, 2002.
- Romero-González, Tanya. "La regeneración del 27: *Poeta en Nueva York* y *Un chien andalou*." *RILCE: Revista de Filología Hispánica*. Forthcoming.
- Servodidio, Mirella. "Ana Rossetti's Double-Voiced Discourse of Desire." *Revista Hispánica Moderna* 45 (1992): 318-27.
- Smith, Paul Julian. "New York, New York: Lorca's Double Vision." *Tesserae: Journal of Iberian and Latin American Studies* 6.2 (2000): 169-80.
- Soldevila-Durante, Ignacio. "Ortega y la narrativa vanguardista." *Ortega y Gasset Centennial/Centenario Ortega y Gasset*. Madrid: José Porrúa Turanzas, 1985. 187-202.
- Uceda, Julia. *The Poetry of Julia Uceda*. Trad. Noël Valis. New York: Peter Lang, 1995.