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Spanish Contemporary Literature

UNH Course Code: SPN361

Subject Area(s): Spanish Language & Literature

Level: 300

Prerequisites: Intermediate Spanish II or the equivalent of at least four semesters of college level Spanish

Language of Instruction: Spanish

Contact Hours: 45

Credits: 3

Description:

This course examines some of the major Spanish authors from the end of the 19th century up to the present day. You will be introduced to major topics and theoretical approaches relevant to their writing and will be guided in the critical reading of primary sources. In addition, you will practice how to interpret literary texts from different genres throughout the course. Similarly, the text will help us to discuss major areas of Spanish culture and how they have changed over the last century. Every session is situated in its historical context and cross-referenced to the author or the literary trend that the text exemplifies.

Beyond developing reading comprehension, you will actively engage with the text and understand the context in which it was written, think critically about its themes and greater message, and analyze the connections to the cultural reality accompanying your study abroad experience. The course also emphasizes the development of analytical and comprehension strategies. The class is conducted entirely in Spanish and you will learn terminology and academic language in order to discuss content, structure, theme, character development and figurative language. Throughout the course, you will further your skills in the reading of original texts.

Learning Objectives:

- to explain and interpret how different cultural and literary trends throughout the nineteenth and twentieth century have shaped modern Spanish reality
- to recognize and apply conceptual tools and literary and academic vocabulary in order to produce highly quality papers and text analysis in Spanish
- to analyze literary text for deeper meaning and recognize literary resources to convey employed to convey that meaning
- to develop critical thinking as a reading device to understand political, social and historical factors contained in the literary text
- to value literary representation as a mean to understand a new culture

Instructional Format:

Class will meet twice a week for an hour and a half in a seminar format. You are required to come to class ready to discuss the literary texts. Similarly, in order to understand the cultural, historical, and ideological aspects of Spanish reality described in the text, you will come to class ready to comment on a specific reading guide or open questions given to you during the previous session. During class, we will study movies and listen to poems among other cultural expressions that will help you to better understand the text. Your active participation is critical as the class will be taught as a seminar and will be based on debates, group work and presentations.

Form of Assessment:

Various elements will be taken into account when determining your final grade. The instructor will explain in detail the content, criteria and specific requirements for all assessment categories but the basic breakdown is as follows below.

Class Participation	10%
Text Analysis	15%
Reading Guide	10%
Final Paper	15%
Presentation	10%
Mid-Term Exam	20%
Final exam	20%

Class Participation (10%): When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Text Analysis (15%): You will practise your comprehension and analysis skills in two exercises in class working on original literary texts.

Reading Guide (10%): You will come to class ready to debate particular questions given to you on previous sessions. As the course progresses, you will be responsible for leading reading guides during the class to activate class participation and debate.

Final Paper (15%): A research paper focused on one of the topics studied in class during the semester that you will have to analyze in depth. It must be at least 6 pages long and include a bibliography of the sources used.

Presentation (10%): A research project presented orally to the class, and critically discussed with the class and the instructor. The subject of the presentation is a critical exploration of an issue raised in this course and which has been studied in greater depth.

Mid-Term Exam (20%): The exam consists of a text analysis exercise and two short essay questions in which you analyze the effect of history on current Spanish culture.

Final Examination (20%): The exam consists of a text analysis exercise and two short essay questions in which you analyze the effect of history on current Spanish culture.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbooks listed below are available for purchase at the local bookstore. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

- Ayuso, José Paulino.ed. *Antología de la poesía española del S.XX*. Castalia: Madrid, 2003. (poemas y autores seleccionados).
- Buero Vallejo, Antonio. *Historia de una escalera*. Espasa Calpe: Madrid, 2006.
- García Lorca, Federico. *La casa de Bernarda Alba*. Espasa Calpe: Madrid, 1997.
- Laforet, Carmen. *Nada*. Destino: Barcelona, 1999. (Capítulos seleccionados)
- Mendoza, Eduardo. *Sin noticias de Grub*. Seix Barral: Barcelona, 1997. (capítulos seleccionados).
- Ortega y Gasset, José. *La deshumanización del arte y otros ensayos*. Alianza editorial: Madrid, 1975. (“la deshumanización del arte” (pasajes seleccionados)
- Rivas, Manuel. *¿Qué me quieres amor?* Alfaguara: Madrid, 1998. (“La lengua de las mariposas”)
- Rodoreda, Mèrce. *La plaza del diamante*. Edhasa: Barcelona, 1982. (capítulos seleccionados)
- Unamuno, Miguel. *Niebla*. Cátedra: Barcelona, 1988. (capítulos seleccionados)
- Valle-Inclán, Ramón María. *Sonatas*. Gredos: Madrid, 1983. (Sonata de otoño, capítulos seleccionados)
- , *Martes de Carnaval*. Espasa Calpe: Madrid, 2006. (escenas seleccionadas).

Recommended Readings:

- Ayuso, José Paulino, *La poesía en el siglo XX: desde 1939*, Madrid, Playor, 1983
- Bagué Quílez, Luis, «La recuperación del sentido clásico en la última poesía española», *Hesperia*, 6 (2003).
- Barroso, Fernando. “La mujer nueva en Carmen Laforet.” *Monographic review/ Revista monográfica*. 13 (1997): 252-260
- Beltrán, Elena, ed., Maquieira, Virginia, ed. *Feminismo: debates teóricos contemporáneos*. Madrid: Alianza, 2001.
- , «Entre clasicismo y vanguardia: el compromiso poético en los autores de los años ochenta», *Anales de Literatura Española*, 17 (2007).
- Ciplijauskaitė, Birutė. *La novela femenina contemporánea*. Barcelona: Anthropos, 1988.
- Cruz, Jacqueline. “De *El cuarto de atrás* a *Nubosidad variable*: la conquista de la autoridad escrituraria en la obra de Carmen Martín Gaité”. *La nueva mujer en la escritura de autoras hispánicas: ensayos críticos*. Montevideo: Arancibia, ed. (1995): 12542.
- Diez-Borqué. *Historia de la literatura española*. Taurus: Madrid, 1980.
- Freixas, Literatura y mujeres : escritoras, público y crítica en la España actual. Barcelona: Destino, 2000.
- Gonzalez, Anabel, A.Lopez, A.Mendoza, and L.Ureña. *Los orígenes del feminismo en España*. Madrid:Zero-ZYX, 1980.

- Martín Gaité, Carmen, *El cuento de nunca acabar*. Madrid: Trieste, 1983. *Desde la ventana.*
Espasa Calpe: Madrid, 1987. *Usos amorosos de la postguerra española.*
Barcelona: Anagrama, 1987.
- Nichols, Geraldine Cleary. *Des/cifrar la diferencia: Narrativa femenina de la España contemporánea*. Madrid: Siglo Veintiuno, 1992.
- AA. VV., *Entre la cruz y la espada. En torno a la España de postguerra*, Madrid, Gredos, 1984.
—, *Literatura contemporánea en Castilla y León*, Valladolid, Junta de Castilla y León, 1986.
- , *Encuentros con el 50. La voz poética de una generación*, Oviedo, Fundación Municipal de Cultura, 1990.
- AA.VV. *Historia crítica de la literatura española*. Tomos 6, 7, 8. Barcelona: crítica, 1980.
- Ynduráin, Domingo. *Historia y crítica de la literatura española. Época contemporánea*. Crítica: Barcelona, 1981.

Online Reference & Research Tools:

<http://www.ensayistas.org/>
<http://www.filosofia.net/materiales/rec/sxx.htm>
<http://cvc.cervantes.es/actcult/cela/>
<http://www.epdlp.com>
[http://www.epdlp.com/premios.php?premio=de%20la%20Crítica%20\(castellano\)](http://www.epdlp.com/premios.php?premio=de%20la%20Crítica%20(castellano))
<http://roble.pntic.mec.es/~msanto1/lengua/2g98.htm>
<http://raulygustavo.tripod.com/>
<http://www.los-poetas.com/a/lorca.htm>
http://www.educajob.com/xmoned/temarios_elaborados/castellano/68.htm
<http://roble.pntic.mec.es/~msanto1/lengua/2g27.htm>
<http://www.miguelhernandezvirtual.com/>
<http://www.abelmartin.com/>
http://www.swarthmore.edu/Humanities/mguardi1/espanol_11/unamuno.htm

Required Supplies/Fees:

Students will have to buy four novels and two plays listed in required readings.

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Course Content

Session	Topic	Activity	Student Assignments
1	<p style="text-align: center;">Course Description and Syllabus</p> <p style="text-align: center;">Why do we read literature?</p>	Students Debate: why do we read?	Ensure textbook purchases
2	<p style="text-align: center;">Introduction to the End of 19th Century</p> <p style="text-align: center;">Author, Narrator and Characters in <i>Niebla</i></p>	How to read a text in Spanish	<p>Reading:</p> <ul style="list-style-type: none"> • Unamuno, <i>Niebla</i> pp 1-20
3	<p style="text-align: center;">Introduction to Existentialism and Unamuno's Philosophy</p>	How to create a good reading guide	<p>Reading:</p> <ul style="list-style-type: none"> • Unamuno, <i>Niebla</i> pp 50-75
4	<p style="text-align: center;">Relationship between Author and Character in <i>Niebla</i></p>	How to create a good text analysis	<p>Reading:</p> <ul style="list-style-type: none"> • Unamuno, <i>Niebla</i> pp 175-210
5	<p style="text-align: center;">Film Viewing (some scenes):</p> <p style="text-align: center;"><i>Stranger than Fiction</i></p>	<p>- Debate: is <i>Niebla</i> a modern text?</p> <p>- Differences between movie and novel</p>	<p>Reading:</p> <ul style="list-style-type: none"> • Unamuno, <i>Niebla</i> pp 240-281
6	<p style="text-align: center;">Valle-Inclán: Work and Influences</p>	How to read a modernist text	<p>Reading:</p> <ul style="list-style-type: none"> • Valle Inclán, <i>Sonata de otoño</i> pp 35-52
7	<p style="text-align: center;">Spanish Identity Crisis: 1898</p> <p style="text-align: center;">The turn of the century: critics and self-reflection</p>	Reading guide 1	<p>Reading:</p> <ul style="list-style-type: none"> • Valle Inclán, <i>Sonata de otoño</i> pp 52-61

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8	Valle Inclán: from Modernism to <i>Esperanto</i>	Debate: What is <i>esperpento</i> ?	Reading: <ul style="list-style-type: none"> Valle Inclán, <i>Martes de Carnaval</i> (Act I) <i>La deshumanización del Arte</i> pp 46-60
9	Juan Ramón Jimenez: from Modernism to <i>Poesía Pura</i>	How to analyse poetry	Reading: <ul style="list-style-type: none"> Juan Ramón Jimenez, (poetry selection)
10	Antonio Machado: a Spanish Poet	- Reading guide 2 - Serrat y Machado	Reading: <ul style="list-style-type: none"> Antonio Machado, (poetry selection)
11	Field study: Poetry Today in Barcelona Poetry reading in <i>Café Llettraferit</i>	¿Qué buscamos en un poema?	
12	Miguel Hernández	Poesía autodidacta	Reading: <ul style="list-style-type: none"> Miguel Hernández, (poetry selection)
13	Las Vanguardias La deshumanización del arte, Ortega y Gasset	- Reading guide 3 - How intellectuals read other intellectuals - Film viewing: <i>Un perro andaluz</i> (selected images)	Reading: <ul style="list-style-type: none"> <i>La deshumanización del Arte</i> pp 46-90
14	La Generación del 27: Friendship and Artistic Creation Guillén: Reading and analysis of selected poems	Debate: What do we look for in a poem?	Reading: <ul style="list-style-type: none"> Guillén (poetry selection)

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15	La Generación del 27: Cernuda y Aleixandre	- Text analysis I - Reading guide 3	Reading: <ul style="list-style-type: none"> Cernuda y Aleixandre (poetry selection)
16	La Generación del 27: Alberti y Lorca	- Reading guide 4 - Poetry is music: Gypsies singing Lorca	Reading: <ul style="list-style-type: none"> Lorca y Alberti (poetry selection)
17	La Generación del 27: Looking for the Renovation of Spanish Theatre Federico García Lorca: <i>La casa de Bernarda Alba</i>	Customs and tradition in southern Spain: family, women and social interaction	Reading: <ul style="list-style-type: none"> Lorca, <i>La casa de Bernarda Alba</i> (Act I-II)
18	Lorca, <i>La casa de Bernarda Alba</i>	- Reading guide 5 - <i>Pena negra</i> and bad premonitions	Reading: <ul style="list-style-type: none"> Lorca, <i>La casa de Bernarda Alba</i> (Act III)
19	MID-TERM EXAM	Mid-term exam	Review for mid-term
20	Literature and Spanish Civil War: Untold Stories <i>La lengua de las mariposas</i> Manuel Rivas	Film viewing: (selected scenes) <i>La lengua de las mariposas</i>	Reading: <ul style="list-style-type: none"> Manuel Rivas, <i>La lengua de las mariposas</i> (10-31)
21	The Spanish Civil War: War, Fear and City Destruction Zuñiga and Rodoreda	- Reading guide 6 - Memoria histórica - Debate: can literature teach us about the past?	Reading: <ul style="list-style-type: none"> Juan Eduardo Zuñiga, <i>Los deseos, la noche</i> pp 8-18 Mercè Rodoreda, <i>La plaza del diamante</i> pp 9-95

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22	<i>La plaza del diamante</i> Rodoreda's Portray of Barcelona (Gràcia) and Exile	- Reading guide 7 - Film viewing: <i>La plaza del diamante</i>	Reading: <ul style="list-style-type: none"> Mercè Rodoreda, <i>La plaza del diamante</i> pp 171-240, 299-318
23	Existencialism and the Female Self <i>Nada</i> , Carmen Laforet	Spain and post-war period	Reading: <ul style="list-style-type: none"> Carmen Laforet, <i>Nada</i> pp 3-42
24	Barcelona as Main Character <i>Nada</i> , Carmen Laforet	- Reading guide 8 - Comentario de texto 2	Reading: <ul style="list-style-type: none"> Carmen Laforet, <i>Nada</i> 60-96
25	Field study: Literary Barcelona's walking tour: Gràcia, Eixample and Raval	Fantasy, reality and history: Barcelona's portrayal in literature	Reading: <ul style="list-style-type: none"> Carmen Martín Gaité, <i>El cuarto de atrás</i> pp 21-52
26	<i>Historia de una escalera</i> Buero Vallejo	Reading guide 9	Reading: <ul style="list-style-type: none"> Buero Vallejo, <i>Historia de una escalera (Act I, II and III)</i>
27	<i>Poesía social:</i> Blas de Otero, José Hierro y Celaya	Reading guide 10	Reading: <ul style="list-style-type: none"> Poesía social
28	Humour, Irony and Postmodernism <i>Sin noticias de Grub</i> , Eduardo Mendoza	Spanish narrative today	Reading: <ul style="list-style-type: none"> Eduardo Mendoza, <i>Sin noticias de Grub</i> (some pasajes)
29	Conclusions: what have we learned?	Students' presentations	- Review for exam - Final papers are due
30	Final exam	Final exam	

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