



Spanish Contemporary Literature

SECTION I: Course Overview

UNH Course Code: SPN361SVQ

Subject Area(s): Spanish Language & Literature

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

Language of Instruction: Spanish

Contact Hours: 45

Recommended Credits: 3

COURSE 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

Upon successful completion of this you will be able to:

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

Note: The instructor reserves the right to make changes or modification to this syllabus as needed

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet twice weekly for about 85 minutes each session. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SPRING & FALL SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 2 days per week	2 Absences	8th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

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GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

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

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

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CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Reading Guide (15%): You will come to class ready to debate particular questions given to you on previous sessions. Explorative questions designed to best understand literature will be posed early in the course, and as the course progresses you will be guided in constructing interrogatory queries for reflection & self-reflection. At various times you will be asked to submit your guide for faculty review. This will enable you to by later in the course be responsible for leading reading guides during the class to contribute to class discussion & debate.

Text Analysis (15%): You will practise your comprehension and analysis skills in two exercises in class working on original literary texts. These exercises are designed to appraise you of your grasp upon approaching literature as a life-long learning skill

Final Project with Paper (20%): You will render a Final Project with corresponding research paper focused on one of the topics studied in class during the semester. This will be an opportunity for you to present to your classmates an area of interest from the course content that you have analysed in depth to show your critical understanding of the topic and provide a critical exploration of an issue raised in this course which you have decided to study in greater depth. Furthermore, this work will demonstrate your overall progress in understanding fundamental concepts necessary when relating to literature and course content as you engage with salient concepts while sharing with classmates. Your faculty will assist you in choosing your subject area to ensure that it is both robust enough and not too limited. The corresponding paper will be at least 6 pages long and include a bibliography of the sources used.

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 through the vision of literature. This will also help you gauge your progressive acquisition of course content and accuracy in the application of theory to finetune the skills necessary for culminating work in the course.

Final Examination (20%): The exam consists of a text analysis exercise and two short essay questions in

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which you analyze the effect of history on current Spanish culture. These queries will reveal the level of exactitude you have developed throughout the course.

This academic paper may include some theoretical or field-work study including a brief review of the literature relevant to the topic, a research design and analysis when applicable, and conclusions. Students are encouraged to use media sources (via internet), interviews or other types of first and second resources to study everyday practices or current topics in order to examine cultural differences between Spanish and North American contexts. Remember that you will be graded not only on content, but also delivery, so please PROOFREAD.

General Rules for Paper:

- The required papers must be typewritten, and can be printed or emailed to the instructor. Handwritten assignments are not accepted.
- Papers must be submitted on time. No unjustified delayed paper will be evaluated.
- Format: Word Document / Paper Size: A4 / Font: Verdana, 10 / 1.5 interline space / Text fully justified.

EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

- **Field Studies:** Participation in CEA activities/excursions
- **Guest Lectures & Visits:** Local experts will be invited to the class and related outings to local settings will be included

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. **REQUIRED TEXT(S):** You may purchase the required text(s) prior to departure or upon program arrival. The required text(s) are listed below:

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)

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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).

II. SELECTED READING(S): The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide instructions for you to secure these selected readings (either in paper or electronic format).

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, Biruté. *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): 125-42.

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.

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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

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Session	Topic	Activity	Student Assignments
1	<p>Course Description and Syllabus Why do we read literature?</p>	Students Debate: why do we read?	Ensure textbook purchases
2	<p>Introduction to the End of 19th Century 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>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 <p>Assignment:</p> <ul style="list-style-type: none"> Reading Guide I, assigned
4	<p>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>Film Viewing (some scenes): <i>Stranger than Fiction</i></p>	<p>- Debate: is <i>Niebla</i> a modern text? - Differences between movie and novel</p>	<p>Reading:</p> <ul style="list-style-type: none"> Unamuno, <i>Niebla</i> pp 240-281
6	<p>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>Spanish Identity Crisis: 1898 The turn of the century: critics and self-reflection</p>	<p>How to engage with texts Cross-Cultural learning & reflection</p>	<p>Reading:</p> <ul style="list-style-type: none"> Valle Inclán, <i>Sonata de otoño</i> pp 52-61 <p>Assignment:</p> <ul style="list-style-type: none"> Reading Guide I, DUE

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8	Valle Inclán: from Modernism to <i>Espernto</i>	Debate: What is <i>espernto</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 Assignment: <ul style="list-style-type: none"> Reading Guide II, assigned
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	- 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?	Assignment: <ul style="list-style-type: none"> Reading Guide II, DUE
12	Miguel Hernández	Poesía autodidacta Review for Mid-Term	Reading: <ul style="list-style-type: none"> Miguel Hernández, (poetry selection)
13	MID-TERM EXAM	Mid-term exam	Reading: <ul style="list-style-type: none"> All covered materials up to the date of the Mid-term
14	Las Vanguardias La deshumanización del arte, Ortega y Gasset	<ul style="list-style-type: none"> - 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 Assignment: <ul style="list-style-type: none"> Reading Guide III, assigned

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Session	Topic	Activity	Student Assignments
			<ul style="list-style-type: none"> Text Analysis, assigned
15	<p>La Generación del 27: Friendship and Artistic Creation</p> <p>Guillén: Reading and analysis of selected poems</p>	Debate: What do we look for in a poem?	<p>Reading:</p> <ul style="list-style-type: none"> Guillén (poetry selection)
16	<p>La Generación del 27: Cernuda y Aleixandre</p>	Emerging voices shaping local voice	<p>Reading:</p> <ul style="list-style-type: none"> Cernuda y Aleixandre (poetry selection) <p>Assignment:</p> <ul style="list-style-type: none"> Reading Guide III, due Text Analysis, due
17	<p>La Generación del 27: Alberti y Lorca</p>	- Poetry is music: Gypsies singing Lorca	<p>Reading:</p> <ul style="list-style-type: none"> Lorca y Alberti (poetry selection)
18	<p>La Generación del 27: Looking for the Renovation of Spanish Theatre</p> <p>Federico García Lorca: <i>La casa de Bernarda Alba</i></p>	Customs and tradition in southern Spain: family, women and social interaction	<p>Reading:</p> <ul style="list-style-type: none"> Lorca, <i>La casa de Bernarda Alba</i> (Act I-II)
19	<p>Lorca, <i>La casa de Bernarda Alba</i></p>	- <i>Pena negra</i> and bad premonitions	<p>Reading:</p> <ul style="list-style-type: none"> Lorca, <i>La casa de Bernarda Alba</i> (Act III)
20	<p>Literature and Spanish Civil War: Untold Stories</p>	Film viewing: (selected scenes)	<p>Reading:</p> <ul style="list-style-type: none"> Manuel Rivas, <i>La lengua de las</i>
21		- Memoria histórica	<p>Reading:</p>

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Session	Topic	Activity	Student Assignments
	The Spanish Civil War: War, Fear and City Destruction Zuñiga and Rodoreda	- Debate: can literature teach us about the past?	<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
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 Assignment: <ul style="list-style-type: none"> Reading Guide IV, due
24	Barcelona as Main Character <i>Nada</i> , Carmen Laforet	- Comentario de texto 2	Reading: <ul style="list-style-type: none"> Carmen Laforet, <i>Nada</i> 60-96 Assignment: <ul style="list-style-type: none"> Proposals for Final Project topics to faculty
25	Field study: Literary Barcelona's walking tour: Gràcia, Eixample and Raval	Fantasy, reality and history: Local Color	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	Local literary history – Sevilla and its writers	Reading: <ul style="list-style-type: none"> Buero Vallejo, <i>Historia de una escalera</i> (Act I, II and III)

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27	<i>Poesía social</i> : Blas de Otero, José Hierro y Celaya	Current trends in Social Activism related literature	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
30	Final exam	Final exam	Assignment: <ul style="list-style-type: none">• All reading• Final Papers are due

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)

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