
SPAN 4320.001: Survey of Spanish Literature 2
MWF 10:00-10:50 LANG 309
SYLLABUS

DESCRIPTION Literature of Spain from the 1800s through the present. Readings, lectures, discussions, and term projects. Special attention to cultural and historical background and literary techniques of analysis. (3 hrs.) **Prerequisite: SPAN 3110** or equivalent.

READING INTENSIVE!

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Each student is responsible for reading, understanding, and following this syllabus.
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Spanish is the language of instruction and interaction in this course. We will explore the material through lecture, discussion, oral presentations, and group activities.

Students are required to treat one another and the professor with utmost courtesy and to refrain from rude and vulgar language, including on clothing. Anyone encountering problems in this regard is urged to speak with the professor as soon as possible.

Students may **not** bring cell phones, laptops, or similar devices **for any reason** unless switched off and **left on the front desk at the start of class**. Disrupting class is a serious infraction. Students who do not switch off and **leave their electronic devices on the front desk**, who attend to other business (including homework for other classes), or who read or send text messages will be dropped. **All cell phones will be collected at the start of class.**

All electronic devices and book bags are collected before exams. If you worry about losing your stuff, please do not bring it to class.

CONTACT Office Hours: MW 1200-1230, 330-400, and by appointment.

Office: LANG 403-K Telephone: 940-565-2404 Email: will.derusha@unt.edu

OBJECTIVES Students who **successfully** complete this course will be able to:

- Discuss ideas in Spanish at an intellectual level appropriate to fourth-year students, as well as converse more knowledgeably about Spanish culture.
- Comprehend and analyze literary texts written in Spanish.
- Demonstrate informed aesthetic response to, critical thinking about, and knowledge of Spanish literary culture to an extent appropriate to the fourth year.
- Locate and evaluate materials necessary to carry out research at the senior level.

TEXTS

1. Paredes Méndez, et al. *Voces de España*. Heinle, 2^a Ed. ISBN 1-285-05383-4
2. Casona, A. *La Dama del alba*. Prentice-Hall, 1975. ISBN 0-13-521642
3. Laforet, C. *Nada*. Oxford UP, 1958. ISBN 0-19-500942-8

Students receive handouts as needed. For the second presentation and the analytical paper, each student is also responsible for **locating, obtaining, reading, analyzing, and presenting** one of the texts on the list at the end of this syllabus. Students must consult the professor before being approved to present on any text.

The UNT library links to many databases with full-text articles from scholarly journals, and you should avail yourself of this rich resource rather than plunge blindly into a Google search of dubious value. Except for scholarly database articles, you may **not** depend on Internet sources in your research. For written work the use of Spell Check and Grammar Check programs, in addition to full-size dictionaries, is obligatory. Students must follow **MLA format** as outlined in Blackboard in all written work.

Students must hand in all work on time.

All graded assignments must be complete, free of errors, the student's own work, and done according to guidelines. Assignments of more than 1 page must be **stapled**.

No exceptions, no excuses.

Use one side of the paper **ONLY** for any work turned in. **Papers must be stapled**. Students are responsible for the professional appearance of all their work.

Important to Note

"The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323."

"Student behavior that interferes with an instructor's ability to conduct a class or with other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc." The Code of Student Conduct can be found at www.unt.edu/csrr

Attendance

Each day students **attend** class, they earn up to **10 points in participation**. Therefore students earn **no point (0) for any absence**, excused or unexcused, whatever the reason. Students arriving late or leaving early earns only 5 points **at most**. Students who leave for bathroom breaks, feeding a meter, etc., will earn only 2 points **at most**. If you arrive late, **take the seat closest to the door**. (The seat should be left vacant for that reason.) If you will arrive more than 10 minutes late, turn around and go do something else with your time. **Do not disrupt the class by coming in more than 10 minutes late and making the professor ask you to leave**. Be professional.

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If for any reason the professor does not show up within the first 10 minutes, please circulate a paper with attending students' names clearly printed and clearly signed. One student should be responsible for circulating the paper and handing it in at the Main Office, LANG 101 on the way out. Those in attendance will receive full credit, provided the paper is handed in and time stamped **before 10:20**.

A student with eight or more absences—for any reason—receives a **D** if **ALL coursework has earned a passing grade**; if not, an F will be assigned.

GRADING The final grade is based on the percentage earned of the following points:

- 15 Students must actively **participate** in every class and clearly demonstrate by such participation that they have adequately prepared all material. Students earn nothing for absences or lackluster participation. Short **quizzes** may be given at the start of class.
- 10 Topics will be addressed in **discussion** groups. To facilitate conversations Blackboard will have available discussion areas.
- 15 A **final exam** will be based on the entire course.
- 10 A short (two-age) **analysis** will be written on the same text in the first presentation. It must include in the *obras citadas* the source of the text, as well as two academic articles or chapters evaluated in the paper. Students must follow MLA format as outlined in Blackboard.
- 25 There will be **two oral presentations** (10% and 15%). The grade will be based on the quality of information and investigation, analysis and comprehension, fluency of expression, pronunciation and enunciation, grammar, mastery of pertinent vocabulary, and relevance to topics discussed in the course. Students are not allowed to memorize or read from a prepared script. At the start of class they will distribute a handout. At the end of the presentation they will respond to questions and comments from the class. Those who do not present at the assigned time will receive zero. Students failing to demonstrate that they have **read, understood, analyzed, and investigated** the text, will be questioned in the professor's office.
- 25 Students will write **one research/analysis papers** on the same text on which they give the second oral presentation. Papers must conform to all guidelines and include a list of *obras citadas*. Spelling and grammar count, as well as depth of content, command of information, and relevance to material discussed in the course. Take great care with spelling, grammar, and punctuation, as well as formatting. These must be professional papers or the professor will simply stop reading and assign an F. Students who fail to demonstrate that they have **read, understood, analyzed, and investigated** the text, will be questioned in the professor's office.

GRADE SCALE

A	B	C	D	F
100-90	89-80	79-70	69-60	59-0

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PROVISIONAL CALENDAR

WEEK 1	
WED	Introducción al curso. ¿Qué es la literatura? La literatura española antes del siglo XIX. Términos clave. La fábula. Las <i>Cartas marruecas</i> . Texto: <i>Voces</i> , 197-200, 209-212, 215-220.
FRI	Elementos poéticos. El primer romanticismo: Espronceda. Tarea para hoy: <i>VOCES</i> , 277-286. «Canción del pirata».

WEEK 2	
MON	El romanticismo y los románticos. Espronceda y la visión de la mujer. Tarea para hoy: <i>VOCES</i> , 286-289. «A Jarifa en una orgía». Preguntas y temas (289).
WED	Manifestaciones culturales del romanticismo. Goya. Fernando VII. El costumbrismo. Tarea para hoy: <i>VOCES</i> , 291-294, línea 102. «Vuelva Vd. Mañana».
FRI	Tarea para hoy: <i>VOCES</i> , 294-299. «Vuelva Vd. Mañana». En grupos: Conversar: Temas #2 (pág. 299).

WEEK 3	
MON	El segundo romanticismo: Gustavo Adolfo Bécquer. Tarea para hoy: <i>VOCES</i> , 421-422, 430. Entregas en BB. Bécquer: Rimas XI, XXI.
WED	Entregas en BB. Bécquer: Rimas VII, XXIX, LIII. ¿Cuáles son los rasgos <i>románticos</i> de Bécquer?
FRI	Tarea para hoy: <i>VOCES</i> , 430, 432-433, 437. Entregas en BB. Bécquer: Rimas LXVI. Rosalía de Castro. «Dicen que no hablan las plantas». En grupos: Conversar: Preguntas de análisis #4, 5, 6 (pág. 438).

WEEK 4	
MON	La prosa romántica. Las <i>Leyendas</i> . Tarea para hoy: Entrega en BB. Bécquer: «El monte de las ánimas». El plazo para enviar al profesor el título del texto para la presentación y el análisis escrito 1 (obra española publicada entre 1700 y 1900 que no está utilizada en otro curso, por ejemplo, en <i>Aproximaciones</i> o en <i>Voces de España</i> antes del siglo XVIII).
WED	Pérez Galdós y la prosa realista. Tarea para hoy: <i>VOCES</i> , 439-450 (§ V). Preparar para clase: Temas # 1 (pág. 457).
FRI	Pérez Galdós y la prosa realista. Tarea para hoy: <i>VOCES</i> , 450-457. En grupos: Conversar: Preguntas de análisis #1, 2, 3.

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WEEK 5	
MON	Presentation 1. Tarea para hoy: <i>VOCES</i> , 458-463. Emilia Pardo Bazán. «El encaje roto.» Preparar para clase: Preguntas de análisis #1, 2, 3.
WED	Presentation 1. Tarea para hoy: <i>VOCES</i> , 467-474, 499-503. Entrega en BB. La Generación del 98. Miguel de Unamuno. «Castilla».
FRI	Presentation 1. Antonio Machado. <i>VOCES</i> , 499-503. «La plaza...». «Soria fría». «A un olmo seco.» En grupos: Conversar: Preguntas de análisis #5.

WEEK 6	
MON	Presentation 1. Tarea para hoy: <i>VOCES</i> , 530-532. Entregas en BB. La vanguardia. Federico García Lorca. «Romance de la luna luna »
WED	Presentation 1. Entregas en BB. Federico García Lorca. «Romance sonámbulo»
FRI	Presentation 1. Entregas en BB. Federico García Lorca. «Llanto por Ignacio Sánchez Mejías». La guerra civil española.

WEEK 7	
MON	Presentation 1. <i>La Dama del alba</i> . Tarea para hoy: <i>DAMA</i> , ix-xxi. Literatura del exilio. ¿Qué significa «las dos Españas»? El teatro y lo irreproducible de la temporalidad. ¿Quién es Alejandro Casona? ¿Cómo es su teatro? ¿Qué es un <i>arquetipo</i> ? ¿Qué es un <i>estereotipo</i> ? La personificación.
WED	Presentation 1. Tarea para hoy: <i>DAMA</i> , Acto Primero (págs. 1-39). Preguntas y temas, 155-157. ¿Cuál es la función del primer acto?
FRI	Presentation 1. <i>DAMA</i> , Acto Primero (págs. 1-39). Dibujar la escena. Preguntas y temas, 158-159. ¿Cuál es la función del segundo acto? El plazo para entregar el título del texto en la Reading List para la presentación y el análisis del escrito 2.

WEEK 8	
MON	Escrito 1 , a través de Turnitin en Blackboard. Copia dura y documentación en clase. Presentation 1. Tarea para hoy: <i>DAMA</i> , Acto Segundo (págs. 40-62).
WED	Tarea para hoy: <i>DAMA</i> , Acto Segundo (págs. 40-62). ¿Cuál es la función del tercer acto? Appendix (págs. 169-174).
FRI	Tarea para hoy: <i>DAMA</i> , Acto Tercero (págs. 63-112). Preguntas y temas, 159-162. Preguntas y temas, 162-165. ¿Cuál es la función del tercer acto?

WEEK 9 MARCH 14-20	
SPRING BREAK – NO CLASSES	



WEEK 10	
MON	<i>Dama</i> , Acto Cuarto (págs. 113-151). Preguntas y temas, 162-165. ¿Cuál es la función del cuarto acto?
WED	<i>Dama</i> , Acto Cuarto (págs. 113-151). Últimas consideraciones.
FRI	La guerra civil y sus secuelas. El tremendismo. Tarea para hoy: <i>VOCES</i> , 585-590. Entregas en BB. Ana María Matute. «Fausto».

WEEK 11	
MON	¿Qué es una novela? El primer franquismo. Pros y contras del historicismo.
WED	La novela <i>Nada</i> . ¿Quién es Carmen Laforet? Tarea para hoy: <i>NADA</i> , vii-xvi.
FRI	La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 3-10. En grupos: Conversar y presentar en clase: Discussion Guide, págs. 79-81, #1-4.

WEEK 12	
MON	La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 11-28. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué?
WED	La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 29-39. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué?
FRI	La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 40-49. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? En grupos: Conversar y presentar en clase: Discussion Guide, págs. 79-81, #5-8.

WEEK 13	
MON	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 50-77. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, págs. 79-81, #9-11.
WED	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 83-99. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, págs. 146-147, #1-4.
FRI	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 100-114. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? En grupos: Conversar y presentar: Discussion Guide, págs. 146-147, #5-6.

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WEEK 14	
MON	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 115-134. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, págs. 146-147, #7-8.
WED	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 135-145. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, págs. 146-147, #9-10.
FRI	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 149-156. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? En grupos: Conversar y presentar: Discussion Guide, pág. 193, #1-2.

WEEK 15	
MON	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 157-176. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, pág. 193, #3-5.
WED	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 177-185. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? Discussion Guide, pág. 193, #6-7.
FRI	Presentation 2. La novela <i>Nada</i> . Tarea para hoy: <i>NADA</i> , 186-192. Los personajes y la cronología. ¿Quién le hace qué a quién, cuándo y por qué? En grupos: Conversar y presentar: Discussion Guide, pág. 193, #8; pág. 194, #4

WEEK 16	
MON	El posfranquismo y la actualidad. Tarea para hoy: <i>VOCES</i> , 623-629, 649-655. Manuel Rivas y la venganza historicista. «La lengua de las mariposa»
WED	Escrito 2 , a través de Turnitin en Blackboard. Copia dura y documentación en clase. Presentation 2. <i>VOCES</i> , 656-658. «La lengua de las mariposas».
FRI	Reading day. No hay clase.

WEEK 16 MAY7	
<u>SATURDAY</u>	Examen final. 800-1000.

READING LIST

For the second presentation and written analysis, students must read one of the following book-length works specifically for this course in the context of Spanish literature and culture. Analysis and investigation, **not mere plot summary**, are required. Most, if not all, of these texts are great reads and many are classics which Spanish majors should want to read at some point. **Please note that if students have read a certain work for another course, it may NOT be used in this course also.** Once a student chooses to make a final presentation on one of the works, no other student may present on it. Students are invited to discuss the matter in my office **after they have looked at the choices in the library and narrowed their preference to two or three.** Email me your choice as soon as possible. Students who **do not choose a work by the deadline will receive a zero** on this assignment. **Be absolutely sure to check out the texts before you commit to one.** After the deadline no changes are possible.

Alberti, Rafael. *Sobre los ángeles.*

Aleixandre, Vicente. *Historia del corazón.*

Buero Vallejo, Antonio. *El tragaluz.*

—. *El sueño de la razón.*

—. *En la ardiente oscuridad.*

—. *Historia de una escalera.*

Cercas, Javier. *Soldados de Salamina.*

Delibes, Miguel. *Cinco horas con Mario.*

García Lorca, Federico. *Bodas de sangre.*

—. *Poema del cante jondo.*

Machado, Antonio. *Campos de Castilla.*

—. *Soledades.*

Machado, Manuel. *Apolo. Teatro pictórico.*

—. *Cante hondo.*

Madrid, Juan. *Un beso de amigo.*

—. *Regalo de la casa.*

Mañas, José Ángel. *Historias del Kronen.*

Martín-Gaité, Carmen. *El cuarto de atrás.*

Matute, Ana María. *Historias de la Artámila.*

Mendoza, Eduardo. *El misterio de la cripta embrujada.*

Montero, Rosa. *Crónica del desamor.*

Muñoz Molina, Antonio. *Beltenebros.*

—. *Carlota Fainberg.*

Otero, Blas de. *A modo de antología (1941-1969).*

Pérez-Reverte, Arturo. *El club Dumas.*

—. *El pintor de batallas.*

Rivas, Manuel. *El lápiz del carpintero.*

Salinas, Pedro. *La voz a ti debida.*

Sastre, Alfonso. *Escuadra hacia la muerte.*

Sender, Ramón. *Réquiem por un campesino español.*

Unamuno, Miguel de. *Abel Sánchez.*

—. *Niebla.*

Valle-Inclán, Ramón del. *Divinas palabras.*

—. *Luces de Bohemia.*

—. *Sonata de otoño.*