SAMPLE—SUBJECT TO CHANGE

PRIMAVERA 2004
DRA. ANDRIST
Oficina: Malloy 219: horas de oficina por cita martes y jueves 12:30-2, 3:30-5:30
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SPAN 4334 A SURVEY OF SPANISH LIT II
SPAN 3355 D SEMINAR FOR NATIVES: SURVEY OF SPANISH LIT II
MLSPA 6334 A SURVEY OF SPANISH LIT II
MARTES Y JUEVES 2:10-3:20

DESCRIPTION:
This course intends to foster the development of students who have a familiarity with and an appreciation for literature in general in its cultural milieu, and to apply all of the aforementioned to literature written in Spain from the l8th Century (Siglo de Luces) through the present.

GOAL I. (results) Expand knowledge of literary topics, authors and works associated with Spain post-Siglo de Oro/Barroco/Siglo 17.

OBJECTIVE 1 (activities) Become acquainted with the literary genres and movements and their history in Spanish literature

OBJECTIVE 2 Become acquainted with literary criticism methodologies as a means of understanding primary works of literature

OBJECTIVE 3 Read bios of authors and read and/or see videos of primary works, narratives, poems, dramas and essays, in Spanish, write notes about the elements of each work and discuss the works in class, using the notes.

ASSESSMENT 1 Participation grade

ASSESSMENT 2 Locate, copy and summarize (abstract) 3 secondary works/critical articles about primary works read for class and present the summaries to the class

ASSESSMENT 3 Identify literary elements in primary works

ASSESSMENT 4 Write summaries of videos about authors or primary works

OBJECTIVE 4 Become acquainted with and apply research and bibliographic techniques and methods

ASSESSMENT 1 Write a mid-term synthesis research paper about a primary work read in class and present it to the class.

ASSESSMENT 2 Write a final critical essay about a primary work written by an author whose work was read in class and present it to the class.

GOAL II. Hone linguistic skills in Spanish

OBJECTIVE 1 Listen to and question speakers. See videos & movies, experience field trips.

OBJECTIVE 2 Speak, discussing and presenting course content.

OBJECTIVE 3 Read text and comprehend selections in Spanish, with little or no assistance.
OBJECTIVE 4 Write with few or no errors which obstruct meaning) about course content.

ASSESSMENT (grade) See grade components & daily syllabus in terms of lectures, discussion, presentations, readings, projects, exams.

GOAL III Practice literary criticism skills

OBJECTIVE 1 Note-taking, outlining, summarizing, synthesizing
& OBJECTIVE 2 Identifying theses, methodologies, types of evidence, assumptions and conclusions
& OBJECTIVE 3 Formulating and supporting opinions, constructing arguments
& OBJECTIVE 4 Evaluating and choosing methodologies, theses, evidence, documenting same
& OBJECTIVE 5 Using library resources, conducting literary research, formulating bibliographies
& OBJECTIVE 6 Identifying genre and historical characteristics, placing works within said contexts
& OBJECTIVE 7 Deconstructing works in terms of elements
& OBJECTIVE 8 Making generalizations across disciplines
& OBJECTIVE 9 Writing abstracts and critical essays
& OBJECTIVE 10 Presenting findings orally

ASSESSMENT See grade components & daily syllabus in terms of lectures, discussion, presentations, readings, projects, exams.

POLICIES

Students with disabilities must contact the office of Counseling Services for Students with Special Needs (Disability Services) by calling 713-525-3162 or 6953. Any student with a documented disability needing academic adjustments or accommodations must speak with the professor during the first two weeks of class. All discussions remain confidential.

This is an **UNIVERSITY-LEVEL ACADEMIC COURSE WITH APPROPRIATE ACADEMIC REQUIREMENTS.** You earn your grade on that basis. You do not receive university credit for "literary and/or ethnic and/or gender consciousness" or language ability per se. Academic credit is based upon your intellectual and academic efforts, willingness and ability to reflect upon and complete the requirements of the class.

YOUR ENROLLMENT IN THIS CLASS CONSTITUTES YOUR LEGAL AND MORAL OBLIGATION TO THE UST HONOR CODE. Because this course is a listening, speaking, reading, and writing one, I encourage you to work together. HOWEVER, plagiarism--copying others' work with out crediting them for it --is legally and ethically unacceptable--AND GROUNDS FOR FAILURE, NOT JUST IN THE ASSIGNMENT, BUT IN THE CLASS. Theories, ideas, paraphrases, etc., as well quotes, must be documented. When in doubt, ASK me.

Be advised that I am well-versed in what is available on these topics on the internet and use various detection programs--please don't insult us both by using something without documenting it!

RESPECT FOR OTHERS' VIEWS, PERSPECTIVES AND "SPACE," not necessarily in agreement with one's own, is required. **ABSOLUTE DISCRETION** with what is expressed, shared, etc., in the course of class discussion is a requirement on the part of every participant.
CELL PHONES AND PAGERS must be on vibrate during class time except in pre-arranged-with-the-professor possibility of medical emergency to avoid grade sanctions.

This will be a **SEMINAR-STYLE, BLACKBOARD-BASED** class, student-centered, with a minimum of professor lecture. Spanish will be the preferred language of discussion in the majority of cases but code-switching will be practiced. Since language is a social skill and activity, this is the only way to effectively learn. In either language, mistakes are natural--tolerance and assistance are the watchwords. Be flexible--think of another way to send the same message if you get "stuck."

ATTENDANCE IS REQUIRED for every SINGLE class meeting. If you are absent for three consecutive weeks of class without making arrangements before or during with the professor, you will be administratively dropped. Incompletes given only for cases of emergency when a student is unavoidably unable to complete the course, must be requested, and are at the discretion of the professor according to university guidelines.

Syllabus assignments will be performed or handed in at the corresponding class.
Daily grades will be assigned at the professor's discretion. In case of serious illness or death in the family, advance or concurrent notice of your absence is required. Call or email and leave a message and, if possible, send your corresponding assignment with another student.

NO LATE PAPERS OR EXAMS WITHOUT WRITTEN EXCUSE (DOCTOR, HOUSEMOTHER, MORTICIAN, ETC.) AND **USUALLY MUST BE MADE UP WITHIN ONE WEEK AFTER ABSENCE.**

YOU ARE RESPONSIBLE FOR ALL MATERIAL, in books, presented in class, etc., whether you are listening or not.

ALL PAPERS HANDED IN MUST HAVE THE FOLLOWING HEADINGS:
Format requirements.

Heading: (l) Student Name, e.g., Debra D. Andrist

(2) Complete assignment title (from daily syllabus), e.g., Elements for Feijoo

(3) computerized word count of text, e.g, 327

YOU ARE PERSONALLY & SOLELY RESPONSIBLE FOR YOUR ACTIVITIES (ASKING QUESTIONS OR DOING HOMEWORK OR IN-CLASS

WORK) IN ORDER TO MEET YOUR PERSONAL EXPECTATIONS AND DESIRE FOR SUCCESS/GRADE. Probable daily time needed for homework outside class will be a minimum of one to two hours per hour spent in class (3-6 hours per week). "Homework" is largely left to your discretion--you must assess how well you understand and how much practice, reading or written work outside of class you need. You are responsible for anything and everything in the syllabus, book or said in class. You are expected to highlight reading and take notes in class. You are expected to keep in contact with the professor and other students as personally needed.

I INTEND TO BE AVAILABLE TO DISCUSS, ADVISE, ETC., DURING AND OUTSIDE OF CLASS AS MUCH AS POSSIBLE My office is Malloy 219. Please set prior appointment times. Once in a while I may have an unavoidable meeting during "always" office hours. If so, I will leave a note as to my return. Please also either honor your appointment or call to cancel—I will afford you the same courtesy if I have an unavoidable conflict. Email is always better than telephoning.

I INTEND TO RETURN ASSIGNMENTS WITH COMMENTARY AND/OR GRADES AS SOON AS POSSIBLE, usually within a week.

TEXTOS

Textos disponibles por www.amazon.com o en la Libreria Española en Alabama

Picon Garfield and Schulman. *Las literaturas hispánicas. Vol. 2 España*. Detroit: Wayne State University Press, 1991
ISBN 0-8143-1864-9
y
Friedman, Valdivieso & Virgillo. *Aproximaciones al estudio de la literature hispánica. 5th Ed*. Boston: McGraw-Hill, 2004
ISBN 0-07-255846-6
y *MLA Handbook*, 6th ed.

cuaderno de 3 anillos con papel
cuaderno con bolsillos
bolígrafo o lápiz
highlighters de varios colores

NOTAS

SUBGRADUADO = 1000 PT0S.
SISTEMA DE l000 PUNTOS (l000-934=A, 933-900=A-, 899-867=B+, 866-834=B, 833-800=B-, 799-767=C+, 766-734=C, 733-700=C-, 699-667=D+, 666-600=D

GRADUADO = 1500 PTOS.

SISTEMA DE l500 PUNTOS (l500-140l=A, 1400-1350=A-, 1349-1301=B+, 1300-1251=B, 1250-1200=B-, 1199-1151=C+, 1150-1101=C, 1100-1050=C-, 1049-1001=D+, 1000-900=D

COMPONENTES DE LA NOTA
100=presencia y participación: porcentaje de 28 días (se pueden sustituir a los máximo tres con una "experiencia hispáncia" y un sinópsis escrito)
100=38 "elementos" de obras primarias (GRADUADOS=200)
100=resúmenes de videos (GRADUADOS=200)
330=3 copias de ensayos críticos @10 y resúmenes académicos originales de cada uno@100
30=3 presentaciones de los resúmenes académicos@10
100=estudio escrito de síntesis/investigación (mid-term research paper) (GRADUADOS=200)
10=presentación de estudio escrito a la clase
10=plan de trabajo de ensayo crítico original
200=ensayo crítico original (final interpretive/critical essay paper) (GRADUATE=400)
20=presentación del ensayo crítico a la clase
extra crédito:
100 extra por participar en Undergraduate Research Day (undergrads only)
5 a l0 points por “Hispanic experience.” Both grads and undergrads may have 5 "Hispanic experiences”

Componentes de la nota por lo escrito (en orden de importancia)
l. Mecánica (gramática y deletrero)
2. Vocabulario y estilo
3. Contenido
4. Organización
5. Investigación
componentes de la nota por lo presentado (en orden de importancia)
1. Pronunciación
2. Estilo de presentación

BY OFFICIAL POLICY OF THE UNIVERSITY OF ST. THOMAS, NEITHER FINAL EXAM GRADES NOR FINAL COURSE GRADES MAY BE RELEASED TO THE STUDENT BY THE PROFESSOR IN PERSON, BY PHONE OR IN WRITING PRIOR TO OFFICIAL NOTIFICATION BY THE UNIVERSITY.
THEREFORE, CHECK BLACKBOARD AND KEEP THE RUNNING TOTAL OF THE SYLLABUS GRADE COMPONENTS CURRENT IN ORDER TO KNOW YOUR GRADE STANDING PRIOR TO FINAL EXAMS, FINAL PAPER AND FINAL GRADE CALCULATION.

EXPLANATION OF GRADE COMPONENTS
l00=class presence/participation (straight percentage of attendance for 28 class days—participation implied)

Be present in class, having previously read each assignment on the syllabus at least twice before coming to the class where that assignment will be discussed. You may read the selections as many more times as you wish or have time for, incidentally. Read each selection the first time solely for meaning; be sure to highlight important words or passages. Reflect after reading and do task one of your elements (in Spanish), your synopsis of the action/argumento. You may work together or alone. Discussion: Each of you will be in class prepared to discuss the appropriate selections in Spanish. Each of you will prepare the text questions/comments (if provided) (in Spanish) about the selection to facilitate discussion.

AUTORES (38+)
*videos

Feijoo
Samaniego
Jovellanos
Cadalso
Meléndez Valdés
Quintana
Fígaro (Larra)*
Zorrilla*
Espronceda*
Bécquer*
Castro*
Mesonero Romanos
Valera
Pardo Bazán
Blasco Ibáñez
Pérez Galdós
Azorín (Martínez Ruiz)
Baroja
Valle Inclán
Unamuno*
Machado*
Jiménez*
Benavente*
Alberti
Aleixandre
Cernuda
Fuertes
García Lorca*
Fagundo
Laforet
Cela
Matute*
Buero Vallejo

Goytisolo
Ayala
Martínez Gaete
Pedrero
otras

100=Videos: See the videos in the lab (HE 245) during lab hours (MTWTh 9-8, F 9-2, S 10-1) **BEFORE** the SEMANA which they are scheduled. Write a one-paragraph, approximately 50-word, synopsis (who, what, why, where, when, how) in Spanish and turn in on the first day of that SEMANA.

100=typed elements of readings to be discussed that day: answers in Spanish, in short-answer sentence fragments

330=3 critical article copies and abstracts
Find and provide a copy of a **CRITICAL** article about your author/primary work. Basically, you will be identifying 1) the secondary work's question about or opinion of the primary work, 2) the way in which it goes about answering/supporting, 3) the primary textual and other secondary support and 4) the conclusions about the primary work. Do not choose a descriptive secondary work from a literary dictionary or review/summary of the primary work. You must be able to identify the four elements in each article.
Write a synopsis (abstract) of the article in Spanish. Required components: thesis=question or opinion, methodology=approach, support=proofs/citations, conclusion. Typed and double-spaced. Maximum one page (300 words).

30=3 critical article abstract presentations
Present your critical article synopsis to the class in Spanish.
Maximum 3 minutes.

l00=synthesis/research paper (mid-term research paper)
You will read and research a primary work written by a Hispanic plus no fewer than 3 secondary critiques of it. Basically, you will be comparing and contrasting the secondary works' approaches to and conclusions about the primary work. Do not choose descriptive secondary works from literary dictionaries or reviews/summaries of the primary work. You must be able to identify the four elements in each article.
If you do the same paper for this class (3338) and 4334 (with permission of professor), author(s) must be Spanish and post-l8th century
A synthesis/research paper of 6-8 pages--approximately 1800-2400 words--10% +/- (in Spanish) must be typed, double-spaced (GRADUATE=10-12 PAGES--3000-3600 words)
If you do the same paper for this class (3338) and 4334 (with permission of professor): eight-ten pages in Spanish--approximately 2400-3000 words--10%+/- (in Spanish) (grads=12-15 pages--approximately 3600-4500 words)
ANYTHING NOT MLA FORMAT IS UNACCEPTABLE
Use parenthetical documentation.

EDIT YOUR WORK. ANY WRITTEN WORK HANDED IN WITH MORE THAN FIVE GRAMMAR ERRORS PER PAGE IS UNACCEPTABLE.
You must meet deadlines for components of the paper.
Components:

I. Introduction.
  A. Background info about the work, author, etc. ONLY if it relates to the critics' theses (be sure to cite sources).
  B. Theses of their articles (what the critics are trying to deal with in their articles).
  C. Critical approach (how the critics are trying to deal with their theses
II. Critical approaches (be sure to cite sources).
  A. Which approaches
  B. How they work.
  C. How they're applied.
  D. How they relate to each other
III. Application of approaches (be sure to cite a summary of the textual supports used by the critics).
IV. Discussion of their application of their approaches.
  A. Their interpretation of their findings
  B. Their conclusions in view of their findings.
V. Your summary/conclusions about the critics & their findings
VI. Bibliography (must contain at least l primary source and 3 secondary ones (at least one book & at least one journal article)

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Note that these components do not in any way indicate the number of pages which should be devoted to each or how they are combined.

APROXIMACIONES/METODOLOGIAS POSIBLES
afrohispanismo
antropológico
catolicismo
conceptismo
costumbrismo
crítica nueva
cuento de hadas
culteranismo
deconstrucción
deseo
edad de personajes
estructuralismo
existentialismo
fábula
feminismo
folklore
género literario
historicismo
honra

homosexualidad
indianismo
literatura docente
literatura comprometida
machismo
misticismo
modernismo
naturalismo
Nóbeles hispánicos y por qué fueron premiados
poesía concreta
poesía épica
poesía pura
política
premios hispanos y quiénes fueron premiados y por qué
psicoanalítico
psicológico
realismo mágico
reacción de lector
religioso
romances
romanticismo
simbolismo
sociológico
teatro del absurdo
teatro de crueldad
tremendismo
etc.

20=presentation of synthesis/research paper
In your own words (in Spanish), you will take turns telling the class about your findings in your paper. Four-part summary of the paper: thesis=question or opinion, methodology=approach, support=proofs/citations, conclusion. Maximum 3 minutes.

10=original critical essay work plan
Short (l00 words) summary of the primary work only if it is not in the text, AA, thesis, methodology).

200=interpretive/critical essay
You will read and research a work written by a Hispanic.
Uses info from synthesis paper
Similar to synthesis in organization but with an original thesis. You can add something new to another's work, attack another's conclusions, etc., as well.
Same requirements in terms of length, etc.
Components:
I. Introduction.

A. Background info about the work, author, etc., ONLY if it relates to the thesis (be sure to cite sources).
B. Thesis of the paper (what question you are trying to answer or your opinion).
C. Critical approach (how you intend to deal with the thesis of the paper).

II. Critical approach (be sure to cite sources).
A. Which approach.
B. How it works.
C. How it is applied.

III. Application of approach: Cite the primary source and at least 3 secondary ones (books and journal articles) in the paper.

IV. Discussion of application of approach.
A. Interpretation of findings.
B. Conclusions in view of findings.

V. Summary/conclusions of critics.

VI. Bibliography: List the primary source and at least l0 secondary sources—at least one book and at least 5 articles, not necessarily present in Doherty--about your author/primary work/critical approach

Note that these components do not in any way indicate the number of pages which should be devoted to each or how they are combined.

40=presentation of original critical essay to class
In your own words (in Spanish), you will take turns telling the class about your findings in your paper. Four-part summary of the paper: thesis=question or opinion, methodology=approach, support=proofs/citations, conclusion. Maximum 3 minutes.

EXTRA CREDIT:

100 extra points for presenting at Undergraduate Research Day (undergrads only)

up to 5 or l0 points per “Hispanic experience.” Both grads and undergrads may have 5 "Hispanic experiences” You may visit museums (MFA, Menil Collection, CMA) or have other “Hispanic” experiences pre-approved by professor such as concerts, Club Hispánico, Charla, theatre, dance, service learning at or for Helms, etc. Write a 10-word description (who, what, why, where, when) in Spanish, typed and double-spaced to hand in—be prepared to discuss in class without notice. **NONE ACCEPTED AFTER LAST DAY OF CLASS.**

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HORARIO POR SEMANA: 16 SEMANAS, 28 DIAS

Cada autor incluye la bio y todas las obras en el libro si no se estipulan títulos específicos en el libro y/o por "hand-out" y/o en video notado por *

AUTORES (81)
LH=Literaturas hispánicas
A=Aproximaciones
DM=Defiant Muse
PL=Panoramas literarios
date of class (pages--under 20 for weekend, under 10 for same week class)
#will read for class
will see for class videos*

SEMANA 1

20 ENERO
intros
syllabus/Blackboard explanation
review up to l8th Century

22
review up to l8th Century

homework
Feijoo, Samaniego, Jovellanos

SEMANA 2

27
Elements for Feijoo, Samaniego, Jovellanos
27 enero (11pp)
ILUSTRACIÓN
Feijoo (1676-1764)
    #Teatro LH 4
Luzán
Moratín
    El sí de las niñas
De la Cruz
Samaniego (1745-1801)
    #El cuervo LH 2

Jovellanos (1744-1811)
#Medios LH 5

Homework
Cadalso, Iriarte, Hickey

29
Elements for Cadalso, Iriarte, Hickey
29-1 (10)
Cadalso (1741-82)
#Carta LI LH 3
#Carta LXXII LH
Carta XXXVIII PL
Iriarte (1750-91)
#El burro PL 5
#La ardilla PL
Hickey (l753-91?)
El verdadero DM 2
De bienes DM

homework
Fígaro (Larra), Meléndez Valdés, Quintana

SEMANA 3

3 FEBRERO
Elements for Meléndez Valdés, Quintana, Fígaro (Larra)
3 febrero (17*)
Meléndez Valdés (1754-1817)
#De la voz LH 3
#El hombre LH
Quintana (1772-1857)
#A España LH 4
SIGLO 19
COSTUMBRISMO
Fígaro (Larra)* (1809-37)
*Artículos de costumbres**
La vida LH 4
#El castellaño A 10
Vuelva

homework
Masanés, Zorrilla, Espronceda

5
Elements for Masanés, Zorrilla, Espronceda

5-2 (8*)
Masanés (l8ll-87)
#Resolución DM 2
Zorrilla* (1817-93)
*Don Juan Tenorio**
#Oriental LH 3
ROMANTICISMO
Espronceda* (l808-42)
#Canción del pirata A, PL 3
Soneto A
Canto LH 6

homework
Bécquer, Castro, Caballero

SEMANA 4

10
Elements for Bécquer, Castro, Caballero
10-2 (14)
Duque de Rivas (Saavedra)
Bécquer (1836-70)
#Yo sé LH 3
#No digáis LH
#Yo soy LH
#Cendal LH
#Olas LH
#Volverán LH
Rima XXXIII PL
Rima XI PL
#Rima XXI PL A 2
#Rima XXIII A
#Rima LIII A
Castro (Rosalía de) (1837-85)
#Era apacible LH 3
#Ya duermen LH
#Nos dicen LH
#En los LH
#Desde LH
#Agora DM 3
#Justicia DM
#Sintiéndose DM
Dicen PL
Hora PL
Cabellero (Boh1 de Fáber, 1796-1877)
#El galleguito PL 3

homework
Mesonero Romanos, Valera

12
Elements for Mesonero Romanos, Valera
12-2 (10)
Mesonero Romanos (1803-82)
#Mi calle LH 6
Valera (1824-1905)
#Pepita Jiménez LH 4

homework
Pardo Bazán, Blasco Ibáñez

SEMANA 5

17
Elements for Pardo Bazán, Blasco Ibáñez
17-2 (22)
Alarcón (l833-01)
#Tic PL 5
NATURALISMO
Pardo Bazán (1851-1921)
#La cuestión LH 6
#Las medias rojas A 3
El encaje PL
REALISMO
Blasco Ibáñez 1867-1928)
#La barroca LH 8

homework
Pérez Galdós

19
Elements for Pérez Galdós
19-2 (8*)
Pérez Galdós* (1843-1920)
#Misericordia LH 8
La novela PL
*La Fontana de oro**

homework
Azorín, Ortega y Gasset, Baroja

SEMANA 6

24
Elements for Azorín, Ortega y Gasset, Baroja
24-2 (15*)
Campoamor
Clarín (Alas)*
Adios PL
*La Regenta**
GENERACIÓN DEL 98
Ganivet
Azorín (Martínez Ruíz) (1873-1967)
#Un madrileño LH 7
#Una ciudad LH
La España PL
Ortega y Gasset
#Diálogo A 5
Baroja (l872-1956)
#Lo desconocido PL 3

homework
Unamuno, Espina

26
Elements for Unamuno, Espina
26-2 (9)
Unamuno (l864-1936)
#Niño A 1
Al correr PL
#Castilla PL 1
#Tu voluntad PL
En torno LH 29
Vida LH
Del sentimiento LH
Inactual LH
La oración LH
En horas LH
Soñar LH
Vuelve LH
Pobre LH
Mi clásica LH
Lila LH
Espina (1869-1955)
#Buscando PL 6
#Prisiones PL
#Adiós Madrid PL

homework
Unamuno

SEMANA 7

2 MARZO
Elements for Unamuno
2 marzo (25)
Unamuno
#San Manuel A 25

Homework
Valle Inclán, Machado

4
Elements for Valle Inclán, Machado
4-3 (8*)
GREGUERIAS
Valle Inclán** (1866-1936)
Sonata LH 6
Un ejemplo PL
*El fulgor de la palabra**
Machado* (1875-1939)
Yo voy LH 4
Retrato LH, PL
Llanto LH
El mañana LH
#Proverbios A 2
#La saeta A
Noche PL
He andado PL
*A lomos de la quimera**

homework
Quintero, Benavente

SEMANA 8: VACACIONES DE LA PRIMAVERA

9: NO HAY CLASE

11: NO HAY CLASE

SEMANA 9

16
Elements for Quintero, Benavente

16-3 (17)
Quintero (Serafín, l871-1938) (Joaquín, l873-1944)
#Mañana PL 11
GERMANÓFILO
Benavente (l866-1924)
#El nietecito A 6

homework
Alberti, Aleixandre, Cernuda, Alonso

18 SCOLAS
MID-TERM EVALUATION
peer exchange discussion on synthesis paper

SEMANA 10

23
Elements for Alberti, Aleixandre, Cernuda, Alonso
23-3 (17)
GENERACIÓN DEL 27
Alberti (l902-)
#BusterLH 4
#El angel LH
#La lucha LH
#Casi LH
Aleixandre (1898-1984)
#Vida LH 4
#Unidad LH
#Guitarra LH
Después PL
Cernuda (l902-63)
#Cuerpo LH 2
#Desdicha LH
#Unos cuerpos LH
Un español PL
Hacia PL
Alonso (l898-1990)
#Insomnio A 2
#Vida A
Hermanos PL
A un río PL

Homework
García Lorca

25

SYNTHESIS PAPER DUE
SYNTHESIS PAPER PRESENTATIONS

SEMANA 11

30
Elements for García Lorca
30-3 (14**)
García Lorca* (l898-1936)
#Canción tonta LH 8
#Canción de jinete LH, A
#El rey LH
#Oda LH
#Romance A 1
Canción del día A
La casa de Bernarda Alba A
La guitarra
*Blood Wedding**
*Poeta en Nueva York**

homework
Jiménez

1 ABRIL
Elements for Jiménez
1 abril (5*)
Altolaguirre
Méndez
Champourcín
Guillén
Salinas
De la Torre
Jiménez* (1881-1958)
#Extasis LH 3
#Túnel LH
#Eterno LH
#Yo solo LH
#No estás LH
#Intelijencia A 2 PL
#Vino A
El viaje PL
Platero y yo PL
*Platero y yo**

homework

Laforet, Cela

SEMANA 12

6
Elements for Laforet, Cela
6-4 (22**)
Felipe
Aub
Chacel
Carnés
Zambrano
Casona
Laforet (l921-)
#Nada LH 11
La muerta PL
Cela* (l916-)
#La familia LH 11
Un niño PL
*Camilo José Cela**
*La colmena**

homework
Ruibal, Buero Vallejo

8: VACACIONES DE LA PASCUA
NO HAY CLASE

SEMANA 13

13
Elements for Ruibal, Buero Vallejo
13-4 (18)
Ruibal (l925-)
#Los ojos A 5
La secretaria PL
Buero Vallejo (l916-)
#Historia LH 13

homework
Ayala García-Duarte, Fuertes, March

15
Elements for Ayala García-Duarte, Fuertes, March
15-3 (11)
Sastre

Olmo
Ayala García-Duarte (l906-)
#El Estado-Iglesia LH 5
Funébre PL
Fuertes (l918-)
#Sale A 2
#Mis mejores A
#No sé DM 3
#No dejan DM
#Hago DM
#Tener DM
#Los pájaros DM
March (l918-)
A un hombre DM 1

homework
Fagundo, Matute, Martínez Gaite

SEMANA 14

20
Elements for Fagundo, Matute, Martínez Gaite
20-4 (17*)
Fagundo
Letanía A 1
GENERACIÓN DEL MEDIO SIGLO
Fernández Santos
Aldecoa
Matute* (l926-)
#Pecado de omisión A 4
Bernardino
#La conciencia PL 6
*Ana María Matute**
Sánchez Ferlosio
Martínez Gaete (l925-)
#Unos amorosos PL 6
CRITICAL ESSAY WORKPLAN DUE

homework
Delibes, Goytisolo
22
Elements for Delibes, Goytisolo
22-4 (8)
EXPERIMENTAL
Delibes (l920-)
#Mi querida PL 3

Goytisolo (1931-)
#Reivindicación LH 5

Homework
Figuera-Aymerich, Castro, Pedrero

SEMANA 15

27
Elements for Figuera-Aymerich, Castro, Pedrero
27-4 (15)
Figuera-Aymerich (l902-84)
#Mujeres DM 4
#Madres DM
#DestinoDM
Castro (Juana) (l945-)
#María DM 1
Pedrero
#Resguardo A 3
NOVISMOS
Benet (l927-93)
La novella PL 7
Torrente Ballester
EVALUACIONES POR LOS ESTUDIANTES

homework
Sender

29
Elements for Sender
29-4
Sender (l902-82)
Pablo PL 10

Homework
Puértolas, Riera

SEMANA 16
Elements for Puértolas, Riera
4 mayo (15)
Puértolas l947-)
Contra PL 7
Riera (l948-)
El reportaje PL 8
FINAL COMPREHENSIVE REVIEW

SEMANA DE EXAMENES/PONENCIAS FINALES

SPAN 4334, ETC.: JUEVES, 13 DE MAYO, MEDIODIA (12:00)
ORIGINAL CRITICAL ESSAY DUE
ORIGINAL CRITICAL ESSAY PRESENTATION