

SPANISH 301— INTRODUCTION TO LITERARY AND CULTURAL ANALYSIS (SAMPLE COURSE CONTRACT FOR M/W/F)

Course information

Días: Lunes /Miércoles / Viernes

Hora: 10:10-11:00

Lugar: UNC Building and Location TBA

Instructor Information

Instructor: Dr. Josefa Lindquist

Department: Romance Studies

Office: Dey Hall 216

Phone: 919-843-2043

Email: lindquis@ad.unc.edu

Office hours: lunes y miércoles 12:15-2:00 / Viernes 12:15-1:30 / por cita

Virtual Office Hours: Blackboard Illuminate by appointment

SPAN 301 Introduction to Literary and Cultural Analysis. 3 Credits.

Prepares students to formulate and to communicate critical analyses of literary works in at least three genres (theater, poetry, essay, narrative, and film), while placing the readings within a cultural context. In this process students will improve Spanish language proficiency and appreciation of different world views through literature and culture.

Perequisites: SPAN 261

Gen Ed: LA

Learning Outcomes

At the completion of this course, students will be able to:

- read critically cultural and literary text from both Spain and Latin America.
- apply literary and cultural terminology when analyzing both oral and written texts.
- discuss and understand the cultures and history of the Spanish speaking world.
- produce the equivalent of a minimum of ten pages of academic writing.
- demonstrate verbal and linguistic improvement while presenting literary and cultural topics in the target language.

Course Materials

- *Aproximaciones*. 7th Edition. Ed Fremann.
- *Spanish 301 – Course Pack or Sakai Resources documents*

Course Components

10%	Active Participation: class attendance, class preparedness, active oral class participation.
15%	Quizzes and daily homework
10%	Final Project (interview/presentation/video performance/blogs, etc.)
30%	Writing assignments (at least 10 pages total)
15%	Midterm
20%	Final Exam

Grades

All grades will be entered in Sakai upon completion. Please keep all graded assignments until you receive your final grade.

SPAN 301: Introduction to Literary and Cultural Analysis

A	91.5 +	C+	77.5 – 79.49
A-	98.5 - 91.49	C	71.5 – 77.49
B+	87.5 - 89.49	C-	69.5 – 71.49
B	81.5 - 87.49	D+	67.5 – 69.49
B-	79.5 – 81.49	D	59.5 – 67.49
		F	59.49 – 0

Syllabus Changes

“The professor reserves the right to make changes to the syllabus, including project due dates and test dates (excluding the officially scheduled final examination), when unforeseen circumstances occur. These changes will be announced as early as possible so that students can adjust their schedules.”

Attendance policy: The department of Romance Studies follows a strict attendance policy. If students miss the first two days of class, they may be dropped so students from the waitlist can be added. If it is your intent to drop the class, you must follow the procedures stipulated by the University. For an absence to be excused (and to make up missed coursework), you **MUST** provide your instructor with an official and University approved written excuse (i.e. slip from Campus Health, personal physician, etc.) within one day of returning to class that indicates that you could not attend class. If you are absent on the day of an exam/quiz, you must contact your instructor prior to your class period to have your case considered.

If your absence is considered excused, then you will be permitted to make up the exam or composition at the time indicated by your instructor.

After three unexcused absences, 2 points will be deducted from the final participation average for each additional absence. Each tardy will constitute 1/3 of an absence and 3 tardies will count as one absence.

Active Participation

Active **participation** means actively engaging and volunteering in class discussions and during group work by asking and answering questions in the target language and showing your preparedness and careful reading of the material covered in class. Simply attending class regularly does not guarantee you a good participation grade. Your instructor will keep a record and she will provide you with a participation grade several times during the semester.

Participation Rubric

A- / A = Excellent (90-100)

- Present and prepared for class.
- Participates regularly and actively in class discussion and small-group activities.
- Works well with partners and helps them when necessary.
- Listens to the instructor and to the other students. Volunteers regularly.
- Always uses Spanish and complete sentences (except for terms not known in Spanish) with little or no hesitation.
- Elaborates when possible, going beyond one simple sentence and giving more than minimum detail.

B- / B / B+ = Very Good (80-89)

- Present and prepared for class but late on occasion.
- Participates regularly and actively in class discussion and small-group activities.
- Works well with partners, helps them when need be.
- Listens to the instructor and to the other students. Volunteers regularly.
- Always tries to use Spanish and produces complete sentences, despite some hesitation.
- Elaborates, giving more than minimum detail.

C- / C / C+ = Average (70-79)

- Often arrives late, brings materials even if unprepared at times.
- Participates regularly in small groups and works well with partners though uses more English than necessary.
- Slips into English occasionally or does not use complete sentences (fragment answers).
- Sticks to simple sentences and/or reads answers rather than talking spontaneously.

SPAN 301: Introduction to Literary and Cultural Analysis

- Has some difficulty answering when called upon or rarely volunteers.

D / D+ = Unsatisfactory (60-69)

- Often arrives late and/or unprepared.
- Doesn't listen to instructor or to other students. Cannot respond to questions
- Never volunteers.
- Has significant difficulty communicating meaning in Spanish in class and during small-group work.

F = Unacceptable (59 or lower)

- Misses too many classes.
- Often arrives late and seems unprepared. Refuses to work with a partner.
- Cannot answer when called upon.
- Consistently speaks English in class, with partners and makes no effort to speak Spanish or improve.

How to improve

- Participate more actively in small-group work.
- Learn the vocabulary, forms, and structures before attending class.
- Arrive to class on time.
- Listen to other students.
- Make comments using literary terminology.
- Try to explain yourself without using English.
- Respond with complete sentences when you can.
- Elaborate when possible.

UNC Official Class Cancellation

- **University officially cancelled classes:** Students will follow a virtual class in Sakai. Students will need to review, study, and prepare the materials assigned in the regular class and attend virtual class during regular class time.
- **SPAN 301** Students will log into Blackboard Collaborate during class time for a virtual class. Instructions on how to access Blackboard Collaborate will be sent to students.
- **NOTE:** If there is a quiz scheduled for the cancelled date, said quiz will be given online on a date and time to be determined by the instructor. If an Exam is schedule for the cancelled day, the exam will be given the next class.

Course Website

- Students will find all course information in Sakai, including office location, office hours, email, and office phone number, if applicable).
- Sakai provides a calendar to include the dates of exam, quizzes, and deadlines.
- Students will be able to monitor progress by checking the Gradebook that will mirror the same grade, with all of its components, entered in Connect Carolina after completion of the course.

Quizzes and daily homework

Students will be evaluated regularly. The evaluation consists of online quizzes or short homework assignments to be presented in class. Students will receive ample notification before these evaluations are due.

1. ***Tareas (Homework)***: These assignments will be completed in Sakai under the link "Pruebas y Tareas". In order to complete these assignments, students will learn and apply literary terminology that will enable them to complete activities (summaries, theoretical questions, or analysis) related to the assigned literary texts. Students must prepare each literary text before coming to class. Students may not use: an online translator, translators, friend's help, etc. If a student has a question, it is best to email or talk to the instructor.
2. ***Pruebas (Quizzes)***: Student will take 4-6 official quizzes either in class or through Sakai. Each quiz will cover literary terms, historical information, etc. The format of each quiz will vary.

Final Project (interview/presentation/video performance/blogs, etc.)

(Note: Descriptions will vary by instructor and semester. Each instructor will decide the format of this final project, which can be the creation of a magazine, a performance, a video, or a blog. Example for a blog: each Friday students

SPAN 301: Introduction to Literary and Cultural Analysis

write commentaries on a topic directly connected to the themes, literary terms, and historical events depicted in the texts, etc. The blog is designed to provide a relaxed environment for the students to express their personal opinions and comment on their classmates' opinions.)

Writing assignments (at least 10 pages total)

Students will receive three writing assignment (3-4 pages each) throughout the semester. These written assignments will involve a literary analysis prompt that will include a literary text not listed in the syllabus. Each student will have a week to complete the first draft (70%) of the assignment. Upon completion, the instructor will edit and provide feedback. Instructors will return the edited assignments in a timely manner. The student will revise the first draft and submit the final draft (30%) within seven days.

Midterm/s – Final Exam

NOTE: In case of instructors using chronological approach, it is recommended to evaluate students after Medieval-Golden Age, XVII-XIX centuries, and final exam XX-XXI centuries).

Students will have 50 minutes (75 if T/TH) to demonstrate their knowledge of literary terms, theory, practical application, analysis, and interpretation of texts discussed in class as well as new texts.

The final exam will be a comprehensive review of literary terms applied to materials reviewed in class as well as new texts by authors covered during the course. (3 hours). Check <http://registrar.unc.edu/academic-calendar/> for date and times.

Late Work Policy

- No late work will be accepted for a grade nor can exams be taken late unless officially excused.
- No extra credit assignments will be given in SPAN 301.
- No make-up quizzes / exams without absence justification.

Honor Code System

- Academic dishonesty in any form is unacceptable, because any breach in academic integrity, however small, strikes destructively at the University's life and work. Any form of cheating on quizzes or exams is in violation of the honor code; and, all quizzes and exams should contain the written pledge and your signature: "I have neither given nor received unauthorized aid on this exam." Students may not work together or seek any help on homework assignments. You cannot copy anything from the textbook without being in violation of the honor code. Also, you must write your own compositions, composition outlines, and homework assignments without help from friends, tutors, native speakers, or anyone else. It is in violation of the honor code for your compositions, composition outlines, or any portion of your compositions and composition outlines, to be written by another person. It is also in violation of the honor code to copy, translate, paraphrase or transcribe your compositions, composition outlines, or paragraph or any portion of your compositions, composition outlines, or homework assignments from any source. If you have questions pertaining to what constitutes an honor violation in this course, please contact your instructor or the course coordinator.
- All students must refrain from lying, cheating, and stealing as well as from engaging in conduct that significantly impairs the welfare or educational opportunities of others in the university community. This includes refraining from all forms of academic dishonesty, including plagiarism. Your full participation and observance of the Honor Code is expected at all times.

If you have questions about your responsibilities under the Honor Code, please consult:

1. Your instructor
2. Office of Student Conduct
3. Instrument of Student Judicial Governance
4. Plagiarism Tutorial
5. Online Honor System Module

SYLLABUS – SPRING SAMPLE SYLLABUS (M/W/F) – CHRONOLOGICAL

SEMANA 1 (Empezamos el miércoles/Starting on Wednesday)

Día 1 – Introducción al curso

- Introducción a la poesía
- Clasificación de versos
- Sinalefa
- Tipos de versos: heptasílabo y octosílabo.
- Arte mayor y arte menor

Día 2 – Poesía Medieval

- Lenguaje Literario (Poesía):
- Rima: asonante v. Consonante
- El romance
- Orígenes: Poesía Medieval / Orígenes /Poesía / Narrativa y Lírica de la Edad Media/ Poesía Medieval Española/ El humanismo
- Anónimo: *El enamorado y la muerte*.
- ONLINE BLOG DUE

SEMANA 2

Día 1 – **NO CLASS – HOLIDAY**

Día 2 – Poesía Medieval

- *Romance del Conde Arnaldos*
- Anónimo: *Ferido está don Tristán*.

Día 3 – Narrativa Medieval

- Introducción a la narrativa
- Género narrativo: El Cid, El conde Lucanor y la narrativa medieval
- Don Juan Manuel: “*Lo que sucedió a un mozo que se casó con una muchacha de muy mal carácter*”
- ONLINE BLOG DUE

SEMANA 3

Día 1 – Narrativa Medieval

- Don Juan Manuel: “*Lo que sucedió a un mozo que se casó con una muchacha de muy mal carácter*”

Día 2 – Teatro Medieval

- Introducción al teatro. Elementos teatrales. / Panorama histórico/ Tropos
- *Auto de los reyes magos*

Día 3 – Poesía del renacimiento

- Humanismo y poesía de transición
- Garcilaso de la Vega: *Soneto IV/ Soneto*
- ONLINE BLOG DUE

SEMANA 4

Día 1 – Poesía del Siglo de Oro

- Introducción a la poesía del Siglo de Oro
- Elementos de la poesía del Siglo de oro

SPAN 301: Introduction to Literary and Cultural Analysis

- Luis de Góngora: «*Soneto LXXXVI*» / «*Soneto CLXVI*»
- Francisco Quevedo: *Miré los muros de la patria mía /A una nariz*

Día 2 – Poesía del Siglo de Oro

- Lope de Vega (España): Rimas sacras: «*XVIII*» / *Rimas Humanas*«*CXCI*»
- *Un soneto de repente*
- **Recibir instrucciones composición 1**

Día 3 – Narrativa Siglo de Oro

- Introducción a la narrativa del Siglo de Oro
- Miguel de Cervantes: *Don Quijote de la Mancha*. Capítulo VIII
- ONLINE BLOG DUE

SEMANA 5

Día 1 – Teatro del Siglo de Oro

- Introducción al teatro: Fernando de Rojas. *La Celestina* (Escena de Calisto y Melibea)

Día 2 – Teatro del Siglo de Oro

- *La Celestina* y *Romeo y Julieta* (Shakespeare)
- **Composición 1—Submit online by 10 p.m.**

Día 3 – Teatro del Siglo de Oro

- Tirso de Molina, *El burlador de Sevilla* (Excerpts)
- ONLINE BLOG DUE

SEMANA 6

Día 1 – EXAMEN 1: Medieval, Renacimiento y Siglo de Oro

Día 2 – Poesía del Romanticismo

- Introducción a la poesía del Romanticismo
- José de Espronceda
- Gustavo Adolfo Bécquer

Día 3 – Poesía del Romanticismo

- Gustavo Adolfo Bécquer: Rima LIII
- José Martí: Dos patrias
- ONLINE BLOG DUE

SEMANA 7

Día 1 – Poesía del Modernismo

- José Martí: *Dos patrias* y *Nuestra América*
- Introducción a la poesía modernista:
- Rubén Darío: *De invierno* y *El cisne*

Día 2 – Poesía Generación 98

- Introducción a la poesía del '98
- Antonio Machado
- Juan Ramón Jiménez

Día 3 – Narrativa del Romanticismo

- Introducción a la narrativa del romanticismo

SPAN 301: Introduction to Literary and Cultural Analysis

- Ricardo Palma: *La camisa de Margarita*
- ONLINE BLOG DUE

SEMANA 8

Día 1 – Narrativa del Naturalismo

- Emilia Pardo Bazán, *Las medias rojas*.

Día 2 – Narrativa de la Generación del 98

- Miguel de Unamuno: *San Manuel Bueno, mártir*

Día 3 – Narrativa de la Generación del 98

- Miguel de Unamuno: *San Manuel Bueno, mártir*
- **Recibir instrucciones composición 2**
- ONLINE BLOG DUE

SEMANA 9

Día 1 – Narrativa de la Generación del 98

- Miguel de Unamuno: *San Manuel Bueno, mártir*

Día 2 – Teatro del Romanticismo

- José Zorrilla. *Don Juan*

Día 3 – Teatro del Romanticismo

- José Zorrilla. *Don Juan*
- **Composición 2 – Submit in Sakai by 10 PM**

SEMANA 10

- **NO HAY CLASE, SPRING BREAK**

SEMANA 11

Día 1 – Teatro del Romanticismo

- José Zorrilla. *Don Juan*.
- Tirso de Molina, *El burlador de Sevilla*.

Día 2 – Teatro de la Generación del 98

- Jacinto Benavente, *El nietecito*.

Día 3 – **EXAMEN 2 –Romanticismo, Naturalismo, Generación ‘98**

SEMANA 12

Día 1 – Poesía siglos XX – XXI

- Introducción a la poesía de XX-XXI:
- Gabriela Mistral
- César Vallejo

Día 2 – Poesía siglos XX – XXI

- Vicente Huidobro
- Federico García Lorca

Día 3 – Poesía siglos XX – XXI

- Luis Pales Matos
- Nicolás Guillén

SPAN 301: Introduction to Literary and Cultural Analysis

- ONLINE BLOG DUE

SEMANA 13

Día 1 – Poesía siglos XX – XXI

- Pablo Neruda
- Nancy Morejón
- ONLINE BLOG DUE

Día 2 – Narrativa siglos XX – XXI

- Introducción a la narrativa.
- Julio Cortázar: *La noche boca arriba*.

Día 3 – Narrativa siglos XX – XXI

- Jorge Luis Borges: *El etnógrafo*.
- ONLINE BLOG DUE
- **Recibir instrucciones composición 3**

SEMANA 14

Día 1 – Narrativa siglos XX – XXI

- Juan Rulfo: *No oyes ladrar los perros*

Día 2 – Narrativa siglos XX – XXI

- Gabriel García Márquez, *La mujer que llegaba a las seis*.
- ONLINE BLOG DUE

Día 3 – **NO HAY CLASE – GOOD FRIDAY**

SEMANA 15

Día 1 – Teatro siglos XX – XXI

- Introducción al teatro de los siglos XX – XXI
- Oswaldo Dragún, *El hombre que se convirtió en perro*

Día 2 – Teatro siglos XX – XXI

- Paloma Pedrero, *Resguardo personal*

Día 3 – Teatro siglos XX – XXI

- Federico García Lorca, *La casa de Bernarda Alba*
- **Composición 3 – Submit in Sakai by 10 PM**

WEEK 16

Día 1 – Teatro siglos XX – XXI

- Federico García Lorca, *La casa de Bernarda Alba*

Día 2 – Teatro siglos XX – XXI

- Federico García Lorca, *La casa de Bernarda Alba*

Día 3 – Teatro siglos XX – XXI

- Federico García Lorca, *La casa de Bernarda Alba*
MESA REDONDA

WEEK 17

FINAL EXAM – TBD

Terms and Topics

I. Narrative

autor	-focalizado	ironía
narrador	orden	leitmotivo
-interno	-recit	cosmovisión
-externo	-histoire	arquetipo
-fidedigno	-analepsis	perspectiva
-omnisciente	-prolepsis	-retrospectiva
personaje	-elipsis	-simultánea
protagonista	-pausa	-prospectiva
antagonista	presagio/prefigurar	-intercalada
metaficción	código de enigma	frecuencia
-marco	tema	-singulativa
-mise en abyme	trama	-iterativa
realismo	conflicto	-repetitiva
naturalismo	exposición	cuento
realismo mágico	clímax	historia
BOOM	resolución	memorias
focalización	desenlace	novela
-interna	desfamiliarización	novella
-externa	un fin cerrado	
-focalizador	un fin abierto	

II. Poetry

Estrofa	-continua	Símbolo
Verso	Encabalgamiento	Metonimia
-Llano	Ritmo	Sinédoque
-Agudo	Soneto	Trovador
Poesía lírica	Romance	Neoclasicismo
Poesía épica	Silva	Romanticismo
Poesía dramática	Verso libre	Modernismo
Sinalefa	Poesía concreta	Generación del 98
Rima	Hipérbole	Posmodernismo
-asonante	Personificación	Generación del 27
-consonante	Símil	Vanguardismo
-abrazada	Metáfora	Metapoesía
-encadenada	Alegoría	
-gemela	Parábola	

III. Theater

Teatro vs drama	-monólogo	catarsis
-tragedia	-soliloquio	prefigurar
-falla trágica	-apartes	presagio
-comedia	personajes	espectadores
dramaturgo	escenario	público
mimesis	actor/actriz	teatro de crueldad
espectáculo	elenco/reparte	teatro épico
acotaciones/didascalias	utilería	teatro absurdo
diálogo	escenografía	estructura de la acción dramática

SPAN 301: Introduction to Literary and Cultural Analysis

-exposición
-complicación
-conflicto

-desenlace
metateatro
entremés

acto
escena

IV. Film

Actuar
Actuación
Cámara
Cinematografía
Efectos especiales
Escena
Espectador
filmar/rodar/grabar
Producir
argumento/trama
Cineasta

Cinta
Corte
cortometraje/largometraje
Dirigir
doblar/doblaje
Elenco/reparte
Encuadre
Estrella
Estrenarse
guión/guionista
Iluminación

Interpretar
Lente
Pantalla
Película
Personajes secundarios
Puesta en escena
Sonido
Toma
La voz en off