



INSTITUTO UNIVERSITARIO DE INVESTIGACIÓN
EN ESTUDIOS NORTEAMERICANOS
"BENJAMIN FRANKLIN"

Course	Contemporary Spanish Literature
Program	Study Abroad
Credits	4.5 ECTS / 3 USA (semester credits)
Class hours	45
Student work hours outside the classroom	90
Office Hours	By appointment
Requirements	High intermediate Spanish level
Language of instruction	Spanish
Type of teaching	In person

INTRODUCTION

The course is oriented to North American students who wish to have a general and complete knowledge of contemporary Spanish literature, ranging from the late nineteenth to the twentieth century. It is structured from a practical point of view, always focusing on literary texts within a historical and socio-cultural context.

The structure of the course tries to integrate the different artistic manifestations in the most recent historical evolution, so that the student can identify them in the literary texts of each period.

The aim is to bring the student closer to the life and work of the most influential authors of the last three centuries. We will study the essential stylistic characteristics of each author and situate him or her within a specific period or movement.

The class will be completed with the reading of texts of the most representative works of the authors studied. At the end of the course, the student will acquire the ability to develop a text commentary that demonstrates in a practical way the knowledge acquired.

COMPETENCES

General competences (GC):

- CG1: Comment and argue with complex ideas the texts read, orally or in writing.
- CG2: Expose and defend both in writing and orally the knowledge acquired.
- CG3: Develop critical capacity to express opinions.

Specific competences (SC):

- SC 1: Analyze the most relevant stylistic characteristics of the main Spanish writers with the objective that the student knows how to place literary works within the movement, style and period in which they were written.
- SC 2: To achieve a global and linear knowledge of contemporary Spanish literature.
- SC 3: To know the Spanish literary currents of the 19th and 20th centuries, as well as their characteristics and the most influential authors.
- SC 4: Analyze the most relevant stylistic characteristics of the literary currents of contemporary Spanish literature with the aim of the student knowing how to place them within the movement, style and period in which they were written.

METHODOLOGY

Theoretical-practical lessons will be given based on the teacher's explanations and completed by the materials that the teacher will leave in an on-line folder to which the student will have access from the first day of class. Our goal is to achieve a significant learning of the contents, so it is very important to take into account the previous ideas of the students, in order to use a flexible methodology. We count on the fact that there will be a diversity of students in the classroom, therefore, when necessary, individual adaptations will be made.

The methodological strategy we will follow will be the following:

As pre-class work, students should have read the chapters and/or class materials indicated for that day, so that students can follow the theoretical explanation without too much difficulty. The topics are divided into a theoretical and a practical part.

At the beginning of the session we will make a brief theoretical introduction of the concepts that we are going to deal with, trying to relate them to the previous knowledge of each student.

Then, we will explain in a more detailed way the basic concepts of the material previously read by the students, with their participation, making it a dynamic and interactive explanation.

Once this information has been assimilated, the students will have to apply it to practice by means of texts and exercises selected by the teacher from the class manual available on the online platform. These texts and exercises do not constitute a closed dossier; the teacher is open to suggestions from the students.

Finally, at the end of each topic and module, conclusions will be drawn between the teacher and the student, being the student the one who raises them and the teacher the one who orients and guides to obtain coherent conclusions with what has been learned.

PREPARATION FOR CLASS

For the best performance of the course, the student should arrive each day prepared to class, having done the readings assigned in the program.

The work at home is very important since it will allow the student to anticipate the contents. It will basically involve reading the information in the manual and doing the comprehension exercises. This task is key to follow the rhythm of the class, thus facilitating comprehension. With this form of work, it is intended that the student comes to class familiar with certain technical vocabulary, some names of the writers and some of their most representative works.

- Read the assigned topics before class.
- Reflects on questions that may lead to interesting discussions.
- Takes notes during explanations and class discussions.

EVALUATION

The course will be evaluated trying to combine different evaluation systems, so that all students can develop their abilities. The student's continuous work is the key to achieve this. Consequently, the global evaluation will be the sum of the following sections:

- Participation.

It must be active, that is to say, the student must not only ask his doubts, but must also make comments and actively participate in the exercises proposed in class both in group and individually. In addition, the student must read the texts assigned by the professor and do the exercises related to the text. The student is expected to demonstrate maturity and responsibility in the classroom so that gestures, passive attitude such as sleeping in class, and having inappropriate behavior in the classroom may have a negative impact on the grade of this section. In this section the student's work at home will be evaluated, having done the required readings and the exercises proposed by the teacher.

The total percentage of this section is 25%.

- Exams

Throughout the course there will be two exams, one partial and one final where the student will demonstrate their understanding of the subject and the practical application of the concepts learned in the texts of which they are asked to comment.

First exam (partial): It will take place in the middle of the course (see date in the class schedule). The exam will consist of two parts; a practical part in which the student will have to answer questions related to a literary text, and another theoretical part in which there will be development questions. For example, the characteristics of a certain style giving examples with the most representative authors and works.

The total percentage of this section is 25%.

Second exam (final): It will be held at the end of the course (see date in the class schedule) and will not be cumulative. It will also consist of two parts, just like the partial exam. The professor will have to evaluate all the competencies of the course.

The total percentage of this section is 25%.

If the professor detects copying or plagiarism in the exam, the student will receive a grade of zero and will not have the option of any type of recovery.

The professor reserves the right to give "surprise exams" when he/she deems it appropriate. These exams will always be at the beginning of the class and will be very brief (five minutes more or less). They will be assessed as one more homework grade.

- Written work

It will correspond to the in-class viewing of a film that is considered important to understand a literary period specific to contemporary Spanish literature. However, the student can get hold of the film through commercial platforms. After the viewing of the film "La Colmena" (Mario Camus, 1982) the student will carry out a reflection work about the work with special interest in the stylistic features and the historical-social circumstances of the work.

This section will be focused according to the following sections:

- Introduction:

The student will carry out an introductory section in which he will expose the questions that have led him to take interest in the subject in question. (What, how, where and why) and will state the thesis that will vehicle his work from now on.

- Development:

The student will then demonstrate the thesis defended about the chosen topic through argumentative elements that serve to demonstrate their ability to analyze and understand the concepts by extracting arguments from different sources to complete, contrast or strengthen the thesis defended.

- Conclusions:

The student will have to dedicate a final section to resume in a synthetic way the arguments argued for the defense of his main thesis and thus demonstrate his capacity for synthesis and conclusion.

- Specific language:

The student will have to express his/her knowledge using a specific language that he/she will have to acquire through the readings and explanations given by the professor.

The objective of the work done by the student will be a sample of the knowledge that a student of the program can acquire regarding the cinematographic adaptation of a literary work.

The written work will have a minimum length of 2 pages "Times New Roman 12" single space (1') and a maximum of 4 pages.

The written work must be submitted by e-mail to the professor before the date indicated in the program.

Note: If the paper is not submitted on the indicated date the student will receive one point less for each day late.

- Plagiarism:

Research papers must expose students' own ideas. The work of other writers or experts used to support students' ideas must be properly cited. Inappropriate use of another person's text or work is considered plagiarism. Plagiarism is a violation of academic standards and may result in failure of the paper or even the subject for which the paper was written. In extreme cases it may result in expulsion from the program. Guidelines for writing the paper properly should be provided by the professor.

EVALUATION

The class grade scale will be as follows:

PARTICIPATION	25 %
MIDTERM EXAM	25 %

FINAL EXAM	25 %
WRITTEN PAPER	25 %

ATTENDANCE

Class attendance is MANDATORY. If the student is absent more than the allowed limit (1 absence) in the summer program and (2 absences) in the fall and spring programs, his/her final grade will be reduced by 10 points for each absence that has not been excused by a doctor's note or by his/her Program Director. It will be the student's responsibility to individually prepare the material taught in class on the days he/she is absent.

STUDENTS WITH SPECIAL NEEDS

Students with special needs can contact Antonio Fernández: antonio.fernandezm@uah.es Instituto Franklin-UAH has the necessary measures in place to help those students who can demonstrate, by means of a medical certificate, that they have special needs.

USE OF TECHNOLOGY IN CLASS

Technology in the classroom is essential today. However, if used inappropriately, it can be detrimental to student learning. For example, checking email, chatting with other users, surfing the web for purposes other than class content, etc... Misuse of these tools can also distract other classmates, so only taking notes on the computer is allowed. For any other use, permission must be requested from the teacher.

CLASS SHCEDULE

SUBJECT OF STUDY	ASSIGNMENTS
Presentation of the program. Introduction to the course.	Reading the class manual Pages 59-63
Modernism and Generation of '98. Introduction. Rubén Darío.	Reading from the class manual Pages 62-63, 66-68 Exercises page 68 Reading the class manual Pages 64-65, 69-71 Exercises page 71

<p>Generation of '98. Antonio Machado. Noucentisme. Poetry. Juan Ramón Jiménez.</p>	<p>Reading the class manual Pages 77-80 Reading of the class manual Pages 81 and 84 Exercises pages 81 and 84</p>
<p>Vanguardism and Generation of '27. Introduction. Poetry. Pedro Salinas. Federico García Lorca.</p>	<p>Reading of the class manual Pages 86 and 87, 90 and 91 Exercises pages 86 and 87, 90 and 91</p>
<p>Rafael Alberti. Miguel Hernández</p>	<p>Reading the Class Manual Pages 93-97</p>
<p>Midterm exam</p>	
<p>Prose in the first third of the twentieth century. Introduction.</p>	<p>Reading the Class Manual Pages 98 and 103 Exercises pages 98 and 103.</p>
<p>Prose in the first third of the twentieth century. Unamuno and Valle-Inclán</p>	<p>Reading of the class manual Pages 109-112, 115-116 Exercises page 116</p>
<p>Theater in the first third of the 20th century. Valle-Inclán Federico García Lorca</p>	<p>Reading of the class manual Pages 113 and 117, 123-126 and 129 Exercises pages 117 and 129</p>
<p>Poetry after the Civil War. Poetry of the 40's. Dámaso Alonso.</p>	<p>Reading of the class manual Pages 126-128, 130, 132-133 Exercises pages 130 and 133</p>
<p>Poetry after the Civil War. Social poetry. Poetic group of the 50's. Aesthetics Novísima.</p>	<p>Reading of the class manual Pages 139-142, 145-150 Exercises pages 147 and 150</p>
<p>Prose after the Civil War. Camilo José Cela Miguel Delibes.</p>	<p>Reading of the class manual Pages 157-161, 164 and 165 Exercises pages 164 and 165</p>
<p>Theater after the Civil War. Miguel Mihura. Alfonso Sastre</p>	<p>Reading the class manual Pages 213-220</p>
<p>The Literature of Democracy in Spain Poetry, Narrative, Essay and Theater</p>	<p>Hand in the final paper Study for the final exam.</p>
<p>Final exam</p>	

BIBLIOGRAHY

BASIC (Libro de texto del curso).

Cabrales, J.M. y Hernández Guillermo, *Literatura Española y Latinoamericana, del Romanticismo a la Actualidad*, Sgel, Madrid, 2009.

EXTENDED

- Francisco Rico, *Historia y crítica de la literatura española*, Barcelona: Crítica, 1980-2000.
- Mainer, José Carlos, *Historia y Crítica de la Literatura Española*, Crítica, Madrid, 1994.
- Alonso, Dámaso, *Estudios y Ensayos sobre Literatura, Tercera Parte: Literatura Contemporánea*, Gredos, Madrid, 1975.

WE SPEAK ONLY IN SPANISH

In the class we will only speak in Spanish. The use of English in the class would prevent the total immersion of the student in the Spanish learning process. In addition, it is important to note that in order to understand and enjoy the class we ask you to make an additional effort to adapt the terminology with the sole purpose of familiarizing yourself with the characteristic languages of the subject. For a better understanding of the class we recommend a high level of Spanish.

This syllabus is subject to change