

HISP 242: Survey of Spanish Literature and Culture 2
Fall 2021 – Blended/Hybrid Delivery

Professor V. Ceia

Time and Location:

Tuesdays: Remote and Flexible Delivery

Thursdays (as indicated in course schedule below): SH688 365



Email: vanessa.ceia@mcgill.ca (Monday to Friday only; I usually respond to emails within 72 hours)

Office Hours: virtual and by appointment, beginning the week of 13/09

Course description:

This survey provides an overview of Spanish literature and culture, from the late 18th- to the 21st-centuries. It focuses on aesthetic movements, genres, and topics that have punctuated Spanish culture in the modern and contemporary eras, since the onset of the Enlightenment. Students will have the opportunity to learn about and examine many 'isms' (Romanticism, realism, modernism, postmodernism, etc.) and critical topics (the body, gender, sexuality, nationhood, family, the canon, crisis, counterculture, and avant-gardes) through a range of literary and visual cultural forms (prose, poetry, theater, cinema, and visual cultures). Particular attention will be paid to the close reading of texts, interrelationship between the thematic and formal aspects of said texts, and key cultural terms and concepts that will provide students with language and critical frameworks to analyze, speak, and write about Spanish cultural production. Taught in Spanish.

Prerequisite: Prerequisite: successful completion of [HISP 219](#) or CEGEP course 607-401;

Corequisite: [HISP 220D1/D2](#), or equivalent.

Meeting Times and Locations:

Fully virtual and flexible ("asynchronous") approx. 30 min weekly lectures will be posted to

myCourses on or before Tuesday of each week. There will also be optional drop-in discussion sessions every 2-3 Thursdays, depending on the classroom safety situation as it relates to the Covid-19 pandemic. When/if in-person classes must be delivered remotely, a Zoom link for these discussion sessions will be shared with the class via the course MyCourses page.

Mode of Delivery

The weekly course lecture will be offered with an entirely flexible and asynchronous schedule. One approximately 30-minute weekly lecture will be recorded and posted to myCourses on or by Tuesday of each week. Despite the blended and flexible nature of the course, students will have opportunities to participate and work with partners or in small groups via discussion boards on myCourses, the weekly drop-in discussion sessions, and group projects and presentations.

Every other Thursday at 10:05am EST, I will hold a drop-in discussion sessions in-person or via Zoom (depending on the pandemic and its impact on our safety on campus and in classrooms) for students who have questions about each week's materials.

I remind everyone of their responsibility in ensuring that this video and associated material are not reproduced or placed in the public domain. This means that each of you can use it for your educational (and research) purposes, but you cannot allow others to use it by putting it up on the Internet or by giving it or selling it to others who may also copy it and make it available. Please refer to [McGill's Guidelines for Instructors and Students on Remote Teaching and Learning](#) for further information. Thank you very much for your cooperation.

Materials and Access:

All assigned materials will be posted on myCourses in their respective weekly Module in the "Content" section of our myCourses page, and/or be available for streaming or download via McGill library services. In very rare cases, you may need to rent a film iTunes or Google Play.

Evaluation:

30% Keyword Videos (3) – a keyword video is a short, DIY video production that you will create in pre-established groups of 4-6 students using easily available digital tools or apps, smart phones and/or webcams. The keyword video should involve a critical discussion, presentation, or performance about a 'key' word that is relevant to the course. Your keyword videos should not be merely descriptive—they should also have critical/analytical elements. This means that you will not just define the assigned keyword, you will also question it, examine how it plays out in the Spanish cultural texts we are studying in the course, and relates to elements such as form, theme, medium, voice, rhetoric and rhetorical devices, the nation, gender and sexuality, etc.

Keyword videos originated as a feminist teaching practice by FemTechNet.

Learning Objectives for Keyword videos:

- Learn hands-on, applied skills in making short videos

- Make culture-related theoretical terms, ideas, and arguments approachable, accessible, and/or available in new formats, vernaculars, and to new audiences
- Connect cultural theories and practices along key themes
- Virtually present your ideas to others in the course
- Participate actively and with increased sophistication through the use of online tools (including social media if you so choose)
- **See examples of keyword videos here (note that, for this course, your videos do not have to directly relate to feminism):**
<https://vimeo.com/channels/femtechnetkeywords>

20%: Midterm partner assignment: over a two-week period, you will listen to the six episodes of the podcast *De eso no se habla* (<https://deesonosehabla.com/>) and, with a partner of your choice, write a 750-1000-word reaction paper about the series, focusing on what personally struck you and your partner about it. This assignment can take the form of a narrative essay, a cultural critique for a magazine, or a critical academic study of the series (formally and thematically). It can even be a commentary on the use of an aural medium (the podcast) to tell stories that have long been silenced. Late submissions: 5% of assignment grade/day.

50%: Final Paper/Ensayo final: You will write a final, analytical essay that demonstrates your ability to synthesize ideas and close-read texts as well as your knowledge of key terms, concepts, and aesthetic movements studied in the course. The essay topic is open but must focus on 2 texts (at least 1 of which must have been studied after the midterm exam) and must examine the thematic and formal aspects, and include close reading, of your chosen texts in the service of a single argument. You should also – at least minimally - incorporate Voyant Tools, which you will be taught to use early in the semester, into your essay’s methodology. Essay length: 7-8 pages plus title page and bibliography, double-spaced, 1-inch margins, 12 pt. Times Roman font), **due on or before the end of our last class of the semester. Late penalty:** 5% per day for late essay submissions, up to 3 days. After 3 days, student will receive a grade of 0 for the assignment.

Academic integrity

- a. Per McGill’s [Code of Student Conduct and Disciplinary Procedures](#), “[t]he integrity of University academic life and of the degrees the University confers is dependent upon the honesty, integrity and soundness of the teacher-student learning relationship and, as well, that of the assessment process.” Note that student obligation measures under the heading “C. Academic Offences” in the [Code of Student Conduct and Disciplinary Procedures](#) (i.e., avoiding plagiarism or cheating) and associated disciplinary measures apply as much during remotely-delivered exams and evaluations as exams and other evaluations conducted in person on McGill premises.
- b. Instructors use multiple modes of communication to share their pedagogical materials with students. The slides, video recordings, lecture notes, etc. remain the instructors’ intellectual property. You may therefore use these only for your own learning (and research, with proper referencing/citation) ends. You are not permitted to disseminate or share these materials; doing so may violate the instructor’s

intellectual property rights and could be cause for disciplinary action.

Class security

- a. Per the [Policy on the Responsible Use of McGill's Information Technology Resources](#), do not share your login or password information. Keeping this information confidential minimizes the risk of harassment and intrusion into your classes by unauthorized and ill-intended users, and ensures that you remain compliant with University policy.
- b. McGill is taking all reasonable measures to ensure that class recordings are accessible only to students registered in the course. Therefore, students need to log in to myCourses to access the recordings.
- c. In addition to the recording of your image and voice, your name (or preferred name) may be displayed on screen, and your instructor may call your name during class time. Therefore, this personal information will be disclosed to classmates, whether during the class session or in viewing the recording. By remaining in classes that are being recorded, you accept that personal information of this kind may be disclosed to others, whether during fixed (synchronous) class time or in viewing the recording.

Remote Learning Resources

Since remote learning is new for many of us, I encourage you to review the resources that McGill's Teaching and Learning Services have compiled:

<https://www.mcgill.ca/tls/students/remote-learning-resources>

Consider, especially, the following points:

- [5 Strategies for Success](#)
- [Study Tactics](#)
- [Learning Strategies Inventory](#)
- [Learning with Zoom](#)

Other Remarks:

As the instructor of this course, I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the [Office for Students with Disabilities](#), 514- 398-6009.

*****PLEASE NOTE:** Some of the texts, images, and films treated in this course treat contain shocking and graphic content, coarse language, sexual situations, nudity, and violence, including rape. Please consider this before registering for the course.

Course Schedule

(subject to changes due to Covid-19 – please consult myCourses weekly for an updated version of the syllabus)

Semana 1 (7/9) – presentación del curso; no habrá sesión de discusión esta semana; sesión de discusión presencial el jueves

Semana 2 (14/9) – El siglo de las luces: Jovellanos, Fiejo, Goya

Semana 3 (21/9) – El Romanticismo: Larra, Espronceda, Rosalía de Castro; sesión de discusión virtual el jueves

Semana 4 (28/9) – El Realismo: Pardo Bazán y/o Clarín; **entrega de palabra clave 1 (El siglo de las luces o el Romanticismo)**

Semana 5 (5/10) – Taller: Voyant Tools con Marcela Isuster; no habrá sesión de discusión esta semana

Semana 6 (12/10) – FALL BREAK

Semana 7 (19/10) – El Modernismo: Miguel de Unamuno; sesión de discusión presencial esta semana

Semana 8 (26/10) – Las Vanguardias: Pablo Picasso, Juan Gris, Luis Buñuel, Salvador Dalí; **entrega de palabra clave 2 (Modernismo o surrealismo)**

Semana 9 (2/11) – *De eso no se habla* (podcast); no habrá ni lección grabada ni sesión de discusión el jueves esta semana. Los estudiantes deberían centrarse en escuchar los episodios del podcast y de hacer el trabajo parcial

Semana 10 (9/11) – Teatro social: Buero Vallejo; sesión de discusión virtual esta semana; no habrá sesión de discusión el jueves esta semana; **entrega del trabajo parcial antes del final de esta semana (viernes)**

Semana 11 (16/11) – Nuevas visibilidades: Carme Riera, Almodóvar

Semana 12 (23/11) – La Generación Nocilla: Agustín Fernández Mallo; sesión de discusión presencial el jueves de esta semana. **Entrega de palabra clave 3 (Marxismo o postmodernismo)**

Semana 13 (30/11) – Entrega del ensayo final en myCourses antes de las 11:59am el 12 de abril.