

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor SALLY W. THORNTON Phone 2326
- (X) Writing Workshop? (If not at IUP, where? when? _____)
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- () Department Contact Person _____ Phone _____
- () Course Number/Title _____
- () Statement concerning departmental responsibility _____
- () Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- (X) Professor(s) SALLY W. THORNTON Phone 2326
- (X) Course Number/Title SP 412 The Spanish Novel of the Nineteenth and Twentieth Centuries
- (X) Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Sally W. Thornton
Department Chairperson Alan B. Roof
College Dean Abel J. J. J.
Director of Liberal Studies CP [Signature]

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

WRITING SUMMARY - SP 412 "The Spanish Novel of the Nineteenth and Twentieth Centuries"

SP 412 The Spanish Novel of the Nineteenth and Twentieth Centuries is proposed for identification as a "W" course. The course is taught every four years. Most students in the course are juniors or seniors. The course is taught in Spanish, therefore, those who take the course are almost all Spanish majors or minors. Since the course is taught in the target language, enrollment is not expected to exceed 20. The course counts as an elective toward a Spanish major or minor.

There are five basic types of writing in this course:

1. **WRITING TO STIMULATE THOUGHT.** Students will be keeping a "journal" in Spanish of their reading experience. Since reading novels in the target language can be a frustrating experience, the journal notations, comments and personal reactions will serve as a basis for class discussion of the novels. This writing will not be formally evaluated, but credit toward the class participation grade will be given for this writing. The journals will vary in length, depending on the individual student (estimated 10-30 pages). Similarly, short group writing assignments in class or individual writing which is peer edited (estimated 4-10 pages) in class will be used to stimulate thought and discussion and will contribute to the class participation grade though not formally evaluated by the instructor.
2. **WRITING FOR EVALUATION.** There are two major examinations and a final exam. Each has three types of questions: identification, short answer or fill-in and essay (see enclosed sample exam and final exam). The essay questions count 40% on the two exams and 50% on the final exam. There is a choice of questions for the essay part of each exam. In evaluating the essay questions, organization of ideas is more important than grammatical correctness.
3. **WRITING TO ENHANCE READING.** Students read six Spanish novels in this course, each of which is the basis for class discussion. While their journal writing serves as preparation for discussion, their reaction papers, written after the novel has been studied and discussed, serve to summarize their ideas and bring their thoughts to closure. Students write three of the six possible reaction papers, each of one and one-half to two typed pages. The topics are broad enough to allow for personal reaction, while being based on the specifics of each novel. These papers are evaluated for ideas and organization, grammar and mechanics. Each reaction paper counts 5% toward the final grade, for a total of 15% (see enclosed sample reaction topics).
4. **WRITING TO INTEGRATE LEARNING AND THINK CREATIVELY.** Early in the semester students will be asked to think about and consult with the instructor on a topic to serve as the basis of a research paper of six to ten typed pages. After a topic is

chosen and some preliminary library research is conducted, a thesis statement will be formulated and revised based on further research. By midterm time, an outline will be composed. During the second half of the semester the students will complete their research, compose a bibliography and write a rough copy. After review and consultation with the instructor, the final copy will be prepared.

5. NOTE TAKING. Students will take notes in Spanish during lectures. This writing will be neither collected nor graded.

COURSE SYLLABUS

I. CATALOG DESCRIPTION

Spanish 412 The Spanish Novel of the Nineteenth and Twentieth Centuries 3c-01-3sh

Analysis of selected novels from three major periods: the nineteenth century, the Generation of 1898 and the post Civil War.

II. COURSE OBJECTIVES

The Spanish Novel is taught in Spanish and is designed as an introduction to the genre of the novel in Spain.

1. Students will read and analyze six novels representative of three important periods in the development of the Spanish novel: the nineteenth century, the Generation of 1898, and the post Civil War.

2. Students will also acquire knowledge of the historical/social/political situations important to the development of the Spanish novel, and the contributions of other significant Spanish novelists.

3. Students will participate orally in class discussions.

4. Students will participate in writing in Spanish in the following manner:

a. They will write three short (one and one-half to two typewritten pages) reaction papers on a topic provided by the instructor. There will be six topics given, one for each novel; each student may choose any three during the semester.

b. They will write a six to ten page research paper typed according to the MLA style. The topic will be some aspect (chosen by the student and approved by the instructor) of literature from the time period of the novels studied. Early in the semester a topic will be chosen; following preliminary library research a thesis statement will be formulated. After additional library research the thesis will be revised and an outline composed. During the second half of the semester the students will gather information, compose a bibliography and write a rough copy. After review and consultation with the instructor, the final copy will be prepared.

c. They will take notes in Spanish when there are lectures. In addition, they will be taking notes in Spanish as they read the novels. These notes will be a "journal" of their reading experience, including frustrations, personal reactions, and material from the novels which will contribute to comprehension and serve to stimulate class discussion.

d. The two exams administered during the semester are 40% essay. The final exam is 50% essay.

III. COURSE OUTLINE

- A. The genre of the novel (3 classes)
 - 1. Origins of the novel
 - 2. The novel of the 17th and 18th centuries
- B. The nineteenth century (13 classes)
 - 1. The historical/social/political situation
 - 2. The novel of the 19th century
 - a. Benito Pérez Galdós and Marianela
 - b. Emilia Pardo Bazán and Los pazos de Ulloa
- C. The Generation of 1898 (12 classes)
 - 1. The significance of 1898
 - 2. The novel of 1898
 - a. Pío Baroja and El mundo es así
 - b. Miguel de Unamuno and San Manuel Bueno, mártir
- D. The post-Civil War (12 classes)
 - 1. The Spanish Civil War
 - 2. The novel of the post-Civil War
 - a. Miguel Delibes and El camino
 - b. Ana María Matute and Fiesta al noroeste
- E. The contemporary novel (2 classes)

IV. EVALUATION METHODS

The final grade for the course will be determined as follows:

Exam # 1	15%
Exam # 2	15%
Final Exam	20%
Class participation	15%
Reaction papers (5% each)	15%
Research paper	20%
	100%

V. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

The following six novels, available in the book store, are the required texts:

Benito Pérez Galdós. Mariarosa
 Emilia Pardo Bazán. Los pazos de Ulloa
 Pío Baroja. El mundo es así
 Miguel de Unamuno. San Manuel Bueno, mártir
 Miguel Delibes. El camino
 Ana María Matute. Fiesta al noroeste

Required readings, available on reserve in the library:
 Martin, Wallace. "Introduction". Recent Theories of Narrative.
 Ithaca, Cornell UP, 1986.

A chapter from each of the following works:

Miguel de Unamuno. Don Quixote
 Clarín (Leopoldo Alas). La regenta
 José Camilo Cela. La familia de Pascual Duarte

VI. There are no special resource requirements for the course.

VII. BIBLIOGRAPHY

The following are among the major general studies available on the novel and Spanish thought and letters in the nineteenth and twentieth centuries. There are also numerous books and articles available on each particular work and author studied.

Alborg, Jorge Luis. Hora actual de la novela española. 2 vol.
 Madrid, 1958-1962.

Blanco-Aguinaga, Carlos. Juventud del 98. Barcelona, 1978.

Blanco-Aguinaga, Carlos, Julio Rodríguez Puértolas and Iris M. Zavala. Historia social de la literatura española. 3 vols.
 Madrid, 1979.

Chatman, Seymour. Story and Discourse. Ithaca, 1978.

Díaz-Plaja, Guillermo. Modernismo frente a 98. Madrid, 1966.

Forster, E.M. Aspects of the Novel and Related Writings. NY,
 1974.

Fox, E. Inman. La crisis intelectual del 98. Madrid, 1976.

Litvak, Lily. Transformación industrial y literatura en España, 1895-1905. Madrid, 1980.

Martin, Wallace. Recent Theories of Narrative. Ithaca, 1986.

Nora, Eugenio G. de. La novela española contemporánea. 3 vols.
 Madrid, 1962-1970.

Pattison, Walter T. El naturalismo. Madrid, 1969.

Price, Martin. Forms of Life: Character and Moral Imagination in the Novel. New Haven, 1983.

Shaw, Donald. La generación del 98. Madrid, 1977.

Sobejano, Gonzalo. Forma literaria y sensibilidad social. Madrid, 1967.

---. Nietzsche en España. Madrid, 1967.

Thomas, Hugh. The Spanish Civil War. NY, 1961.

Tuñon de Lara, Manuel. La España del siglo XIX. 2 vols. Barcelona, 1975.

Turin, Ivonne. La educación y la escuela en España de 1874 a 1902. Liberalismo y tradición. Madrid, 1967.

Zambrano, María. La España de Galdós. Madrid, 1959.

Examen #2 - Sp 412

Nombre _____

A. Escriba en el blanco la letra de la frase o la definición que más convenga. (12 pts.)

- | | |
|--|--|
| ___1. nivola | a. obra maestra de Baroja |
| ___2. Pío Baroja | b. <u>Idearium español</u> |
| ___3. <u>El sentimiento trágico de la vida</u> | c. leyenda en el escudo de una casa en Navarides |
| ___4. intrahistoria | d. nació en Bilbao; murió en Salamanca |
| ___5. <u>Niebla</u> | e. forma literaria inventada por Unamuno |
| ___6. Miguel de Unamuno | f. VABUMB |
| ___7. 1905 | g. nació en San Sebastián; murió en Madrid |
| ___8. "el desastre" | h. una revolución en Rusia |
| ___9. "El mundo es así" | i. vida cotidiana del pueblo |
| ___10. José Martínez Ruiz | j. filosofía de Unamuno |
| ---11. <u>El árbol de la ciencia</u> | k. "¿quién soy yo?" es un tema |
| ___12. Generación del '98 | l. Azorín |
| | m. el poeta de la Generación del '98 |
| | n. pérdida de Cuba, Puerto Rico y las Filipinas |
| | o. Ginegra, Florencia y Valverde de Lucerna |

B. Complete las siguientes frases: (18 pts.)

1. En San Manuel bueno, mártir, las _____ de la _____ sumergida en el lago son símbolos de la fe y de la intrahistoria.
2. Una mujer de _____ es la segunda narradora de El mundo es así. El primer narrador tiene la profesión de _____.
3. _____, un precursor de la Generación del '98 escribió la obra Idearium español.
4. Baroja practica la profesión de _____ antes de dedicarse a ganarse la vida como escritor.
5. Un filósofo importante en la formación intelectual de Baroja fue _____.
6. Unamuno fue catedrático de _____ en la Universidad.
7. Abel Sánchez y La tía Tula se consideran _____ porque tratan más de ideas que de personajes. Según el autor,

sus personajes no son protagonistas sino_____.

8. "La lucha por la vida" es una trilogía escrita por _____ que trata de los problemas de la clase _____.

9. Una acción que precipita la guerra de 1898 con los EEUU es el hundimiento del barco de guerra "_____ " de los EEUU.

10. Se dice que _____ inventó el termino "La Generación del '98".

11. Durante la dictadura de Primo de Rivera, _____ vive en el exilio.

12. En El mundo es así se ve en la vida de muchos personajes la influencia del _____, un movimiento político y una filosofía económica que intenta lograr una sociedad justa sin clases sociales.

13. Una noción que Unamuno propone y contrapone a la idea de la historia es la _____.

14. En general la Generación del '98 no se interesa tanto en problemas prácticos como en _____.

C. Identifique brevemente 15 de los 18 e indique en el blanco si es de El mundo es así (M), San Manuel bueno, martir (SM), o Niebla (N). (30 pts.)

1. Arcelu____

2. Victor Goti____

3. Olga____

4. don Manuel____

5. la nieve____

6. Augusto Pérez____

7. el lago____

8. Vera____

9. Afsaguin____

10. Lázaro____

11. Eugenia____

12. la montaña____

13. Juan Velasco____

14. Angela____

15. Sacha Savarof____

16. Ernesto Klein____

17. Blasillo____

18. Concha la Coquinera____

D. Escoja dos de los tres temas y escriba un ensayo bien desarrollado sobre cada uno. Incluya ejemplos de las novelas para apoyar a sus ideas. (40 pts.)

1. Para comentar (defender o contradecir): Sacha es una mujer moderna, pero a veces actúa de una manera tradicional.

2. ¿Cómo relaciona Ud. El mundo es así y San Manuel bueno, mártir a las ideas principales de la Generación del '98?

3. Discutir dos aspectos de don Manuel: a) su santidad b) su martirio.

SP 412 - The Spanish Novel
Final Exam

Nombre _____

A. Escriba en el blanco la letra de la palabra, frase o definición que más convenga (12 pts).

- | | |
|---------------------------------|---|
| ___1. Primo de Rivera | a. partido político derechista |
| ___2. Damaso Alonso | b. <u>Historia de una escalera</u> |
| ___3. Carmen Laforet | c. dictadura después de la Guerra Civil |
| ___4. Francisco Franco | d. grupo de poetas vanguardistas |
| ___5. Brigadas Internacionales | e. grupo de novelistas |
| ___6. Camilo José Cela | f. 1930-1936 |
| ___7. Generación de '27 | g. dictadura antes de la Segunda República |
| ___8. Federico García Lorca | h. la Guerra Civil empieza |
| ___9. Falange | i. <u>Nada</u> |
| ___10. sublevación en Marruecos | j. 1936-1939 |
| ___11. La Segunda República | k. <u>La familia de Pascual Duarte</u> |
| ___12. La Guerra Civil | l. fusilado al estallar la Guerra Civil |
| | m. <u>Hijos de ira</u> |
| | n. voluntarios antifascistas de la Guerra Civil |

B. Explique el significado del apodo e identifique el(los) personaje(s) de El camino. Escoja 6 de los 7. (18 pts)

1. Las Lepóridas
2. Germán, el Tifoso
3. Quino, el Manco
4. La Guindilla mayor
5. Gerardo, el Indiano
6. Roque, el Moñigo
7. Andrés, el hombre que de perfil no se le ve

SP 412 - Final Exam

C. Responda de una manera concisa pero inclusiva, con referencias al texto Fiesta al noroeste. (20 pts)

1. Explique las diez caretas de Dingo.
2. Explique la relación Juan/Pablo.
3. Comente la traición de Dingo
4. Describa la estratificación social de Artámila la Baja.
5. Explique algunos de los imágenes o símbolos de la novela.

D. escoja un tema de grupo #1 y otro de grupo #2 y escriba un ensayo bien desarrollado sobre cada uno. Incluya ejemplos de las novelas que apoyan su punto de vista. (50 pts.)

1. a. En clase Uds. leyeron unas páginas tremendistas de La familia de Pascual Duarte. ¿Encuentra Ud. tremendismo en Delibes o en Matute? Explique su respuesta.

b. Explique bien el porqué de los títulos El camino y Fiesta al noroeste.

2. a. ¿Qué comparaciones puede Ud. hacer entre las novelas leídas de las tres etapas estudiadas (el siglo XIX, la Generación del 98, y la post-guerra) en cuanto al realismo de las obras o respecto a la influencia de la situación historico-social en las obras? Responda con ejemplos de las novelas.

b. En cuanto a la mujer en las novelas estudiadas, si hay progresión hacia una visión más moderna del papel de ella, descríbalas; y si no hay tal progresión, ¿cómo describiría Ud. la visión de los varios autores en cuanto al papel de la mujer? Responda con ejemplos de las novelas.

Translated Sample Reaction Paper Assignment

Mariandela by Benito Pérez Galdós

Write a short (one and one-half to two page) paper on one of the following topics. Include both your own thoughts and opinions as well as evidence from the novel to support your view. Your paper will be evaluated on the basis of your ideas and the organization of the paper as well as the grammar and mechanics.

1. Why does Mariandela die?
2. What are the differences between the novel Mariandela and the movie version? Are these differences significant? Which do you prefer, and why?