

SC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		07-13e.	AP-9/25/07	App-3/24/09

Curriculum Proposal Cover Sheet -University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Department of Spanish	Phone 7-7532

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) <input type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input checked="" type="checkbox"/> Course Revision <input checked="" type="checkbox"/> Course Number and/or Title Change <input checked="" type="checkbox"/> Catalog Description Change	
SPAN 413 Spanish Poetry of the 19 th and 20 th Centuries	SPAN 413/513 Spanish Poetry, 19 th Century to the Present
<u>Current Course prefix, number and full title</u>	<u>Proposed course prefix, number and full title, if changing</u>
2. Additional Course Designations: check if appropriate <input type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.	
3. Program Proposals <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Program Revision <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track	
<u>Current program name</u>	<u>Proposed program name, if changing</u>
4. Approvals	
Department Curriculum Committee Chair(s)	Date
<i>Sean McDaniel</i>	8-27-07
<i>Paula Aubrey</i>	8-27-07
Department Chair(s)	8-27-07
College Curriculum Committee Chair	9-17-07
College Dean	9/17/07
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	9-25-07

* where applicable

Received

SEP 18 2007

Liberal Studies

Original sent to grad comm 10-6-07

SPAN 413/513 Spanish Poetry, Nineteenth Century to the Present

3c-01-3cr
3 class hours
0 lab hours
3 credits

I. Course Description: The study and analysis of lyric poetry in Spain from nineteenth century poetry through modernism and its evolution to the present. Taught in Spanish. Prerequisite for SPAN 413: SPAN 260 or permission. Prerequisite for SPAN 513: Acceptance to Spanish graduate program or permission.

II. Course Objectives

Students completing this course will be able to:

1. Identify the main poetic movements in Spain and representative poets from the period studied.
2. Identify the verse forms and rhyme scheme in any poem in Spanish.
3. Analyze representative poems in poetic terms with reference to their meaning.

Additionally, graduate students will be able to:

1. demonstrate a knowledge of the peculiarities of Spanish poetics (meter, rhyme, figurative language, standard verse and strophe forms, traditional styles, etc.) and able to use that knowledge to analyze and explicate a variety of poetic forms.
2. demonstrate an understanding of poetry in the context of an author's whole body of work.
3. write a scholarly paper using Spanish at the Advanced level or higher (as described in the ACTFL proficiency guidelines) and applying a standard critical apparatus for the analysis of poetry.
4. present orally in Spanish an original analysis of a poem or group of poems in a manner and format consistent with that of professional presentations in the field.

STUDENT OUTCOMES ASSESSMENT MATRIX: UNDERGRADUATE AND GRADUATE

COE-ET Conceptual Framework Component	ACTFL/NCATE Program Standards	Spanish Educ. Program Competencies	Course Objectives	Course Assessment Technique Measuring Objectives*
1.a.	2.b.	9	1	*Midterm Exam *Final Exam
1.a.	2.b.	9	2	Class participation *Final poetry analysis

1.a.	2.b., 2.c.	3, 9, 10, 11, 13	3	Daily journal *Final poetry analysis *Final Exam
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**Indicates assessments designed for mean and score range aggregated reporting.*

Student Outcomes Assessment Matrix: GRADUATE ONLY

NBPTS Standards	INTASC Standards	Spanish MA Program Competencies	Course Objectives	Course Assessment Technique Measuring Objectives
III, XI, XIII	1	3, LC9, LC10	1	Metric analysis Midterm Exam Final Exam
III, IV, XI, XIII	1	3, LC9, LC10, LC11, LC12, LC13	2	García Lorca analysis *Final Paper *Presentation
III, XI, XIII	1	3, 4, LC9, LC10, LC11, LC12, LC13	3	*Final Paper
III, XI, XIII	1	3, 4, 8, LC9, LC10, LC11, LC12, LC13	4	*Presentation

**Indicates assessments designed for mean and score range aggregated reporting.*

III. Required Texts, Supplemental Books and Readings

Course Packet consisting of an anthology of poems by the poets to be studied plus brief articles on the following:

- Poets, poetry movements and their characteristics
- Survey of critical approaches to poetry
- Spanish versification
- Accentuation rules in Spanish
- Assonance
- Kinds of images in contemporary poetry
- Figures and tropes

A GOOD bilingual dictionary. (Recommended: Harper-Collins, Oxford, Larousse)

IV. Evaluation Methods

Undergraduate Evaluation:

- | | | |
|------------------------|-----|---|
| 1. Class participation | 20% | <i>cooperative analytical discussions</i> |
| 2. Daily journal | 20% | <i>notes on poetics and meaning</i> |
| 3. Midterm Exam | 20% | <i>focus on versification</i> |

- | | | |
|--------------------------|-----|---------------------------------|
| 4. Final Exam | 20% | <i>focus on interpretation</i> |
| 5. Final poetry analysis | 20% | <i>critical study of a poem</i> |

Graduate Evaluation:

- | | | |
|--------------------------|-----|---|
| 1. Class participation | 10% | <i>cooperative analytical discussions</i> |
| 2. Daily journal | 10% | <i>notes on poetics and meaning</i> |
| 3. Metric analysis | 5% | <i>application of theory</i> |
| 4. García Lorca analysis | 5% | <i>application of theory</i> |
| 5. Midterm Exam | 20% | <i>focus on versification</i> |
| 6. Presentation | 10% | <i>application of theory</i> |
| 7. Final Exam | 20% | <i>focus on interpretation</i> |
| 8. Final Paper | 20% | <i>theoretically based analysis</i> |

In discussion sessions, the poems studied will be analyzed in an interactive fashion, i.e. between suggestions from the professor and ideas from the student. The goal of the study of the poetry of each poet will be to arrive at an understanding of his/her poems and of what they represent in the development of poetry in Spain in recent centuries. Also, during these discussions, we will talk about how one analyzes a poem written according to the conventions of poetry in Spanish. Beginning after the second week, students will maintain a journal of their readings of the poems for each day's class in which they make explicit their understanding of what they have read and of what led them to those conclusions. *The journals of graduate students will include explicit examples of the application of critical theories.* The journals will be collected on a random basis for evaluation, and they will be turned in at the end of the semester. *Graduate students will read a greater number of poems by additional authors in order to both have more opportunity to practice poetic analysis and to give them a more complete view of the range of poetry from the period being studied.*

V. Grade Breakdown

Undergraduate Scale

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = 0-59

Graduate Scale

- A = 92-100
- B = 82-91
- C = 73-81
- F = 0-72

VI. Course Attendance Policy

In SPAN 413/513 **attendance is required.** According the University Undergraduate Course Attendance Policy (see undergraduate catalogue), all students are expected to attend class. Roll will be taken at the beginning of each class. According to IUP Department of Spanish policy, all students are permitted a maximum of three (3) hours of unexcused absence per semester for a 3-credit course. Note that, for a graduate class that meets one time each week for 3 hours, one full-class absence constitutes the maximum number of permitted unexcused absences. **Spanish Department policy: for each**

unexcused hourly absence after the third, two (2) percentage points will be subtracted from the student's final grade. Absences may be excused only for grave illness (documentation required), true emergency, or University-sponsored extracurricular activities (prior notification of professor required). At the graduate level, it is expected that a student who misses class will contact the professor for information regarding the content of the missed class and homework assignments.

VII. Course Outline

Week 1: Introduction to Spanish poetics

Readings from the Course Packet on meter, rhyme, figures, and tropes in Spanish poetry along with an introduction to critical theories as applied to poetry.

Exercises in the Course Packet. *Graduate students will write a one-page metric analysis of a poem in which they apply one of the critical theories, such as semiotic theory, linguistic stylistics, semantic analysis, etc.*

Week 2: Romanticism

Study of poems by José de Espronceda. *Graduate students will also read poems by José Zorrilla.*

Week 3: Post-Romanticism

Study of poems by Gustavo Adolfo Bécquer and Rosalía de Castro. *Graduate students will also read poems by Ramón de Campoamor.*

Weeks 4 and 5: Generation of 1898 and Modernismo plus Ultraísmo and Creacionismo

Study of poems by Rubén Darío, Antonio Machado, Juan Ramón Jiménez, and Guillermo de Torre. *Graduate students will also read poems by Miguel de Unamuno and Gerardo Diego.*

Weeks 6, 7 and 8: Generation of 1927

Study of poems by Federico García Lorca, Rafael Alberti, and Vicente Aleixandre. *Graduate students will turn in a detailed poetic analysis of a poem by García Lorca applying semiotic theory (Riffaterre).*

End of week 8: Mid-term exam. Objective questions on poets and movements plus \ analytical questions requiring the application of terminology studied.

Week 9: Generation of 1936 and the Garcilasistas.

Study of the poetry of Miguel Hernández and Carmen Conde. *Graduate students will also read poems by Leopoldo Panero.*

Weeks 10, 11, and 12: Poetry of the 1940s and 1950s

Study of the poetry of Dámaso Alonso, José Luis Hidalgo, Blas de Otero, Concha Zardoya, and José María Valverde. *Graduate students will also read poems by José Hierro, Gabriel Celaya, Carlos Bousoño and José Ángel Valente.*

Week 13: The end of Franco and the return to democracy

Study of the poetry of Gloria Fuertes, Fanny Rubio and Jaime Gil de Biedma. *Graduate students will also read poetry by Pere Quart and Claudio Rodríguez. Undergraduates will turn in a 1000-word analysis of a poem not read for the class. Graduate students will turn in a 2000-4000 word final paper in which they study a poem or group of poems by a single author not read for class using explicit references to a critical theory.*

Week 14: Contemporary poetry

All students will read poems by Ana María Fagundo, Pedro Guerrero Ruiz and Francesc Cardona. *Graduate students will read and present in class a study of a poem or poems by other contemporary poets of their own choosing, justifying their choice using appropriate evaluative techniques.*

Final exam: A combination of objective questions on poets and movements and essay questions requiring comparative analysis.

VIII. Special Resource Requirements

None

IX. Bibliography

Acereda, Alberto. *El lenguaje poético de Miguel Hernández*. Madrid: Pliegos, 1995.

Alberti, Rafael. *Antología poética*. Buenos Aires: Losada, 1998.

Alegria, Claribel, ed. *Homenaje a El Salvador*. Madrid: Visor, 1981.

Alonso, Amado. *Materia y forma en poesía*. Madrid: Gredos, 1965.

Alonso, Dámaso and Carlos Bousoño. *Seis calas en la expresión literaria española*. Madrid: Gredos, 1963.

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Bécquer, Gustavo Adolfo. *Rimas y leyendas*. Madrid: EDAF, 1998.

Bousoño, Carlos. *Teoría de la expresión poética*. Madrid: Gredos, 1966.

Castellet, José María. *Un cuarto de siglo de poesía española*. Barcelona: Seix Barral, 1966.

Castro, Rosalía de. *Obra poética*. Madrid: Alianza, 1980.

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- Diego, Gerardo. *Obras completas*. 5 vols. Ed. Francisco Javier Díez de Revenga. Madrid: Alfaguara, 1997.
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- Ferris, José Luis. *Miguel Hernández: pasiones, cárcel y muerte de un poeta*. Madrid: Temas de Hoy, 2002.
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- González Muela, Joaquín and Juan Manuel Rozas. *La generación poética de 1927: estudio, antología y documentación*. Madrid: Aula Magna, 1966.
- Guerrero Ruiz, Pedro, ed. *Federico García Lorca en el espejo del tiempo*. Alicante: Aguaclara, 1998.
- Guillén, Jorge. *Cántico*. Buenos Aires: Sudamericana, 1962.
- Guillén, Jorge. *Lenguaje y poesía*. Madrid: Alianza, 1969.
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- Hidalgo, José Luis. *Los muertos*. Introduction and study by Juan A. González Fuentes. Santander: U Cantabria, 1997.
- Hidalgo, José Luis. *Poesía completa*. Santander: Centro de Estudios Montañeses, 1997.
- Jiménez, Juan Ramón. *Segunda Antología poética*. Madrid: Espasa-Calpe, 1959.
- Machado, Antonio. *Poesías completas*. Madrid: Austral, 1969.
- Marín, Diego. *Poesía española*. NY: Las Américas, 1962.
- Molina, Antonio. *Poesía cotidiana*. Madrid: Alfaguara, 1966.

Rodríguez Alcalde, Leopoldo. *Vida y sentido de la poesía actual*. Madrid: Editora Nacional, 1956.

Salinas, Pedro. *La voz a ti debida*. Buenos Aires: Losada, 1967.

Salinas, Pedro. *Poesías completas*. Madrid: Aguilar, 1961.

Zardoya, Concha. *Marginalia*. Madrid: Endymión, 1994.

Part II. Description of Curriculum Change

2. Summary of proposed revisions.

We propose converting this class into a dual-listed class, and have added graduate objectives and evaluation methods.

We propose striking the phrase “offered in four-year rotation” from the catalogue description.

We propose changing the title of the course from “Spanish Poetry of the Nineteenth and Twentieth Centuries” to Spanish Poetry, Nineteenth Century to the Present.

3. Justification/Rationale for revision.

The rationale for the conversion to a dual-listed class is that we have been given permission to develop a proposal for an MA and would like to make this class part of our graduate program.

The rationale for the description change is that should this class become part of our graduate program, we may find it necessary to offer it more frequently.

The rationale for the title change is that we are no longer in the 20th century and would like to include current works in the course.

4. This is submitted under Syllabus of Record Amnesty.

Part III. Letters of Support or Acknowledgement

Outside of the Department of Spanish, there are no other affected or interested departments or programs.