ALI-Elec 360
Survey of Spanish Literature
(Obras maestras de la literatura española)

Description:

This course is designed to offer students an overview of the most important pieces of Spanish literature from the first epic poem to works representative of the contemporary period. The course will cover basic literary concepts and schools of analysis and will use a commentary of texts approach. Background information about each period and author will also be provided.

Methodology:

Regular lectures, outside reading and active participation by class members in classroom discussions.

Grading:

Students participating in this course are required to attend all classroom sessions, read the assigned texts and excerpts, answer the study guides and prepare papers as assigned individually by the professor. There will be a major paper and/or exam at the end of the course.

Content:

1) Introduction
   a) General concepts on literature
   b) National literatures: The case of Spain
   c) Literary genres

2) Medieval Literature
   a) The traditional nature of the epic poem. El Poema de Mío Cid.
   b) Lyrical literature. Las jarchas.
   c) Religious theatre.

3) Golden Age literature.
   a) The Renaissance
      i) Poetry
         (a) Garcilaso
         (b) Fray Luis de León
         (c) Jorge Manrique
      ii) La mística
         (a) Teresa de Jesús
         (b) San Juan de la Cruz
   b) Cervantes
   c) The Baroque Period
      i) Quevedo
      ii) Góngora
      iii) Gracían
iv) Lope de Vega
v) Calderón
d) Romanticism
   i) Larra
   ii) Rosalía de Castro
   iii) Bécquer
e) Realism/Naturalism
   i) Galdós
   ii) Clarín
   iii) Pardo Bazán

4) The Generation of ’98 – Modernism
   a) Unamuno (philosophy)
   b) Pío Baroja (novel)
   c) Azorín (short story)
   d) Machado (poetry)
   e) Gabriel Miró

5) The Generation of 1927
   a) García Lorca
   b) Cernuda
   c) Alberti

6) Second half of the 20th Century
   a) The novel and social commitment
      i) Cela
      ii) Goytisolo
      iii) Martín Santos
      iv) Juan Marsé
   b) Recent trends

Class materials and reference texts:


Valdivieso, Teresa, Virgilio Carmelo, & Edward Friedman, Aproximaciones al estudio de la literatura hispánica. McGraw-Hill.

Primary source texts.

www.cervantesvirtual.com Biblioteca virtual Miguel de Cervantes
Goals:

This course is designed to offer structured information about issues related to Spanish society today as well as to provide a forum for discussion for students as they interact with the people and institutions of this country. At the end of the course, students will be able to discuss the relevant issues facing Spain today with a satisfactory level of understanding, identify and comment on the major social players in Spanish society including individuals and institutions, and carry out an insightful comparative assessment of issues that affect both Spain and their home societies.

Reference Material:

Materials will be designed specifically for this course and provided by the professor, reflecting current events and issues. They will be drawn from newspaper and journal articles.

Grading:

Students will be expected to attend class and participate regularly. There will be regular classwork and a final project. Students will also be expected to attend certain community-based activities to gain first hand knowledge of issues related to contemporary Spanish politics, governance, health care, literature, art, fiestas, and a variety of other social issues. These activities will be based on the specific projects, programs, lecture series, film series, rallies and meetings available to residents of Alicante throughout the course of the program. The final grade will be based on class attendance, participation, attendance at co-curricular events, and the final project.

Content:

The following topics will be covered in class

I. The Physical and Geo-political Divisions of Spain
   A. Comunidades Autónomas: Regions as a new political division of Spain
   C. Municipalities: City vs. Town vs. Village.
   D. The trend toward federalism

II. A Brief History of the 20th Century
   A. The Spanish Civil War as the defining element of 20th century Spanish history
   B. The latter years of the Franco regime: 1960-1975
C. The Transition: 1975 - 1978
   a. How Franco prepared for the post-Franco period
   b. Class structure and participation in change
   c. The role of the Monarchy during this period
   d. Legislative reform, legalization of political parties, free elections
   e. Promulgation of the 1978 Constitution as a symbolic end of transition

D. Democratic Political Stabilization, 1982-present.

III. Spain's parliamentary system
   A. The Legislative Branch
      a. El Congreso de los Diputados
      b. El Senado
   B. The Executive Branch
      a. Indirect vote
      b. Coalition building
      c. Changing administrations: motions of censure, questions of confidence, and early elections
   C. The Monarchy
   D. Election procedures
      a. Listas cerradas y bloqueadas - Congreso de los Diputados
      b. Cross party voting - El Senado
      c. Campaign practices, regulations and financing

IV. Spain’s social safety net
   A. Universal health care in Spain: combined public and private; costs of private insurance
   B. Family leave policies: maternity/paternity, end of life support, dependency
   C. Support for senior citizens; Inserso, hogares, reduction on public services, retirement, etc.
   D. Universal pre-school education (from 3 years of age)
   E. Housing policies

IV. The Educational System
   A. Brief history of education since the transition
   B. Private, public and government subsidized schools
   C. Pre-university education: philosophy, law, divisions, goals and approaches
   D. University education: requirements, offerings, degrees, didactic approaches

V. The Workplace
   A. A brief outline of current Spanish labor law
   B. The government as a provider of employment
   C. Unemployment
   D. Training programs, mobility, promotions
   E. Benefits, vacation time, etc.

VI. The Family
   A. Family make-up
b. Legal recognition of different family structures

B. The value of family in Spanish society

VII. Youth and the Elderly
   A. Adolescence
   B. Reaching adulthood; Emancipation
   C. The “third-age”; Life after retirement

VIII. The importance of leisure in Spanish society
   A. The Spanish approach to the balance between work and leisure.
   B. National and local festivals
   C. Sports: spectator and/or participant
   D. Nightlife and social gatherings; the “sobremesa”
   E. Music, theatre, film

IX. Spain in a broader context
   A. Spain as a Member State of the European Union
   B. Spain and Latin America: a shared heritage
   C. Spain and Northern Africa: a gateway role
   D. Spain and the U. S.

X. Current issues and events.

* This class is taught using a progressive Spanish language approach, with the level of difficulty of Spanish used in class increasing gradually as the semester progresses. Papers and projects will be presented in Spanish.
A MUSEUM-BASED SURVEY OF SPANISH ART  
(Arte español a través de los museos)

Description:
This course is designed for students studying in Spain who have the opportunity to visit a number of museums and see the actual pieces of art they are studying. Specific artists and works of art representative of the major periods and movements in Spanish art will be studied. Furthermore, students will see a wider range of works by each artist and of other representative artists of each period, which will provide them with background information and a framework for the specific pieces being studied and evaluated. The course will provide an historical and cultural framework for each artist and piece of art studied as well as an evaluation of the artistic elements and techniques used.

Methodology:
This course is divided into two modules:

1) Formal classroom study will introduce students to the characteristics of different periods of art and the most representative artists of each period. Specific works that can be seen first hand at museums to be visited will be studied in detail.
2) Students will visit museums and sites of artistic and architectural interest in Madrid, Cuenca, Granada, Valencia and Alicante including the Prado, the Reina Sofía, Museo de Arte Contemporáneo de Alicante (MACA), MUBAG, Museo de Arte Abstracto Español de Cuenca the Instituto Valenciano de Arte Moderno, the Alhambra, among others. Each visit will be led by the course instructor who will provide on-site explanations of the works being viewed.

Grading
Students participating in this course are required to attend all classroom sessions, study the written material provided and attend all of the on-site sessions at each of the museums. Students will be required to write three short and one long research paper on topics provided by the professor.

1. Making sense out of History. Typologies of art through time.
3. Spain's cultural impact in the western world.
4. In depth analysis of a witnessed art work.

Content
1. Alicante
2. Valencia
   a) **Museo San Pío V.** Medieval religious art. Retablos (alterpieces). The Valencian schools: Renaissance and Baroque. Artists: Luis Morales, Juan de Juanes, Vicente Masip, Rivalta, Rivera.
   b) **Instituto Valenciano de Arte Moderno** (Valencian Institute of Modern Art)
      20th century art. Spanish artists in the School of Paris: Julio González, the González family. The 60s: Genovés, Antonio Saura, Gordillo, Palazuelo, Pellicer, Picasso

3. Madrid
   b) **Centro Nacional de Arte Reina Sofía.** Picasso (the 1930s); Juan Gris – Cubism; Joan Miró – Schematicism; Salvador Dalí – the late period.
   c) **The Royal Palace.** 18th century decorative art and architecture. French influences.

4. Toledo
   a) **Museo Santa Cruz.** Greco, Berruguete, Alberto Sánchez, etc.
   b) **Sinagoga del Tránsito.** Sephardic Jewish religious decoration.
   c) **Casa de El Greco.** El Greco- religious works. The Apostle’s Series.
   d) **City tour:** 15th century Isabellina architecture. The transition from the Middle Ages to the Renaissance. San Juan de los Reyes Church
   e) **The City of Three Arts:** Arab (La Mezquita del Cristo de la Luz), Jewish (Santa María) and Christian (the Cathedral).

5. Cuenca
   a) **Catedral Gótica.** One of the best examples of Gothic architecture in the peninsula. Cloister, chappels, stained glass, main altar, choir, capitular chamber, etc
   b) **Museo de Arte Abstracto Español.** Sempere, César Manrique, Feito, Rueda, Guerrero, Saura, Palazuelo, Gordillo, Serrano, Tapies.

6. Granada
   a) Moorish art in the Iberian Peninsula: La Alhambra.
   b) Christian Art: The Royal Chapel, the Cathedral, La Cartuja.
   c) Palacio de Carlos V: Museo Bellas Artes

Bibliography:


ALI-Elec 380

THE CAMINO DE SANTIAGO: THE CHRISTIAN PILGRIMAGE EXPERIENCE THROUGH THE AGES
Academic Language Institute
AN EXPERIENTIAL LEARNING COURSE
(45 contact hours - 3 unit course)

Description:

The Camino de Santiago is the quintessential experiential learning opportunity. Pilgrims from all over the world have been walking this historic trail from the French-Spanish border to the city of Santiago de Compostela virtually without interruption since the 9th century. The unique combination of formal study of the history, art, music, religion, architecture and urban development related to the Camino de Santiago combined with personal physical effort and an unparalleled opportunity to commune with nature and live and interact with other “pilgrims” along the way, offers participants a complete academic and personal growth experience.

Methodology:

This course is divided into three modules:

1) The first is formal academic preparation carried out in the classroom to introduce students to the history, art, architecture, culture and religious significance of the emergence of Santiago as one of Christianity’s three holy cities.

2) The second is walking the trail itself. Pilgrims must walk a minimum of 100 kilometers to earn their credentials; thus, the goal of the class is for students to walk between 100 and 125 kilometers over a 5-day period. Those who participate in this course must be physically fit and able to walk up to 25 kilometers a day, albeit at their own pace. Breakfast and dinner are communal meals, often prepared in the shelters by the participants themselves. Lunch is eaten along the trail, under the trees, by a river or stream, or wherever the pilgrim wishes to stop. Nights are spent in shelters with “pilgrims” from all over the world, and the camaraderie and sharing of stories of occurrences along the trail is one of the most appealing parts of the experience. The academic requirements for this module include keeping a daily journal and participating in all of the interactive "lectures" given along the way.

3) The third module consists of follow-up sessions in which the professor discusses with the students the prior research they did and what they learned on the walk in order to prepare their final paper.

Grading

Students participating in this course are required to attend all pre-pilgrimage classes, read all handouts and assigned materials, keep a journal along the trail, and write a 10-page paper based on academic research and personal experience on a topic pre-approved by the professor and related to the pilgrimage experience.
Content:

1. 9th – 12th centuries: Invention of the Camino; Spreading the word; The Christian Kingdoms (Asturias, Navarra, Leon, Castilla); The Codex Calixtinus by Aymeric Picaud; Cluny and the Romanesque; Arabic Spain, Almanzor and the Arabic Chronicles

2. 13th to 15th Centuries: The Devotion to the Virgin Mary; The Cister Monks; The Knightly Pilgrimage: Chivalry, Pretentiousness, Substitution, Tournaments and Duels (The Paso Honroso, 1434); The Catholic Kings

3. 16th to 19th centuries: The Decline: The Reformation, Humanism, the Picaresque, Prohibitions, Santiago in America; The Enlightenment; Safety (or lack thereof) on the trail: Banditry

4. 20th century: Rebirth of the Camino: Francoism, nationals and foreigners, “National Day”; Tourism; Regionalism; Jubilee Years: El Jacobeo

5. Urban development along the Camino. The “hospital” and refuge and other services offered along the trail over the centuries.

6. The human element. How “pilgrims” have (or have not) changed over the centuries.

7. Symbols related to the pilgrimage and their significance.

8. Current attitudes about the Camino de Santiago, inside and outside of Spain. Recognition and respect.

Bibliography:


Hemingway, Ernest. For Whom the Bell Tolls.


Martínez, Miguel. (1992) Ruta del viajero medieval. La Coruña.


Descriptor / Course Description:

Nada mejor que usar el cine, el género narrativo de la contemporaneidad, para explicar la historia de España. Aunque el género, por enfocar los temas en imágenes y guiones, puede simplificar en exceso los acontecimientos históricos, no cabe duda que como punto de partida no hay otra manera mejor para rescatar los temas de la historia y traerlos a la actualidad. Los estudiantes, hoy, conectan mejor con el pasado a través de este método, pues el cine enmarca el pasado en el presente. La clase partirá de la proyección de una serie de películas que delimitarán los temas históricos de estudio. Cada película servirá para introducir un periodo histórico de España.

There is perhaps no better medium than film, today’s most popular narrative genre, for explaining the history and culture of Spain. While it is true that this genre, based on scripts and images, tends to over-simplify historical events, there is no doubt that a film provides an excellent starting point for further discussion of historical themes. Students today prefer this connection to the past as film actually brings past events into their present. In this class, a series of films reflecting different historical events and periods will be viewed and used as a point of departure for further study and reflection.

Temario/ Course content:

I El Siglo de Oro Español (XVI-XVII) / The Spanish Golden Age (XVI-XVII)

Possible Films:  
Juana la Loca directed by Vicente Aranda  
Aguirre o la ira de Dios de Werner Herzog  
El perro del hortelano (Lope de Vega) de Pilar Miró  
Lope de Andrucha Waddington

Aquí se estudiará la sociedad española de estos siglos al ejercer España de superpotencia. La política matrimonial de los RRCC, las campañas europeas de Carlos I y de Felipe II en Alemania, Italia y Francia, Flandes e Inglaterra.

Spanish society during these centuries was defined by Spain’s role as a world “superpower”. Topics to be discussed will be the marriage policies of the Catholic Kings, and the European campaigns of Carlos I and Felipe II in Germany, Italy, France, Flanders and England.

II Siglo XVIII. El siglo de las Luces: 18th Century, The Spanish Enlightenment

Possible Films:  
Goya en Burdeos directed by Carlos Saura.  
Los fantasmas de Goya de Milos Forman. (Goya is perhaps the intellectual who best represents the Spanish Enlightenment influenced by French Rationalism.)  
La Misión de Robert Bolt
El siglo XVIII se conoce como el Siglo de las Luces. Este siglo francés por antonomasia tiene en España unas características muy peculiares pues al venir de una derrota de lo español en el mundo se resiste a deshacerse del antiguo régimen y dar cabida a las nuevas ideas de la Ilustración. No obstante ésta se da aunque no de una manera tan dramática como en Francia sino a través del Despotismo ilustrado. Estudiaremos en concreto en reinado de Carlos III

This century could be called the French century. In Spain, the situation is quite unusual. Spain has just suffered defeat in the world and is reluctant to shed the old regime and make way for the new ideas of the Enlightenment. Nevertheless, these ideas do take hold in Spain, although perhaps not to the extent they do in France. Thus begins a period of enlightened despotism. Special attention will be given to the reign of Carlos III.

III  El siglo XIX / The 19th Century

Possible Films:
- Viridiana, directed by Luis Buñuel. This film portrays a society in which large landowners, controlled by the most hard-lined members of the Catholic Church, leave little space for individual freedoms and liberties.
- El abuelo (Galdós) de José Luis Garci
- Nazarín (Galdós) de Luis Buñuel

Es el siglo de la decadencia española. Nada le sale bien a España ni dentro ni fuera del país. Las nuevas ideas sociales y políticas no acaban de arraigar por lo que se produce una inestabilidad endémica en todo le siglo. Es el siglo romántico y España se convierte en ese lugar donde los escritores románticos acuden a ver una sociedad a medio camino entre el orden y la anarquía. También España pierde todo su poderío colonial y se encierra en sus fronteras para lamentarse por medio de una generación, la Generación del ‘98 a la que no le cuesta nada el adherirse a la corriente filosófica y literaria del existencialismo.

The 19th century is a century of decadence in Spain. Nothing is going well for the country either inside or outside of its borders. The new social and political ideas fail to take root producing endemic instability through the century. This is also the Romantic period in Spain. The Romantics come to write and observe a society that exists somewhere between order and anarchy. Spain loses all of its colonial power during this century and turns inward to lick its collective wounds. Its laments are found in the work of the Generation of ’98, a cohort of writers who have no difficulties adapting to the philosophical and literary trends of existentialism.

IV. La primera mitad del siglo XX / First half of the 20th century

Films: ¡Ay Carmela! directed by Carlos Saura and Sanchís Sinestera
- Belle Epoque directed by Fernando Trueba
- La niña de tus ojos directed by Fernando Trueba
- Al sur de Granada directed by Fernando Colomo
- Las Hurdes, tierra sin pan directed by Luis Buñuel
- Soldados de Salamina directed by David Trueba
Para España es más de lo mismo del siglo XIX. No acaba de estabilizar su forma de gobierno entre monarquía o república o dictadura y todo esto desemboca en una guerra civil. La Guerra Civil Española (1936-1939) que además de las gran pérdida de vidas humanas, llevó al país a una dictadura de casi 40 años.

Spain continues to be mired in some of the problems it experienced during the last part of the 19th century. The form of government wobbles between a monarchy, a republic and a dictatorship and soon a full-blown Civil War is underway. The Spanish Civil War (1936-1939) was a ferocious and bloody war with a great many lives lost. The end of the war marked the beginning of a 40-year dictatorship under Francisco Franco.

V La posguerra / The Post War Period
Films: Bienvenido Mr Marshall directed by García Berlanga
Con el viento solano de Mario Camás
Calle Mayor directed by J. A. Bardém
Tranvía a la Malvarrosa de J. L. García Berlanga
La Mala Educación de Pedro Almodóvar

Los 36 años que España vivió bajo Franco serán analizados por medio de los cambios económicos que afectaron al país: la autarquía de los ‘50, el desarrollismo de los ‘60 y la crisis económica de los años ‘70. Estudiaremos los cambios sociales que estos hechos económicos produjeron en España: la emigración, el turismo, las relaciones internacionales.

The 36 years that Spain lived under the Franco dictatorship will be studied through the analysis of the economic changes that affected the country: the autarky of the 50’s, attempts at economic development in the 60s and the economic crisis of the 70s. We will also look at the social changes that took place in Spain during this time: migrations, the birth of tourism, international relations.

VI La Transición política y la Democracia / The Transition to Democracy
Films: El desencanto directed by Jaime Chavarri
Todo sobre mi madre directed by Pedro Almodóvar

A partir de la segunda mitad de los años ‘70 y desde luego a partir de la entrada de España en la Unión Europea en 1986, es cuando se puede decir que este país se convirtió en un país de empuje y adelantado en todos los aspectos. A algunos sectores de la sociedad española les costó ir tan deprisa en todos estos cambios tanto en sus vidas personales como en su persona social y política. Pocos no obstante, optaron por posiciones involucrinistas. Como fuera pero la gente se iba adaptando, aunque eso implicara un disparate como se refleja en toda la cinematografía de Pedro Almodóvar con todos esos personajes estrafalarios, desubicados y desde luego incomprendidos por dentro y por fuera.

Since the late 70’s and especially since the entry of Spain into the European Union in 1986, Spain has progressively become a more dynamic and modern-thinking country in almost all arenas. Nevertheless, some sectors of Spanish society had difficulty keeping
up with all of the change and opted for reactionary postures. However, people slowly but surely adapted even though some of the changes seemed rather bizarre. This process is reflected in the films written and directed by Pedro Almodóvar. They are full of eccentric and sometimes clueless personalities who are often misunderstood by society and even by themselves.

VII España en el siglo XXI / Spain in the 21st century

Films:  
Todos estamos invitados directed by Gutiérrez Aragón  
Mapa de los sentidos de Tokio directed by Isabel Coixet  
Son de Mar de Bigas Luna  
Mar Adentro de Alejandro Amenábar  
The Way de Emilio Estévez  
Impossible de Juan Antonio Ballona

Aquí a especie de resumen, se tratará con los alumnos de destacar aquellos aspectos de la sociedad española que son más españoles y aquellos otros que son más de la contemporaneidad y por tanto compartidos por otras partes del mundo como el terrorismo, los restos de la destrucción de la vida tradicional y de la sociedad religiosa, etc.

In this final module, we will explore contemporary Spanish society to identify aspects that are specific to Spain and those which are more universal. Some of the topics discussed will be terrorism, the destruction of traditional lifestyles and values, and the evolution of religious thought. Through these films, students will be asked to examine the society in which they are living during their study abroad experience.

VIII. Ciclos de cine / Supplementary film watching

Se aprovecharán los ciclos de cine y las películas proyectadas en la ciudad durante la estancia de los estudiantes. Además de las películas de clase, los alumnos tendrán que asistir a otras películas según las indicaciones del profesor.

Films series and contemporary films being shown in the city during the time students are on site will also be included in the class. In addition to the films required for the course, students will be expected to see other films as indicated by the professor.

El libro de apoyo será / The textbook for the class will be:

# ALI-Elec 390 Mexican American Literature

**Contact hours**
45

**Recommended credit**
3 semester credits

**Short course description**
This course offers a review of the major works and genres of Mexican-American literature from the middle of the 19th century until the present. The genres studied include the short story and novel, poetry, theatre and philosophical and political essays. The goal is to understand the sociocultural reality of this population in the United States and come to appreciate the aesthetic values of their literary production. Historical roots and identify will be discussed as well as language and the role of literature as an instrument of sociopolitical comment. Readings will be contextualized both in terms of their form and content.

## Content

<table>
<thead>
<tr>
<th>I.</th>
<th>Review of the history of “mexicanos” in what is today the southwestern U.S. (mid 18th c. to present).</th>
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<tr>
<td>II.</td>
<td>The socio-cultural values of the chicano community and its development throughout the 19th, 20th and 21st centuries.</td>
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<tr>
<td>III.</td>
<td>Literature as an instrument of identity and the application of literary concepts to Mexican American literature specifically.</td>
</tr>
</tbody>
</table>
| IV. | Genre: Essay  
   a. “Una página de análisis” (Anónimo, 1859)  
   b. “On culture” (Juan Gómez Quiñones, 1977)  
   c. “La frontera como espacio literario” (Miguélez, 1983) |
| V. | Genre: Narrative  
   a. *El hijo de la tempestad/Tras la tormenta la calma* (Eusebio Chacón, 1892)  
   b. Cuentos de “Jorge Ulica”, “Kaskabel”, “Bonifacio”, “Fidelio” (Siglo XX)  
   c. *El tenorio que murió cantando* (Xavier Mondragón, 1928)  
   d. *Los Bribones* (L.Gutiérrez de Lara c.1920?)  
   e. *... Y no se los tragó la tierra* (Tomás Rivera, 1971)  
   f. *Generaciones y Semblanzas* (Rolando Hinojosa, 1977)  
   g. *La gravedad de la distancia* (Manuel Murrieta, 2010) |
| VI. | Genre: Poetry  
   a. A selection of poems published in newspapers 1855-1948  
   b. A selection of poems from the period of chicano literary rebirth 1960 – 1980:  
      Poets: Ricardo Aguilar, Alurista, José Antonio Burciaga, Ricardo Aguilar, Alurista, José Antonio Burciaga, Abelardo Delgado, Louie “The Foot” González, Rafael Jesús González, Juan Felipe Herrera, Nephtalí de León, Jesús Maldonado, José Montoya, Raymundo Pérez, Rubén José Rangel, Raúl R. Salinas, Ricardo Sánchez y Sabine R. Ulibarrí.  
   c. Selection of poem from 1980 to the present: Tino Villanueva, Miriam Bornstein, Yolanda Luera, Rosuara Sánchez, Gloria Anzaldúa, Bernic Zamora, etc. |
### VII. Genre: Drama

- **Diálogo de dos picos largos** (Anónimo, 1859)
- Teatro magonista de la primera década del siglo XX.
- **Actos** (Luis Valdez)
- **El Vacil del 76** (Teatro Libertad, Tucson, Arizona)
- **Puro Teatro. A Latino Anthology**. (Alberto Sánchez Sandoval y Nanca Saporta Sternbach, 1999)


### Evaluation

Students are required to do a careful reading of the texts presented in class. Regular attendance and active participation in class discussions will count for 40% of the grade. Written exercises on the texts will count for 30% and and 12-15 page research paper for the remaining 30%.

### Bibliography

- Aguilar Melantón, Ricardo y Jaime Rosa, Los vasos comunicantes: antología de la poesía chicana Madrid: Huerga & Fierro, 1999