

SYLLABUS SPAN 279 – SPRING 2012

Instructor: Prof. Óscar Perea-Rodríguez
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Schedule: Monday @ Seminar 2423 / 4:10-7pm
Office hours: Monday 1-4pm / Wednesday 1-2pm / Friday 1-4pm / by appointment
Office: HMNSS 2423A

BASIC BIBLIOGRAPHY

DEYERMOND, Alan (ed.) *Edad Media*. Francisco Rico (ed.), *Historia y crítica de la literatura española*. Barcelona: Crítica, 1980. Volumen 1.
GERLI, E. Michael. *et al. Medieval Iberia: an Encyclopedia*. New York: Routledge, 2003.
LÓPEZ ESTRADA, Francisco. *Introducción a la literatura medieval española*. Madrid: Gredos, 1966.
LÓPEZ ESTRADA, Francisco, y María Teresa LÓPEZ. *Poesía castellana de la Edad Media*. Madrid: Taurus, 1991.
MÚJICA, Bárbara. *Antología de la Literatura Española. Edad Media*. New York: Wiley, 1991.

COURSE DESCRIPTION

This course will be devoted to closely reading literary works of Spanish Medieval Literature, emphasizing the presence (or lack) of subversive elements within the Spanish Medieval canon. Texts from all major genres -prose fiction, poetry, drama, and essay- will be carefully analyzed, and in studying them serious considerations will be given to matters of both content and structure. Because of this, the design of this course implies a focus on Critical Thinking through acquiring a blend of theoretical concepts and practical applications. Literary analysis is an activity for which skills, knowledge, and preparation are needed. The calendar below gives the general parameters of the material to be covered. **You are expected to read the weekly articles marked as mandatory in advance, prior to the seminar session.** In the first part of the seminar, I will focus on a combination of both theoretical knowledge and specific terminology of literary theory applied to the Spanish Medieval literature topic given. After having a short break, both the articles you must have read and your own reflections about them will be treated during the second part of each seminar.

CLASS PARTICIPATION

Students need to come to class prepared and ready to participate **IN SPANISH**. Class participation grade will be based on regular attendance, conscientious preparation and reading of the daily readings, and constructive involvement in class. Students earn a good grade in this area by providing their own comments, by asking their own questions, by knowing how to react on demand by their professor, and especially, by being brave exposing what they do not understand well. We all are here to learn, and, according to the Descartes precept, bringing ideas into doubt is such a nice way to do that. Thus, please do not hesitate of sharing with all of us your thoughts and concerns, because by doing that you are not only working on your own improvement, but that of your classmates too. **Excessive absences and failure to prepare the readings will affect student's performance adversely and may significantly lower student's final grade.**

ACADEMIC REVIEW

First assignment for this course will be a review of any book related to the topic at large, Medieval Spanish Literature, History, or Cultures, published no later than 2009. You must browse UC system libraries to find out a monograph of your interest. Once selected, you will write the review at your entire convenience, according to your own analysis and perception, but taking into consideration the materials about how to write academic reviews which can be found under the Assignments tab on iLearn. The final draft of your review **is due on June, 4th** either by email or bringing a hard copy to the seminar. I strongly suggest you to drop by my office individually along the course any time you want, in order to allow me evaluate your drafts and make corrections if needed. **Best reviews written for this course will be considered for publication** within the next issue of *eHumanista. Journal of Iberian Studies*. See further information on this periodical at <http://www.ehumanista.ucsb.edu/>

FINAL PAPER

The most important assignment of this course will have the form of an individual paper, **10 to 14 pages**, on any topic related to Spanish medieval literature **NOT INCLUDED** within this syllabus: any socio-cultural background, any work, any author, any literary topic, etc. You should use one of the first readings of the course, *Panorámica general de la literatura española medieval*, by Prof. Gómez-Moreno, as a **guide to browse topics that may be of your interest**. Different ideas are very welcome and may be accepted, but please, remember: **you need to have prior approval of your topic before you start writing**.

A written proposal **is due on April 16th, either by email or by hard copy**. **This will count 10% of your final grade, so please be aware of this circumstance**. The paper proposal will be no longer than 2 pages, and must have:

- 1) A precise title
- 2) A brief explanation of your reasons for selecting this specific topic
- 3) An assessment that states the thesis of your paper, as well as the areas of investigation you will be focused on
- 4) A brief but precise bibliography

Once you have received the topic approval, you can start writing it. The final draft of the paper **is due, BY EMAIL ONLY, no later than June 11th. LATER COMPOSITIONS WILL NOT BE ACCEPTED AND WILL BE GRADE AS “F”**. Paper must be typed double-spaced, in Times New Roman font, 12 size. Margins will be no bigger than 1.25 inches. Style and quotations must be done according to the style of the Modern Language Association (MLA), frequently used within the American Academy. Aside from any of the printed books in which you can locate these norms, you can also find instructions on iLearn, under the Assignments tab.

Both papers and reviews must be written **IN SPANISH**. Although this course is not specifically dedicated to Grammar, **these will be evaluated not only by its analytical content (80%), but also by its language correction (20%)**. Thus, please read them twice and review them in depth before turning them in to me, paying particular attention to Grammar, gender/number agreement, spelling, accents, etc.

As a general rule, **course assignments cannot be made up**. If a legitimate excuse (such as medical condition or religious observance) will prohibit you from fulfilling your assignments the day due, please make every effort to contact me beforehand.

ORAL PRESENTATION

Brief presentations will be done during the final session, June 4th, in order to allow each student to share with the rest of the class his or her final paper's topic. You will administer in front of the class a formal talk, **between 10 and 15 minutes**, about your findings, discoveries, analysis, troubles, etc. The basic aim for this assignment will be let your other classmates clear the importance of the topic you selected within Medieval Spanish literature. **AUDIOVISUAL SUPPORT IS MANDATORY**: handouts, slide presentations, audio/video materials, pictures, etc. Please, do not hesitate of talking in advance to your instructor about your presentation, and let him know as soon as possible which audiovisual support you will use during your oral performance.

ACADEMIC DISHONESTY

Needless to say, **STUDENTS MUST DO THEIR OWN INDIVIDUAL WORK**. First and foremost, please be aware that I am native speaker of Spanish, so that it is extremely easy for me recognising if you are writing Spanish by yourself, or if you are plagiarising text(s) written in Spanish by other(s). In addition, I am also specialist in the topic of this course, which I have been teaching, researching on it, and publishing papers about it from more than a decade ago. Thus, it is totally useless if you *copypaste* text(s) directly not only from a common resource, such as **Wikipedia** in Spanish, **SpanishInfo.org**, and similar other *weirdsites*, **which are absolutely prohibited for you to use**; furthermore, I will also notice if you plagiarize other articles written by researchers I do know well because of my expertise in this area. I presume you would not like gilding the lily by plagiarising one of my own published works: believe it or not, it has happened to me in the past. In summary, I encouraged you to write your own ideas using your own Spanish. I am not interesting in any other thing but your own writings and reflections about the topics that we are going to study, so you must be focused on the same thing.

“Plagiarism” includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit. **Students found plagiarising or cheating will receive an ‘F’ on the course activity which could cause failure in the class and/or suspension or dismissal from the college. I WILL NOT MAKE ANY EXCEPTION TO THIS POLICY.** Besides, the incident will be reported to the **UNIVERSITY INTEGRITY OFFICE**. In this area, as in all others instances of **academic dishonesty**, cheating or plagiarizing will be handled in accordance with the guidelines established by the Department of Hispanic Studies. For further information, please go to this UCR website: <http://lib.ucr.edu/help/Plagiarism.shtml>

GRADING CRITERIA

Attendance & Participation	=>	15%
Oral Presentation	=>	20%
Academic Review	=>	25%
Final Paper + Proposal	=>	30% + 10%

GRADING SCALE

A+	97.1–100%	B+	87.1–90%	C+	77.1–80%	D+	65.1–70
A	94.1–97%	B	84.1–87%	C	74.1–77%	D	60.1–65%
A-	90.1–94%	B-	80.1–84%	C-	70.1–74%	F	0–60%

CALENDAR AND LECTURES

- 04/02/12 **SPANISH MEDIEVAL LITERATURE CANON AND THE LACK OF SUBVERSIVENESS**
- Alonso, *Primer vagido*
 - Alonso, *Tradición y poligénesis*
 - Glosas Emilianenses
 - Gómez Moreno, *Panorama general de la literatura española medieval*
- 04/09/12 **POEMA DE MÍO CID, OR HOW THE MEDIEVAL REBEL BECAME A MODERN (AND EVEN POST-MODERN) CONSERVATIVE HERO**
- Alvar, *Introducción a la épica*
 - Gómez Moreno, *El Cid y los héroes de antaño*
 - Perea Rodríguez, *El Cid, personaje histórico / Literatura leonesa medieval*
 - *Poema de Mío Cid*, vv. 1-73 / 974-1024 / 2261-439 / 2624-759 / 3690-735
- 04/16/12 **ONLY THE JESTERS SPEAK THE TRUTH: JUAN RUIZ AND HIS LIBRO DE BUEN AMOR**
- Caso González, *Mester de juglaría vs. Mester de clerecía*
 - Márquez Villanueva, *Literatura bufonesca, o del “loco”*, pp. 501-05
 - Márquez Villanueva, *Juan Ruiz y el celibato eclesiástico*
 - Gómez Moreno, *El Libro de buen amor*
 - Bernabé, *Super Incontinentia Clericorum*
 - *Libro de buen amor* (selection on iLearn)
- FINAL PAPER PROPOSAL IS DUE**
- 04/23/12 **OTHER SPANISH SUBVERSIVE TRADITIONS: CATALAN MEDIEVAL LITERATURE**
Special session administered by Prof. GEMMA AVENOZA (Universitat de Barcelona)
- Pérez Romero, *The Subversive Tradition*
 - Adolf, *Medieval Laughter*
 - Gómez, *Turmeda y la “Disputa del asno”*
 - *La Disputa del asno* (selection on iLearn)
- 04/30/12 **LEONOR LÓPEZ DE CÓRDOBA AND HER DOUBLE SUBVERSION**
- Ayerbe, *Memorias* (edition of the text only)
 - Deyermond, *Spanish First Women Writers*, pp. 27-37
 - Domínguez, *Chains of Iron, Gold, and Devotion*
 - Rivera Garretas, *Leonor López de Córdoba: la autorrepresentación*
 - Perea Rodríguez, *Nuevos documentos sobre Leonor López de Córdoba*
- 05/07/12 **AND JUSTICE FOR ALL: FROM JORGE MANRIQUE’S COPLAS TO THE DANZA GENERAL DE LA MUERTE**
- Gómez Moreno, *Teatro medieval*
 - Herrera Guillén, *Reseña sumario de la Danza general de la muerte*
 - Deyermond, *Danza general de la muerte*
 - *Danza general de la muerte*, pp. 23-53

- Domínguez, *Body and Soul*
- Jorge Manrique, *Coplas a la muerte de su padre* (selection on iLearn)

05/14/12 **STOP USING POETRY AS A WEAPON: SPANISH CANCIONEROS OF THE 15TH CENTURY**

- DiCamillo, *¿Existe una literatura de oposición?*
- Tena Tena, *Censuras literarias*
- Perea Rodríguez, *Cancioneros y cortes literarias*
- Filios, *Coplas de la Panadera*
- Perea Rodríguez, *Quebrantar la jura de mis abuelos*, pp. 201-17
- *Cancionero* poetry (selection on iLearn)

05/21/12 **LA CELESTINA, A SPANISH MASTERPIECE OF SUBVERSION?**

- Preámbulo de *La Celestina*
- Márquez Villanueva, *Averroísmo en La Celestina*
- Corfis, *Pleberio's Lament*
- Conde López & Haro Cortés, *Varios materiales sobre La Celestina*
- *La Celestina*, Acts 1, 4, 6, 7, 9, 12, 14, 15, and 16

05/28/12 **MEMORIAL DAY – CLASSES DISMISSED**

06/04/12 **ORAL PRESENTATIONS**

ACADEMIC REVIEW IS DUE

FINAL PAPER MUST BE SUBMITTED NO LATER THAN JUNE 11TH, BY EMAIL ONLY. LATE PAPERS WILL NOT BE ACCEPTED.

SPECIAL CHARACTERS OF SPANISH

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ü	Alt + 129
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ñ	Alt + 164
Ñ	Alt + 165 <i>or</i> Alt + 0209
¿	Alt + 168
¡	Alt + 173
°	Alt + 248