

# Course of Hispanic Studies

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## *Course Descriptions*

1. History of Spain
2. History of the Present: Spain Today
3. Spanish Literature (19<sup>th</sup> and 20<sup>th</sup> Centuries)
4. Great Latin American Writers of the 20<sup>th</sup> Century
5. Theory and Practice of the Short Story in Spanish
6. Spanish Theater: from Text to the Stage
7. Spanish and European Law
8. Spanish and European Institutions
9. The Economy in Spain and Europe
10. Journalism and the Media in Spain
11. Spanish Film
12. Spanish Art
13. Environment and Society in Spain
14. Cultural Studies: from Dictatorship to Democracy
15. Composition (Level I)
16. Intermediate Spanish
17. Upper-Intermediate Spanish
18. Advanced Spanish and Composition
19. Spanish for Bilingual Students (Group A)
20. Spanish for Bilingual Students (Group B)

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## **1. History of Spain**

Professor: Dr. Enrique Villalba

### **1. Introduction to the History of Spain**

- 1.1. Geography
- 1.2. Change and Permanence in the History of Spain
- 1.3. Historical Periods

### **2. Origins and Ancient History on the Peninsula**

- 2.1. Peninsular Prehistory: General Notions
- 2.2. First Settlers
- 2.3. First Colonies and Conquests: Phoenicians, Greeks and Carthaginians
- 2.4. The Power of Rome on the Peninsula
  - Evolution
  - Political Organization
  - Culture: Romanization
- 2.5. The Transition to the Middle Ages

### **3. The Middle Ages**

- 3.1. General Characteristics. Periodization.
- 3.2. Christian and Muslim Kingdoms: Confrontation and Cohabitation
- 3.3. Culture

- 3.4. Society and the Economy
- 3.5. Transition to Modern Times

#### **4. The Modern Age: Spain under the Habsburgs and the *Siglo de Oro*, Spain's Golden Age in Literature**

- 4.1. The Formation of the Spanish Monarchy
- 4.2. The Spanish Monarchy in Europe
- 4.3. Expansion Overseas
- 4.4. Society and the Economy
- 4.5. Culture: The Renaissance and the Baroque

#### **5. The Modern Age: the Bourbons and the Enlightenment**

- 5.1. Changing of the Dynasty and its Consequences
  - Internal reforms
  - Spain and the Rest of the World
- 5.2. Culture

#### **6. Contemporary Years: the 19<sup>th</sup> Century**

- 6.1. Political changes
- 6.2. Socio-Economic Transformations
- 6.3. Cultural aspects

#### **7. The 20<sup>th</sup> century up to the Transition.**

- 7.1. Monarchy and Dictatorship (1902-1931)
- 7.2. The Republic and the Civil War (1931-1939)
- 7.3. Franco's Regime (1939-1975)

#### **8. Transition to Democracy.**

- 8.1. The End of the Franco regime (1973-1975)
- 8.2. The Reestablishment of the Monarchy (1975-1977)
- 8.3. The 1978 Constitution

#### **9. Spain Today**

- 9.1. Elections and Political Parties
- 9.2. Autonomies and Nationalism
- 9.3. Society and the Mentality of the People
- 9.4. The Politics of the Different Governments: U.C.D (1977-1982), P.S.O.E. (1982-1996), P.P. (1996-1999).

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## **2. History of the Present: Spain Today**

Professor: Dr. Montserrat Huguet

### **Syllabus:**

These following topics will be covered, not in a lineal form but in a simultaneous manner.

1. An analysis of the historic realities of the present: fundamental theories.

2. The role of the press and the mass media in the recent history of Spain: historical analysis.
3. Lectures on the daily press under the prism of history: written work.

The first classes will introduce the student to the themes of the course from the perspectives of points 1 and 2. The student will also complete a written paper (point 3).

Along with the final paper, the following system of **evaluation** will be used:

- Commentaries on periodical texts and graphs used in class.
- Students are expected to read newspapers outside of class, as well as follow the news on the radio and television.

### **Mandatory Bibliography:**

Jesús A. MARTÍNEZ (Coord.) (1999): *Historia de España. Siglo XX. 1939-1996*, Ed. Cátedra.

DIARIOS: EL PAÍS, ABC, LA VANQUARDIA, EL MUNDO.  
Specialized magazines.

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## **3. Spanish Literature (19th and 20th Centuries)**

Professors: Dr. Julio Checa and Dr. Antonia García Tirado

### **Course Content:**

Through lectures and the analysis of the texts which most represent Spanish literature from these two centuries, this course offers a general view of the movements, tendencies, authors and genres of the times. The student will learn about the great movements and aesthetic periods that characterize the evolution of Spanish literature and at the same time learn about the social and cultural factors that have closely influenced this literature.

### **Syllabus:**

1. 19<sup>th</sup> Century: We will study the two big movements of the 19<sup>th</sup> century: Realism and Naturalism.
2. 20<sup>th</sup> Century: we will study the four major periods of the 20<sup>th</sup> century: Pre-War (until 1939), Post-War (1939-1975), transition (1975-1982), and the latest trends (1982-today).
  - 2.1 Pre-War literature: three principal movements: Modernism, *Novecentism*, and the avant-garde.
  - 2.2 Post-War literature: principal movements: Existentialism, Social Realism, and renovation.
  - 2.3 Transition literature: we will study a few texts closely linked to the normalization of political life and culture after Franco. Principal movement: Modernism.

- 2.4 Recent literature: we will read diverse works, studying the new themes and styles of the authors.

**Evaluation:**

Daily class attendance is mandatory. Active and continual participation is required of everyone. Attendance to the outside activities is also mandatory (theater and movies).

Each student will do a presentation (10 minutes maximum) about a topic specified in the lectures on poetry and hand in a written commentary on the same topic.

Each student will also take two written exams about texts covered in class. Each exam will consist in various questions and require commentaries on the texts covered in class.

Participation.....	30%
Exams (2).....	25%
Oral presentation.....	20%
Commentary on poems...	25%

**Readings:**

1. Pardo Bazán, Emilia. *Insolación*. Madrid: Espasa-Calpe.
2. Pérez Galdós, Benito. *Doña Perfecta*. Madrid: Alianza Editorial.
3. Unamuno, Miguel de. *San Manuel Bueno, mártir*. Madrid: Castalia-Didáctica.
4. García Lorca, Federico. *La casa de Bernarda Alba*. Madrid: Castalia-Didáctica.
5. Buero Vallejo, Antonio. *Historia de una escalera*. Madrid: Castalia-Didáctica.
6. Delibes, Miguel. *Cinco horas con Mario*. Madrid: Destino.
7. García Morales, Adelaida. *El Sur*. Barcelona: Anagrama.
8. Martín Santos, Luis. *Tiempo de silencio*. Barcelona: Seix Barral.
9. Mendoza, Eduardo. *Una comedia ligera*. Barcelona: Seix Barral.
10. Selection of texts-stories-of the 19th century.
11. Selection of texts and verse by Antonio Machado, Juan Ramón Jiménez and of the most well known members of the poetic generation of '27.
12. Selection of texts of Spanish poetry from the generation of '36 until the *novísimos*.
13. Selection of poems by: Blanca Andreu, Miguel Dors, Almudena Guzmán, Carlos Marzal, Julio Martínez Mesanza, Justo Navarro, Fernando Ortiz, Rosa Romojaró, Andrés Sánchez Robayna, and Eloy Sánchez Rosillo.
14. Selection of stories by: Antonio Álamo, Carlos Castán, Luisa Castro, Javier Marías, and Manuel Rivas.

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## 4. Great Latin American Writers of the 20th Century

Professor: Coronada Pichardo Niño

**Objectives:**

Based on reading and analysis of the selected texts, to gain knowledge on some of the most representative figures of Latin American literature in the 20<sup>th</sup> century, affording an overview of the diverse trends, aesthetic conceptions and expressive techniques that make up this rich and varied literary panorama both in prose and poetic expression.

## I. Development of the Program

### Block 1: Prose

1. Panoramic view of 20<sup>th</sup>-century Latin American prose
2. The Realist aesthetic (land and revolution)  
Required reading:  
-Horacio Quiroga: *Cuentos*. Madrid, Cátedra. 1991.
3. 1940 and the birth of contemporary narrative. Changes produced in the concept and function of literature and the search for new techniques.  
Required reading:  
-Juan Rulfo: *Pedro Páramo*. Madrid, Cátedra. 1994.  
-Ernesto Sábato: *El Túnel*. Barcelona, Seix Barral. 1998.
4. From the boom in the 1960s to the present. The concepts of Universality, Magical Realism and Metaliterature, representative authors such as Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, and others.  
Required reading:  
-Gabriel García Márquez: *Crónica de una muerte anunciada*. Barcelona, Mondadori. 1999.  
-Selected Short Stories by Jorge Luis Borges, Julio Cortázar and Juan José Arreola (provided by the professor).  
-Isabel Allende: *Cuentos de Eva Luna*. 1990.

### Block 2. Poetry

1. Panorama
2. The avant-garde. Movements and significance. Argentinian *ultraísmo*  
Required reading:  
-Oliverio Girondo: *Veinte poemas para ser leídos en el tranvía: Calcomanías y otros poemas*. Madrid, Visor. 1995.
3. Contemporary poetry to the present (1940-...). Representative figures, various contemporary techniques.  
Required reading:  
-Pablo Neruda: *Odas elementales*. Madrid, Cátedra.  
-Selected poems by César Vallejo, Octavio Paz and Rosario Castellanos (provided by the professor).  
Note: In addition to the required readings, students will have at their disposal a dossier of critical writings to complement the development of the course.

## II. Methodology and Evaluation

- There shall be constant evaluations, taking into account the following:
- a) Mandatory attendance and active participation in class.
  - b) Two written exams, consisting of theoretical questions and a fragment of one of the texts studied.

- c) Free-form individual project to be presented to the rest of the class.
- d) An essay on a theme given by the professor.

### III. Basic bibliography

- Alvar, Manuel (et al): *Historia de la literatura hispanoamericana*, Madrid, Cátedra, D.L. 1982-1993
- Anderson Imbert, Enrique: *Historia de la literatura hispanoamericana*, México, Fondo de Cultura Económica, 1970-1974 (imp. 1980-1993).
- Bellini, Giuseppe: *Nueva historia de la literatura hispanoamericana*, Madrid, Castalia, 1997.
- Burgos, Fernando: *El cuento hispanoamericano en el siglo XX*, Madrid, Castalia, 1997.
- Gálvez Acero, Marina: *La novela hispanoamericana del siglo XX* (Cuadernos para el estudio), Madrid, Cincel, 1986.
- Jara, René: *Los pliegues del silencio : narrativa latinoamericana en el fin del milenio*, (Eutopías, 2ª época. Documentos de trabajo ; 149) Valencia : Episteme, 1996.
- Olivio Jiménez, José: *Antología de la poesía hispanoamericana contemporánea: 1914-1987*, Madrid: Alianza , 1992.
- Oviedo, José Miguel: *Antología crítica del cuento hispanoamericano : Del romanticismo al criollismo (1830-1920)*. Madrid : Alianza, 1989.
- Shaw, Donald L. : *Nueva narrativa hispanoamericana*, Madrid, Cátedra, 1992.
- Yurkievich, Saúl: *Fundadores de la nueva poesía hispanoamericana*, Barral, 1978.
- Vuillanueva, Darío/José María Viña Liste: *Trayectoria de la novela hispanoamericana actual: del "realismo mágico" a los años ochenta*. Espasa-Calpe, 1991.

## 5. Theory and Practice of the Short Story in Spanish

Professor: Ángel Llamas Cascón

### A.- Objectives:

This course intends to develop a vision of the short story in the Spanish language, combining a theoretical vision with a practical design. Following a historical approximation, the elements of the short story and the way it has developed through the work of some principal authors will be examined. The main objective is to learn about the short story in Spanish through reading and exercises in comprehension and writing.

### B.- Syllabus:

I.- The genesis of the short story in Spanish. History: from medieval stories to the encounter between cultures. The short story as a form of communication. Stories about trades and guilds. Stories about games.

Some illustrative texts.

Orientative exercises with respect to the contemporary short story.

II.- The framework of the short story:

The presence of legend, myth, customs, news and anecdotes in the short story.

Illustrative texts.

Situational exercises.

III.- Elements of the short story:

1.- Structure: language, open and closed short stories. Construction of the story.

Texts by Jorge Luis Borges, Gabriel García Márquez, Juan García Hortelano.

Exercises in construction.

2.- Time: continuity and speed. Time and verbs. Objectivity and subjectivity. Time within and without the story. Time and narrator.

Discourse and techniques. Spatial connections.

Texts by Julio Cortázar, Alejo Carpentier, Juan José Millás, José María Merino, Álvaro Mutis.

Temporality exercises. Sequential problems.

3.- Space: space, visibility and scene. Space and character. Space and narrative resources. Space and time.

Texts by Juan Carlos Onetti, Juan Rulfo, Juan Benet, Agustín Cerezales.

Situational exercises.

4.- The character: types of characters. Functions. Attributes.

Naturalness, persona and character. A character's name.

Texts by Ignacio Aldecoa, Jorge Luis Borges, Carlos Fuentes.

Exercises on the introduction of characters in action.

5.- Point of view: types. Narrator, author, reader. Grammar and points of view.

Texts by Francisco Ayala, Camilo José Cela, Julio Cortázar, A. Bioy Casares.

Exercises in the use of points of view.

6.- Plot: storyline and action. Types.

Texts by Roberto Arlt, Mario Vargas Llosa, Miguel Ángel Asturias, Elena Poniatowska.

IV.- The short story's relationship with other genres. Theater.

Screenplays. Newspaper articles and journalism.

Texts by Gabriel García Márquez, Juan Rulfo, Fernando Arrabal, Julio Llamazares, Juan José Millás, Fernando Fernán Gómez.

### **C.- Methodology and evaluation:**

The methodology of the course consists of theoretical presentations of each theme on the part of the professor, followed by exercises based on readings. Students should read texts before each class and shall do exercises.

There is continuous evaluation of students based on class participation, preparation and presentation of exercises as well as the writing of one short story during the course of the semester.

#### **D.- Basic bibliography:**

1.- Recommended short stories by the authors cited in each program section, which shall be specified each week.

2.- General bibliography:

Vladimir Propp : *Morfología del Cuento*. Ediciones Akal. (1ª ed. 1985.) Madrid, 1998.

Enrique Anderson Imbert: *Teoría y Técnica del Cuento*. Ed. Ariel. Barcelona. (1ª ed. 1979). Barcelona 1992.

Gérard Genette. *Nuevo Discurso del Relato*. Ed. Cátedra. (1ª ed. 1993) Madrid, 1998.

Carlos Pacheco. Luis Barrera Linares (Compiladores). *Del cuento y sus alrededores*. Ed. Monte Ávila Editores. Latinoamericana. Caracas, 1993.

Francisco Ayala: *Reflexiones sobre la estructura Narrativa*. Ed. Taurus, 1970.

E.M. Forster. *Aspects of the Novel*. (1a ed. 1927) Harcourt, Brace and Company, 1954.

*Antología Crítica del Cuento Hispanoamericano del siglo XX*. 2 vols.

Selected by José Miguel Oviedo. Alianza Editorial. Madrid, 1992.

Son Cuentos. *Antología del relato breve español 1975-1993. Selección de Fernando Valls*. Colección Austral. Espasa-Calpe. Madrid, 1993.

## **6. Spanish Theater: from Text to the Stage**

Professor: Dr. Eduardo Pérez-Rasilla

### **OBJECTIVES**

1. To learn about the fundamental stages in the history of Spanish theater: authors, aesthetic trends and historical and cultural frameworks.
2. To learn about some emblematic texts of Spanish theater.

### **CONTENTS**

#### **MODULE I: SPANISH THEATER DURING THE SIGLO DE ORO**

- 1.1. Theater as a cultural and social phenomenon during the Spanish Golden Age. Comedy *corrales*. Theater at courts and palaces. The theatrical spectacle and its ingredients.
- 1.2. Lope de Vega. *El arte nuevo de hacer comedias*. His theatrical revolution.
- 1.3. Tirso de Molina. The myth of Don Juan. *El burlador de Sevilla y contenido por desconfiado*.
- 1.4. Calderón de la Barca: *La vida es sueño*.

#### **REQUIRED READINGS:**

Calderón de la Barca: *La vida es sueño*, Madrid, Cátedra.

Tirso de Molina: *El burlador de Sevilla*, Madrid, Espasa-Calpe.

## MODULE II. SPANISH THEATER IN THE 20TH CENTURY

- 2.1. Panorama at the beginning of the century. Commercial and cultivated theater. The avant-garde.
- 2.2. One successful playwright: Jacinto Benavente. Reading and analysis of *Los intereses creados*.
- 2.3. The two great playwrights of the first third of the 20<sup>th</sup> century in Spain and their stage difficulties: Valle-Inclán and Lorca. *Luces de Bohemia*.
- 2.4. The Civil War and the Franco dictatorship. Repercussions in the theater world. Censorship.
- 2.5. Comedy in the 1940s. *Eloísa está debajo de un almendro*, by Jardiel Poncela.
- 2.6. Social and political criticism during the Franco regime. Buero Vallejo. *El concierto de San Ovidio*.
- 2.7. Beginnings of the democratic period. New ways of understanding theater. Review of the past. *¡Ay Carmela!* by Sanchis Sinisterra.

### REQUIRED READINGS

Benavente, Jacinto: *Los intereses creados*, Madrid, Cátedra.

Valle-Inclán: *Luces de Bohemia*, Madrid, Espasa-Calpe.

Jardiel Poncela, Enrique: *Eloísa está debajo de un almendro*, Madrid, Espasa-Calpe.

Buero Vallejo, Antonio: *El concierto de San Ovidio*, Madrid, Castalia.

Sanchis Sinisterra, José: *¡Ay, Carmela!*, Madrid, Espasa-Calpe.

### METHODOLOGY AND EVALUATION

Presentations by the professor. Students shall carry out readings as specified in the syllabus. Class-directed discussions with student participation required—this will be particularly taken into account. Attendance and reading of assigned texts is mandatory.

Students shall write at least two short essays, one for each module. At the end of the course, there will be a written exam based on the contents of the course.

### BASIC BIBLIOGRAPHY

Arellano, Ignacio: *El Teatro español en el siglo XVII*, Madrid, Cátedra.

Díaz Borque, José María: *Sociedad y teatro en la España de Lope de Vega*, Barcelona, Antoni Bosch.

Doménech, Ricardo: *El teatro de Buero Vallejo*, Madrid, Gredos, 2<sup>a</sup> ed.

Doménech, Ricardo (ed.): *Ramón del Valle-Inclán*, Madrid, Taurus.

Edwards, Gwayne: *El teatro de Lorca*, Madrid, Gredos.

García Lorca, Francisco: *Federico y su mundo*, Madrid, Alianza.

García Templado: *El teatro español anterior a 1939*, Madrid, Cíncel.

Hormigón, Juan Antonio (ed.): *Quimera, cántico, busca y rebusca de Valle-Inclán*, Madrid, Ministerio de Cultura.

Oliva, César: *El teatro español desde 1936*, Madrid, Alhambra.

Pedraza, Felipe y Rodríguez Cáceres, Milagros: *Manual de Literatura española. Vol IV. El teatro barroco*, Pamplona, Cénit.

Ragué Arias, María José: *El teatro de fin de milenio en España*, Barcelona, Ariel.

Ruiz Ramón, Francisco: *Historia del teatro español. S.XX*, Madrid, Cátedra.

Ruis Ramón, Francisco: *Historia del teatro español hasta el siglo XIX*, Madrid, Cátedra.

Ruis Ramón, Francisco: *Calderón y la tragedia*, Madrid, Alhambra.

Zamora Vicente, Alonso: *La realidad esperpéntica*, Madrid, Gredos.

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## **7. Spanish and European Law**

Professors: Pablo Pérez Tremps

Itziar Gómez Fernández

### **INTRODUCTION**

Lesson 1.- General Concepts

- a. The concepts of law, public law and private law
- b. Notions of legal codes. Differences between continental codes and Anglo-Saxon codes. Spanish legal code as a continental legal code
- c. Historical basis and the great principles of Spanish legal code
- d. The Spanish state in the European Union

#### **A. Spanish law**

Lesson 2.- The sources of law

- a. The constitution
- b. Law and rules with force of law
- c. Regulations
- d. Other sources of the Spanish system
- e. The influence of the territorial organization of the State in the system of sources: The authority of the autonomous regions

Lesson 3.- Fundamental rights

- a. The concept of fundamental rights
- b. Typology and historical evolution of the concept of fundamental rights
- c. The conditions under which fundamental rights are exercised
- d. Internal guarantees for protecting fundamental rights
- e. The international system of guarantees

#### **Basic notions of private law**

Lesson 4.- The bases of Civil Law

- a. General civil law and the Spanish system of charter laws (*derecho foral*)
- b. Personal, family and estate law
- c. Property law
- d. Contract law
- e. Civil responsibility

Lesson 5.- The bases of Commercial law

- a. Entrepreneurs and the business activities regime
- b. Trading companies law

Lesson 6.- The bases of Labor Law

- a. The sources of law proper to labor law
  1. Labor contracts
  2. Collective agreements

- b. Workers' rights
- c. The Spanish system of Social Security

### **Basic notions of Public Law**

#### Lesson 7.- The bases of Criminal Law

- a. Fundamental principles of criminal law
- b. Crimes, misdemeanors and sanctions in the Spanish Criminal Code
- c. Basics of the penitentiary regime in Spain

#### Lesson 8.- The bases of Financial Law

- a. The principles of Financial and Tax Law
- b. Income: taxes and other sources of income for the Public Treasury
- c. Spending: General State budgets

#### Lesson 9.- The bases of Procedural Law

- a. The principal informers in a legal trial
- b. The organization of juries and the judiciary in Spain

## **B. European Law**

#### Lesson 10.- The legal code of the European Community

- a. Basic notions concerning the "construction" of the European Union
- b. Original Community law
- c. Derived Community law: Rules, directives, decisions and other Community sources

#### Lesson 11.- The relationships between European Community code and State codes

- a. Relationships between European law and national constitutions
- b. The autonomy of European Community law
- c. The direct effect and the primacy of Community law

#### Lesson 12.- The politics of the European Union

- a. The Community pillar. The four liberties and citizenship in the European Union
- b. Cooperation in police and legal matters
- c. Foreign policy and common security

### **BIBLIOGRAPHY**

Enrique Alcaraz Varó, Brian Hughes: *El español jurídico*. Barcelona: Ariel, 2002

#### *INTRODUCTION TO SPANISH LAW*

- Aguiló Regla, Joseph: *Teoría general de las fuentes del derecho (y del orden jurídico)*. Barcelona: Ariel, 2000.
- Montoro Ballesteros, Alberto: *Las fuentes del derecho*. Murcia: Universidad, 1993.
- Pérez Royo, Javier: *Las fuentes del derecho*. 4<sup>a</sup> ed. Madrid: Tecnos, 1988 (imp. 1995, 1998, 2001).

#### *BASIC NOTIONS CONCERNING PUBLIC LAW*

- Asencio Mellado, José María: *Introducción al derecho procesal*. 2ª ed. Valencia: Tirant lo Blanch, 2002.
- Blanco Valdés, Roberto L.: *Introducción a la Constitución de 1978*. Madrid, Alianza, 1998.
- Moreno Catena, Víctor (y otros): *Introducción al derecho procesal*. 3ª ed. Madrid: Codex, 2000.
- Muñoz Conde, Francisco: *Introducción al derecho penal*. 2ª ed. Buenos Aires: B de F, 2001.
- Pérez Royo, Fernando: *Derecho financiero y tributario. Parte general*. 12ª ed. Madrid: Civitas, 2002.

#### **BASIC NOTIONS CONCERNING PRIVATE LAW**

- Alcover Garau, Guillermo: *Introducción al derecho mercantil*. Madrid: Dilex, [2002].
- Borrajo Dacruz, Efrén: *Introducción al derecho del trabajo: concepto e historia del derecho del trabajo, la empresa, el sindicato, la administración laboral nacional e internacional, las fuentes del derecho del trabajo, la aplicación del derecho del trabajo*. 12ª ed. Madrid: Tecnos, 2002.

#### **EUROPEAN LAW**

- Andrés Sáenz de Santa María, María Paz: *Introducción al derecho de la Unión Europea*. 2ª ed. Madrid: Eurolex, 1999.
- Mangas Martín, Araceli y Liñán Noguerras, Diego J.: *Instituciones y derecho de la Unión Europea*. 3ª ed. Madrid: Tecnos, 2002.

#### **WEB RESOURCES**

Legal texts on public law

<http://constitucion.rediris.es/CodigoConst/CodigoMenu.html?id=1>

On the European Union, generally

[http://europa.eu.int/comm/publications/booklets/eu\\_glance/12/txt\\_es.htm](http://europa.eu.int/comm/publications/booklets/eu_glance/12/txt_es.htm)

On European Community Law

<http://europa.eu.int/eur-lex/es/about/abc/index.html>

#### **ASSIGNMENTS**

The aim of this course is for students to acquire a basic knowledge of certain concepts of Spanish law. The main instruments shall be theoretical classes, but also the student must learn to work with the theoretical concepts and grasp their practical dimensions as well. Thus, in addition to classes, the student shall work on a series of complementary tasks which will be evaluated by the professor with an eye toward the final grade.

Each student will present a written project on a legal subject related to the ones proposed in the syllabus. This will be done in conjunction with the professor in the first four weeks of the course and shall be handed in 15 days before the final exam date.

As the course progresses and each subject matter is finalized, the professor will give students one or more practical questions related with the concepts presented, which they shall then solve in writing and hand in for evaluation. Each one of these questions will be solved subsequently in class, following an oral presentation by one of the students. At the end of the course, all students will have had to carry out an oral presentation at least once.

### **CONSULTATIONS**

Consultations and suggestions to the professor in charge of this course, as well as the handing in of papers shall be done in person in office number 9.0.03 on Mondays and Tuesdays from 10:00 to 11:00 a.m. Consultations may also be carried out by phone by calling 91. 624 57189, or by e-mail, at [tiziar@der-pu.uc3m.es](mailto:tiziar@der-pu.uc3m.es)

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## **8. Spanish and European Institutions**

Professor: María Dolores González Ayala, Permanent Professor of Constitutional Law at the Universidad Carlos III de Madrid.

Office: 5.20

Telephone: 916249670

E-mail: [dayala@der-pu.uc3m.es](mailto:dayala@der-pu.uc3m.es)

Recommended Bibliography:

With an eye towards coursework and the exam, students should obtain *La Democracia en España*, by Joaquín García Morillo, Alianza Editorial, Madrid. They should also have a copy of the Spanish Constitution of 1978.

If any subject cannot be appropriately developed with this text, the professor shall provide the necessary specific bibliography at the beginning of the presentation.

### **A.- INTRODUCTION.**

Lesson 1 – General Concepts.

- a) The historical bases of the State.
- b) Great principles of institutional organization.
- c) The State and the European Union.

### **B.- SPANISH INSTITUTIONS.**

Lesson 2 – The Chief of State.

- a) Parliamentary Monarchy.
- b) The status of the Chief of State.
- c) Functions of the Chief of State and his institutional role.
- d) Succession, Regency and Counselling.

Lesson 3 – Legislative Power: The *Cortes Generales* I.

- a) Structure.
- b) Composition.
- c) Operation.
- d) The electoral system.
- e) The party system.

Lesson 4 – Legislative Power: The *Cortes Generales* II.

- a) Legislative functions.
- b) Budgetary functions.
- c) Supervisory functions.
- d) Other functions.
- e) The institutional role of Legislative Power.

Lesson 5 – The Government.

- a) Nomination and suspension: parliamentary trust.
- b) Structure.
- c) Composition.
- d) Functions.
- e) The political direction of the Government.

Lesson 6 – Public Administration.

- a) The State and Public Administrations.
- b) Types of Administrations.
- c) Principles of operation.
- d) Supervision.

Lesson 7 – The Judiciary.

- a) The jurisdictional function.
- b) The *Status* of the Judiciary and its members.
- c) Structure.
- d) The General Council of the Judiciary.
- e) The Judiciary and political reality.

Lesson 8 – The Constitutional Court.

- a) Composition and appointment.
- b) Organization and operation.
- c) Competences.
- d) The Constitutional Court, constitutional development and political reality.

Lesson 9 – Other Institutions.

- a) The Ombudsman.
- b) The National Audit Office.
- c) The Council of State.
- d) The Economic and Social Council.

Lesson 10 – The Territorial organization of the State I

- a) The territorial form of the State.
- b) Local administration: general aspects.
- c) Provinces.
- d) Municipalities.

- e) Other local entities.

Lesson 11 – The Territorial organization of the State II

- a) Regional decentralization.
- b) The territorial map.
- c) Types of Autonomous Communities.
- d) The way they are articulated with the State.
- e) The debate on territorial organization.

Lesson 12 – Other protagonists in political life.

- a) Political parties.
- b) Trade unions and business groups.
- c) The media.
- d) The role of the Catholic Church.

**C.- THE EUROPEAN UNION.**

Lesson 13 – Fundamental Principles.

- a) The historical development of the European integration process.
- b) The legal and political nature of the European Union.
- c) The competences of the European Union.
- d) The structure of the European Union: the three pillars.
- e) Other instruments of European integration: special reference to the Council of Europe.

Lesson 14 – Institutions of the European Union.

- a) The Council.
- b) The Commission.
- c) The European Parliament.
- d) Judicial entities: The Justice Court.
- e) Other entities.

Lesson 15 – State and Community Realities.

- a) The reality of Community politics and its scope.
- b) Relations between the European Union and its Member States.
- c) The future of integration?

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## **9. The Economy in Spain and Europe**

Professor: Dr. Carlos San Juan Mesonada

Department head: Jean Monnet

Office number 15.2.29

E-mail address: [csj@eco.uc3m.es](mailto:csj@eco.uc3m.es)

### **SYLLABUS AND READINGS**

1. Introduction
2. The European Union versus the United States
3. Spain and its integration into the European Union

4. Growth, productivity and efficiency
5. Employment, prices and salaries
6. Integration into the Economic and Monetary Union
7. Single currency policy: the Euro.
8. Economic relationships with the rest of the world
9. The public sector and the process regarding the distribution of resources: fiscal coordination
10. Income distribution and convergence

### **BASIC BIBLIOGRAPHY**

MYRO, R. (ed.) y otros (2000). *Economía Europea. Crecimiento, integración y transformaciones estructurales*. Cívitas. Madrid.

MARTIN, Carmela (1997). *España en la nueva Europa*. Alianza Economía. Madrid.

### **RECOMMENDED BIBLIOGRAPHY**

EL-AGRAA, Ali M. (1999): *The Economics of the European Community*. Harvester Wheatsheaf. 4<sup>th</sup> edition.

GARCÍA, J.L., R. MYRO y MARTÍNEZ-SERRANO (eds.) (1999). *Lecciones de Economía Española*. Editorial Cívitas. Madrid.

HITIRIS, Th. (1998): *European Union Economics*. Prentice Hall Europe. London. 4<sup>th</sup> edition. (Translated to the Spanish by Prentice Hall Europe in *Economía de la Unión Europea*).

MARTÍN, P. (ed.) (1995). *La economía española en un escenario abierto*. Fund. Argentaria/Visor. Madrid.

VELARDE, J (1996). *Hacia otra economía española*. Espasa Hoy. Madrid.

In addition to the basic bibliography, specific readings will be noted as each subject is presented.

## **10. Journalism and the Media in Spain**

Professor: M. Pilar Diezhandino Nieto, professor of Journalism at the Universidad Carlos III

E-mail address: [pdnieto@hum.uc3m.es](mailto:pdnieto@hum.uc3m.es)

Office number: 14.2.03

Office hours: Wednesdays from 12:00 to 14:00 and upon request.

### **Objectives:**

- For students to learn about: 1. The concept and reason for being of Journalism; 2. the importance of the media in determining the degree of political and socio-economic development of a country: the case of Spain; 3. changes in concepts of freedom of expression and professional independence with the rise of large communications groups and new technologies.
- For them to become familiar with the present-day situation in Spain with regard to the media and initiate themselves in the examination of the differences between the coverage of different media sources.

- For students to learn to recognize the different varieties of journalistic discourse.
- In order that these objectives be achieved, class participation as well as individual work is imperative.

## **SYLLABUS**

The course is divided into two parts: the first corresponds to the question “What is it?” and the second to the question “How do you do it?”

### **Part 1: Newspaper/Journalism/Journalist**

1. Journalism in the 21<sup>st</sup> century
2. The new role of the journalist in the Internet age
3. The four theories on mass communication
4. From authoritarianism to democracy: the example of Spain
5. The long trajectory from dictatorship to democracy in Spain
6. Journalism and democracy
7. New threats to freedom of expression
8. Professional secrecy and the Conscience Clause
9. New forms of censorship

#### **Basic Bibliography:**

Diezhandino, M.P., Bezunartea, O., Coca, C. *La elite de los periodistas en España*, Servicio Editorial U.P.V, 1994.

Jean Françoise Revel, *El Conocimiento inútil*, Planeta, 1988

Rivers, Willam L., Schramm, Wilbur, *Responsabilidad y comunicación de masas*, Troquel, 1973

Siebert, Fred S.; Peterson, Theodore, *Theories of the Press*, University of Illinois Press, 1956

### **Part II: Journalistic Discourse**

10. The old idea of News and the need to revise it
11. Multiple definitions and characteristics
12. The event and the non-event
13. The concept of timeliness
14. Criteria for selecting events. Is the desired objectivity possible?
15. The added value of information: the discourse of the different journalistic genres
16. Justification of service journalism in the information society

#### **Basic Bibliography:**

Colombo, Furio, *Últimas noticias sobre el periodismo*, Anagrama, 1996

Diezhandino, M. Pilar, *El Quehacer Informativo*, Servicio Editorial de la U.P.V., 1994.

Diezhandino, M.P. *Periodismo de servicio*, Bosch, 1994

Keir, G., McCombs, M., Shaw, D.L. *Advanced Reporting. Beyond News Events*, Longman, N.Y., 1986

Randall, David, *El Periodista Universal*, Siglo XXI Editores, 1999

Throughout the course, various texts will be selected for reading and subsequent commentary.

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## 11. Spanish Film

**OBJECTIVES:** The main objective of the course is to teach the student the basic elements which define a cinematographic text; also to teach them how to interpret a film in its social, political and cultural content.

**CONTENT:** The course has a theoretical and a practical component. The theoretical component refers to the cinematographic language, the historic evolution of the cinema, emphasizing the history of Spanish film.

The practical component includes watching films followed by a discussion and a debate. The students should write all the necessary papers and readings required for each of the lessons.

### SYLLABUS

1.- Society at the end of the 19<sup>th</sup> Century. The origins of film. The cinema as and Industry: the cinematographic genres.

Film: Documentary about the origins of film.

2.- The different ways to express an image: the cinematographic movements.

Film: Documentary about the most relevant cinematographic movements.

3.- HOW TO ANALIZE A FILM: The photography (perspective, planning, angles, etc..). Lighting, color, graphic codes.

Film: Abstracts of different films to illustrate the elements which defined a cinematographic language.

4.- HOW TO ANALIZE A FILM II: Sounds codes, tricks, ensemble.

Film: Abstracts of different films to illustrate the elements which defined a cinematographic language

5.- Contemporary Spanish Film I. The Clips

Film: *Spanish clip*.

6.- Contemporary Spanish Film II. Franquismo and the Transition towards Democracy.

Film: *Bienvenido Mr. Marshall*. (Berlanga)

7.- Contemporary Spanish Film III. The 80s'

Film: *Los Santos Inocentes* (Camús)

8.- Contemporary Spanish Film IV. The 90s'

Film: *Tesis* (Amenabar)

9.- Contemporary Spanish Film V: The 90s'

Film: *Todo sobre mi Madre* (Almodóvar)

10.- Contemporary Spanish Film 2000.

Film: Pending to be confirmed

### **BASIC BIBLIOGRAPHY:**

AA.VV: *Historia del cortometraje español*. Festival de Cine de Alcalá de Henares, 1996

BORAU, UL. *Diccionario del Cine español*

BRUNETTA, G.P. *Nacimiento del relato cinematográfico*

CASSETTI, F, DI CHIO, F: *Como Analizar un filme*.

EQUIPO RESEÑA: *Cine para leer*.

HOLGUIN, A, *Pedro Almodóvar*.

LLINAS, F, *Cortometraje independiente español*

PEREZ PERUCHA, *Berlanga*.

PERKINS, V. *El lenguaje del Cine*.

### **EVALUATION**

25% Papers

25% Class participation

50% Exam : 25% Theoretical content, + 25% practical content.

Professor: Dra. Pilar Amador.

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## **12. Monographic Course on Spanish Art**

Professor: Dr. Gloria Camarero Gómez

### **CONTENTS**

The aim of this course is to acquaint students with the history of Spanish art from antiquity to the present, concentrating on the creators and the most important movements. The course is divided into three areas which shall be dealt with in both theory-based and practical classes. These will be carried out in diverse places in Madrid.

### **SYLLABUS**

1. The development of architecture and urbanization in Spain from antiquity to the 20<sup>th</sup> century. Includes three 2-hour theoretical classes and three 3-hour trips within Madrid. Total of 15 hours.
  - 1.a: Medieval Madrid and the Madrid of the Habsburgs
  - 1.b: Madrid of the Bourbons
  - 1.c: Expansion and latest contributions
2. Spanish painting from Mannerism to the 19<sup>th</sup> century. Includes one 2-hour theoretical class and a 3-hour visit to the Prado Museum. Total 5 hours.
3. Contemporary Spanish art. Painting and sculpture. Includes one 3-hour theoretical class and a visit to the Reina Sofia Museum. Total 6 hours.

## **BASIC BIBLIOGRAPHY**

AA.VV.: *Introducción al arte español*. Ed. Silex. Madrid, 1989.  
ESPINO NUÑO, Jesús y MORAN TURINA, Miguel: *Historia del arte español*. Ed. Sociedad General Española de Librerías. Madrid, 1996.  
BOZAL, Valeriano: *Arte del siglo XX en España*. Ed. Espasa Calpe. Madrid, 1995.

## **SPECIFIC BIBLIOGRAPHY**

Provided in class.

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# **13. Environment and Society in Spain**

Professors: Agustín Gámir Orueta y Carlos Manuel Valdés

## **OBJECTIVES:**

To provide students with a global vision of Spain, both as far as its physical landscapes and its people. Some subjects shall be investigated *in situ*, through visits and trips.

## **SYLLABUS:**

The syllabus is divided into two parts. First, following an introduction intended to situate Spain in a world context, with regard to both its geography and its people, the relief, climate, hydrology and flora of the country will be examined, ensuring that students acquire a vision of the contrasting and heterogeneous quality of Spanish landscapes.

This first block ends with a trip to Segovia. This trip is essential for the comprehension of the course material. Rural aspects will also be integrated. Before the trip, an informational dossier will be provided that will subsequently serve in the elaboration of a written journal on the part of the student. This trip is mandatory.

The second block centers on Spanish society: the people, forms of organization and productive activities. There will be a second "field" activity consisting of two visits to the urban space of Madrid, in order to present the different urban morphologies of Spanish cities as well as the historical development of Madrid. As before, an informational dossier will be provided, which will serve as the basis for a written journal on the part of the students and related to the contents of the trips. Both trips are mandatory.

## **EVALUATION:**

Evaluation shall be continuous, taking into account:

- a) Mandatory attendance and active participation in class. Cooperation, willingness and interest in the day-to-day tasks required by the professor for the dynamic progress of the course.
- b) Two written essays corresponding to the contents of the syllabus and the material handed out in class.
- c) Two written journals based on the planned trips.

## **BASIC BIBLIOGRAPHY:**

- Bielza de Ory, V., coord. (1989): *Territorio y sociedad en España*, Madrid, Taurus, 2 vols.
- Bosque Maurel, J. y Vilá Valentí, J., dirs. (1989-1992): *Geografía de España*, Barcelona, Planeta, 10 vols.
- Capel, H. (1975): *Capitalismo y morfología urbana en España*, Barcelona, Los Libros de la Frontera.
- García Álvarez, J. Et al. (2000): "Los geógrafos y la regionalización política de España. Siglos XIX a XX", en Comité Español de la UGI: *Vivir la diversidad en España*, Madrid, AGE, pp. 281-299.
- García Alvarado, J.M. y Sotelo Navalpotro, J.A. (1999): *La España de las autonomías*, Madrid, Síntesis.
- Gil Olcina, A. Y Gómez Mendoza, J., coords. (2001): *Geografía de España*, Barcelona, Ariel.
- Instituto Geográfico Nacional (1995): *Atlas nacional de España*, Madrid, I.G.N., 2 vols.
- Méndez, R. Y Molinero, F. (1993): *Geografía de España*, Barcelona, Ariel.
- Terán, M.; Solé Sabarís, L.; Vilá Valenti, J. (1987): *Geografía General de España*, Barcelona, Ariel.
- VV.AA. (1993): *Atlas de España*, Madrid, Aguilar, 2 vols.

Throughout the course, specific readings will be assigned corresponding to the subject matter being examined.

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## **14. Cultural Studies: from Dictatorship to Democracy**

Professor: Katerina Brezinova

Saint Mary's College of California

Class schedule: Tuesdays from 18:00 to 19:00, classroom 14.1.2. and

Wednesdays from 18:00 to 20:00, classroom 14.1.2.

Office hours: Tuesdays from 17:00 to 18:00 and Wednesdays from 16:00 to 18:00, office number 15.1.53.

### **SPANISH CULTURE IN THE 20<sup>TH</sup> CENTURY – FROM DICTATORSHIP TO DEMOCRACY**

#### **A. COURSE DESCRIPTION:**

In this class, we will study cultural production within the historical and social framework of Spain from 1931 to 1982.

We will see films about the Civil War and Franco's regime; study school books, comic books and sentimental novels from the time; analyze photographs and propaganda posters; read works written under strict censorship; go to the Reina Sofía museum to examine Picasso's "Guernica"; see documentaries and television news programs; visit the Valle de los Caídos; listen to pro- and anti-Franco songs and see how this period ended

with the subsequent creative and generational explosion known as the *Movida Madrileña*.

The main objective of the course is for students to understand and be able to relate cultural products with their time and the circumstances under which they appeared and thus become familiarized with a key period of recent Spanish history which is necessary for understanding Spain today.

## **B. SYLLABUS:**

- Introduction, key concepts, methodology. Official and popular cultures in the last 80 years of Spanish history.

### THE SECOND REPUBLIC (1931-1936)

- The Second Republic. "Living" and "official" Spain.
- The Second Republic I: political renewal, education and gender I.
- The Second Republic II: Film: *La lengua de las mariposas* (1998)
- The Second Republic III: Political renewal, education and gender.

### THE CIVIL WAR (1936-1939)

- The Civil War: the two sides and their different conceptions of "culture"
- The art of propaganda: painting, posters and photographs.
- The Civil War: Poetry and songs
- MUSEUM VISIT: "Guernica" at the Reina Sofía
- Summary of course material, questions

### THE FRANCO REGIME: AUTARCHY (1939) AND DEVELOPMENT (1960-1975)

- The ideology of National-Catholicism and the official culture of the Franco era
- The official culture of the Franco era II: Film, NoDo, Architecture
- Education and gender in the Franco era I
- TRIP: Valle de los Caídos. Mandatory
- Education and gender in the Franco era II
- Development and social change I: popular and mass cultures
- Development and social change II: Opposition culture

### THE TRANSITION (1975-1982) AND DEMOCRACY (1982- )

- The death of Franco and the Spanish Transition
- The *Movida Madrileña* I: aesthetics, music and sexuality
- The *Movida Madrileña* II: Film: P. Almodóvar: *Pepi, Luci, Bom y otras chicas del montón* (1980)
- Democracy
- Summary and conclusions

Final examination

## **C. REQUIREMENTS:**

- Participation: Students must do required readings as indicated in the detailed syllabus and participate actively in class.
- Pop quizzes: based on readings. Make-ups not allowed.
- Essay: Each student shall write an essay on a particular theme (preferably related to his or her field of study) at the end of the course.

The essay must be handed in by 10 December at the end of the last class.

- Exam: There will be a final exam.
- Attendance: Mandatory. More than three unjustified absences will result in suspension.

**D. GRADES:**

15% participation	15 points
25% quizzes based on readings	25 points
30% essay	30 points
30% final exam	30 points

**E. BIBLIOGRAPHY:**

*Required readings:*

A: An anthology of texts prepared by the professor will be available for students in the Copy Center (*Oficina de Reprografía*) on the ground floor of building number 14, Concepción Arenal.

GL: Graham, Helen and Labanyi, Jo: *Spanish Cultural Studies*, Oxford University Press, 1995 (available at the Copy Center or through [www.amazon.com](http://www.amazon.com))

*Recommended readings:*

Martín Gaité, Carmen: *Usos amorosos de la posguerra española*, Barcelona, Anagrama, 1987

Sopeña Monsalve, Andrés: *El Florido Pensil, Memoria de la escuela nacionalcatólica*, Barcelona, Plaza & Janés Editores, 2001

Castro Oury, Elena: *La segunda república y la guerra civil española*, Madrid, Akai, 1993

Yllán Calderón, Esperanza: *El Franquismo*, Madrid, Akai, 1998

Yllán Calderón, Esperanza: *La transición española*, Madrid, Akai, 1998

Altarriba, Antonio: *La España del Tebeo. La historieta española de 1940 a 2000*, Madrid, Espasa-Calpe, 2001.

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## 15. Composition (Level I)

### *Syllabus*

#### **Objectives.**

The main objective of the course is to improve the students' capacity for expressing themselves in writing. To do so, the process of writing and editing will be analyzed in all its complexity, from preparation to writing with the technical skills that characterize an appropriate, coherent text, and final editing.

In each course unit, students will encounter a variety of written texts and write a text that puts into play the concepts and abilities worked on in class.

#### **Contents.**

### Types of Text.

- Biography, personal diaries.
- Advertising.
- Newspapers. News, opinion pieces, columns, letters to the editor, etc.
- Correspondence. Formal and informal letters.
- Literary texts. Short stories and poetry.
- Academic writing. Presentation and argumentation.
- Everyday writing. Messages and personal notes. Cell phone messages.
- E-mails.

### The process of writing

- Selecting the theme and course of action.
- Creation and the organization of ideas.
- The construction of the text. Paragraphs, phrases and words.

### Adaptation.

- The communicative situation and its repercussion in a text.
- Formal and informal traits.
- The image a text communicates about its author.

### Coherence.

- The logical organization of ideas in a text and deviations.
- The central idea, secondary ideas. Arrangement in a piece of writing.
- The classic trilogy: Presentation, development and conclusion.

### Unity

- Linguistic characteristics of textual connectors.
- Structuring ideas: cause, consequence, finality, counter-argumentation, condition, mode, etc.
- Structuring the text: introduction, order, addition, explication, detail, summary, etc.
- Different types of anaphora.

### Rhetorical devices

- The play between different points of view and its linguistic repercussions.
- The use of examples, comparisons, metaphors, etc.
- Personal and impersonal prose.
- Variation through the use of different types of phrases. Exclamations, humor, changes in rhythm, etc.

### Spelling and accents

- The use of upper- and lower-case letters.
- Punctuation.
- Accents.
- Abbreviations.

### Revision.

- Why, when and how to revise.
- The focus of a text, ideas, textual structure, punctuation, level of formality, rhetorical devices, etc.

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## 16. Intermediate Spanish

### General Objectives.

This course is intended for intermediate students of Spanish and aims to develop students' written and speaking abilities. Cultural aspects of the use of Spanish in Spain will be taken into account. The goals of the course are for students to:

- Develop an ability to reflect upon the language in order to be able to apply strategies that will permit them to improve their own learning process.
- Be able to follow a conversation about everyday subjects and recognize basic differences between formal and colloquial registers.
- Participate actively in conversations on topics of opinion, relating them to their experience of current events and express ideas, needs and feelings.
- Understand the information contained in different types of texts.
- Be able to express themselves in writing clearly, coherently and with good orthography on events relating to their surroundings, using register, vocabulary, connectors and stylistic devices in an appropriate manner.

### Contents.

Function	Grammar
<p>Describing people and expressing similarities, differences and affinities.</p> <p>Asking for information about personality, tastes and experiences.</p> <p>Expressing feelings.</p>	<p>Adjectives and nouns related to character, tastes and things that please or irk us.</p> <p>Conditional.</p> <p>Interrogative constructions.</p> <p>The pronominal system of verbs such as <i>gustar</i>.</p>
<p>Referring to past events.</p> <p>Evaluating an experience.</p> <p>Relating two past moments.</p> <p>Reconstructing a date and referring to the beginning of an activity. Referring to a moment in the past.</p> <p>Resources for relating the beginning, the end, the duration and the repetition of an action and to talk about changes in time.</p>	<p>Contrast between the <i>pretérito perfecto</i> (present perfect) and the <i>pretérito indefinido</i> (simple past).</p> <p>Temporal markers: <i>al cabo de, después, hace, desde, desde hace... En aquella época, entonces, antes...</i></p> <p>Periphrasis in the past: <i>empezar a, terminar de, volver a, seguir, llevar, dejar de...</i></p> <p>The <i>pretérito imperfecto</i>.</p>

<p>Describing habitual actions, people, things and places in the past.</p> <p>Relating a past action with one before it.</p> <p>Narrating in the past: referring to events and expressing circumstances.</p> <p>Reacting to a narration: sharing feelings, expressing surprise, asking for more information.</p> <p>Reacting to a piece of information which is known, unknown, or wrong.</p>	<p>The <i>pretérito pluscuamperfecto</i> (past perfect).</p> <p>Resources for organizing a narration: temporal markers and discourse organizers. Contrasting different past tenses.</p> <p>Exclamations, interrogative constructions.</p> <p>The <i>pretérito imperfecto</i>. The <i>pretérito pluscuamperfecto</i> (past perfect).</p>
<p>Presenting information and reacting to it: expressing moods and feelings.</p> <p>Influencing others or situations. Asking for favors and offering help in doing something.</p> <p>Defining things, people, places, moments... Formulating hypotheses. Talking about probability.</p>	<p>The present and the subjunctive present perfect. Verbs constructed like <i>gustar</i>.</p> <p>Verbs of will, desire, advice, request. Request structures (informal/formal). Contrast between indicative/subjunctive. Relative clauses with ind./sub. <i>Cuando</i> + subjunctive. Future simple and compound future. Probability markers: <i>a lo mejor, quizá, tal vez...</i></p>
<p>Passing on information received from others.</p>	<p>Related narrations: correlation among verb tenses.</p>
<p>Expressing conditions:</p> <ul style="list-style-type: none"> <li>- possible or probable</li> <li>- impossible or improbable</li> <li>- that did not occur in the past.</li> </ul> <p>Complaining and reproaching.</p> <p>Expressing purpose.</p> <p>Expressing mode.</p> <p>Leaving the decision to the person one is talking to.</p>	<p>Present indicative/future/imperative. <i>Imperfecto de subjuntivo</i>/Simple conditional. Subjunctive past perfect/compound conditional.</p> <p>Final constructions: <i>para / para que</i>  Modal constructions: <i>como si</i> + subjunctive.  <i>Como quieras, lo que quieras...</i></p>

### Evaluation.

The final grade will be obtained by averaging four other grades:

1. Unit exams (25%).
2. Homework (25%). The professor shall evaluate both written and oral tasks given throughout the course.
3. Participation and attendance (25%). Attendance is mandatory.
4. Final exam (25%).

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## 17. Upper-Intermediate Spanish and Composition

### General Objectives.

This course is designed for advanced Spanish students and aims to develop both written and oral skills. The course takes account of the fact that language occurs only in context and thus pays particular attention to cultural aspects of its use in Spain. The course has the following objectives:

- To develop students' abilities to reflect on the language, improving and personalizing their learning process.
- To develop students' abilities to narrate clearly about past events, with an emphasis on the relationships between events. To expand their knowledge of Spanish geography and culture.
- To develop students' abilities to glean information from newspaper articles on twentieth-century themes and formulate hypothetical situations in the past.
- To develop students' abilities to write a complicated, reasoned text with political subject matter and debate it in open discussions using debate devices in an appropriate manner.

### Units and Contents.

**1) Words that talk** (two weeks). During this unit, students will carry out different tasks in order to reflect about the language and its various mechanisms. At the end, they will put together a small personal dictionary (minimum 250 words).

- i) Expressing feelings, tastes, feelings, evaluations and evocations (verbs such as *interesar* and *preocupar*; adjective and noun endings and their derivations). Graduating these expressions.
- ii) Relative phrases with or without prepositions.
- iii) Defining and derining while comparing.
- iv) Uses of the gerund and the infinitive.
- v) Word formation: prefixes and suffixes. Antonyms. False friends.
- vi) The use and combination of pronouns.
- vii) Vocabulary that is appropriate for the expression of feelings, sensations, experiences, learning, etc.

**2) Learning about Spain** (four weeks). During this unit, students will get to know the different autonomías of Spain. In closing, they will write a text on a trip in Spain (minimum 350 words) which will be included in a Travel Magazine for the rest of the students of the Curso de Estudios Hispánicos.

- i) Uses of *ser / estar / haber*. Double formations with adjectives.
- ii) The passive voice. Contrasting Spanish with English.
- iii) Pronouns (II). Combining pronouns. Uses of *se*. Pronominal verbs.
- iv) Talking about the past (II). Temporal references. The *perfecto*, *imperfecto*, *indefinido* and indicative *pluscuamperfecto*.

- v) Verbal periphrases.
- vi) Temporal and final clauses with the subjunctive.
- vii) The imperative: affirmative and negative.
- viii) Expressing cause, consequence, purpose and manner (*dado que, teniendo en cuenta que, de ahí que*, etc.).
- ix) Indirect speech. Time correlations.
- x) Vocabulary that is appropriate for this level for describing geography, history, culture, tourism, etc.

**3) Goodbye 20<sup>th</sup> Century, Hello 21<sup>st</sup>** (three weeks). During this unit, students will carry out a series of tasks intended to make them reflect upon the history of the 20<sup>th</sup> century, selecting the events that are most meaningful for each. At the end, they will write a piece of fiction in which history is imagined as having happened differently.

:

- i) Indicating changes in people (*hacerse, convertirse, volverse*, etc.).
- ii) Expressing conditions. Tense agreement in conditional clauses.
- iii) Subordinate clauses with the indicative and/or the subjunctive (probability, feelings, beliefs, opinions, necessity, influence, etc.). Time correlations (perfecto, imperfecto and subjunctive pluscuamperfecto).
- iv) Time clauses and final clauses with the subjunctive.
- v) Evoking fictitious situations.
- vi) Vocabulary appropriate for this level that is related to history, politics, economics, science, technology, etc.

**4) Welcome, 21<sup>st</sup> century** (three weeks). During this unit, students will carry out a variety of tasks to elaborate a political program with proposals for improving the 21<sup>st</sup> century. At the end, there will be an oral debate in which the advantages and disadvantages of the different proposals are analyzed.

## 18. Advanced Spanish and Composition

### General Objectives

The main objective for this course is to refine and deepen students' communicative competence in both academic and colloquial contexts, both as far as comprehension as well as expression. We will focus on four objectives:

- Developing students' abilities to make descriptions that are clear, detailed and complex; narrating in the past with detail and precision and establishing different temporal relationships between events; expressing, in any tense, evaluations, reacting to information and influencing others.
- Developing students' abilities to participate in colloquial conversations on all topics fluently and with ease, using idiomatic expressions and transmitting nuances with precision.
- Developing students' abilities to make arguments and replies on any topic in a clear and fluent manner, with a style which is appropriate to the

context and with a logical structure that enables the hearer to focus on the most important ideas and remember them.

- Developing students' abilities to write complex texts which are clear and well-organized on any topic, presenting points of view in an extended fashion, presenting arguments which are sound and have the desired effect on the reader, in a style that is close to that used in professional or literary writing.

## Units and Contents.

**1) Introducing oneself and getting to know others** (three weeks). At the end of the unit, a text will be handed in (minimum 700 words) in a feature article/interview format.

- i) Nouns and adjectives: problematic cases with regard to gender and number. Agreement.
- ii) Contrasts between *ser* and *estar* in describing people. Expressions with *ser* and *estar*.
- iii) Uses of the subjunctive and indicative in different types of subordinate clauses (presenting information and reacting to it or evaluating it; influencing others, defining moments, people, places... whether or not they are known; referring to actions which happened beforehand, are simultaneous or follow other actions).
- iv) Talking about the past. Past tenses in the indicative. Temporal connectors.
- v) Subjunctive tenses (present, perfect, simple past and past perfect).
- vi) Vocabulary appropriate for advanced students relating to descriptions of people, character, hobbies and learning.
- vii) Characteristics of written texts: adaptation, coherence and unity.
- viii) Resources for expressing these characteristics (the linguistic register, the ordering of ideas, anaphora and cataphora, etc.).

**2) In the *Barrio*** (three weeks). Tasks for acquiring and reflecting upon some of the characteristic traits of colloquial peninsular Spanish. Special attention will be paid to vocabulary, grammar and pronunciation. Students will write an imaginary scene (minimum 300 words) from the movie entitled *Barrio* (which will be shown as a part of the unit).

- i) Principal dialect varieties in peninsular Spanish. Phonetic aspects.
- ii) The colloquial uses of pronouns (verbs that change meaning and sense if they are used with reflexive pronouns; the dative of participation).
- iii) Grammatical aspects of word order.
- iv) Conversational strategies (accepting, rejecting and correcting information and proposals; asking the listener to confirm what has been said).
- v) Some common connectors in colloquial conversation: *pues*, *que*, *y*.

- vi) Vocabulary appropriate to advanced students related to familiar everyday situations and young people's slang. Some expressions that are used frequently in informal conversation.

**3) Our political parties** (three weeks). Students will develop, in groups, the political platforms of various political groups. At the end, there will be an oral debate in which the different proposals are considered.

- i) Talking about the future and virtual reality. Using future tenses and conditionals.
- ii) Expressing purpose (*a que; con la intención de (que); a fin de (que); con el objeto de (que); con miras a que*, etc.).
- iii) Expressing conditions (using tense in conditional clauses with *si* and other connectors; *por si; siempre que; siempre y cuando; como; en el caso de que; (sólo) con que, a poco que, a nada que, de/con (sólo) + infinitive; constructions with gerunds*, etc.).
- iv) Resources for debating. Turns of phrase.
- v) Indirect or reported speech. Verbs that introduce such speech and time agreement.
- vi) Vocabulary that is appropriate to advanced students relating to politics, education, transportation, the economy, technology, health, etc.

**4) Our Magazine** (three weeks). The class will put together a magazine for the other students of the Centro de Estudios Hispánicos. Each student shall write an article (minimum 700 words) on a topic of interest to him or her, chosen from those debated in unit 3.

- i) Resources for avoiding repetition: demonstrative pronouns; *ello*.
- ii) Conjunctions: organizational, causal, consecutive and concessive; for advanced students, as used in academic texts (*tanto ... como; de ahí que; dado que, no obstante*, etc.) and pragmatic as well as syntactic aspects.
- iii) Expressing impersonality: the passive voice (constructions with *ser* and *estar*); impersonal uses of *se*; constructions with focalized direct objects.
- iv) Uses of relatives. Prepositional verbs.
- v) Issues of orthography and punctuation. Special accenting cases.
- vi) Specialized vocabulary relating to the topics chosen by students (science, economics, history, literature, anthropology, etc.).
- vii) The textual characteristics of academic writing.

### **Evaluation.**

The final grade will be averaged from the following four grades:

- Unit exams (25%).
- Final homework assignments (written or oral) for each unit (25%).
- Participation and attendance (25%). Attendance is mandatory.
- Final exam (25%).

Throughout the course, the professor will require several written assignments of various lengths, in order to be able to judge how well students are learning the material being taught. These additional texts will correspond to 30% of the participation grade.

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## **19. Spanish for Bilingual Students (Group A)**

Professor Eliana Vargas

This course is aimed at bilingual students who have a mastery of Spanish grammar.

**Objectives:** to consolidate, deepen and correct oral and written expression in Spanish in four areas: speaking, reading, writing and listening. Special attention will be paid to written Spanish, through the constant creation of written texts on current topics and the cultura of Spain.

The study of grammar is mainly oriented towards a deductive study of the language; therefore, theory and practice will be closely coordinated.

Vocabulary will be expanded by means of specific context-based exercises from both colloquial and formal or academic registers.

### **Requirements and evaluation**

Attendance is mandatory, and class participation will be taken into account in the final grade; three unjustified absences will result in a failing grade in the participation and attendance part of the total grade.

Throughout the course, students will prepare written and oral exercises, take monthly exams and one final exam and write a paper on a practical topic (minimum 8 pages), which will be handed in during the last week of classes.

Homework assignments:	20%
Participation and attendance:	30%
Exams (3):	35%
Final paper:	15%

### **Topics:**

#### **Linguistics: History of the Spanish language**

From Latin to Spanish or Castilian. Highlights of the linguistic development of Spanish. The development of Romance tongues. Latin expressions and prefixes.

The official languages of Spain. Catalan, Gallego, Basque (Euskera), general vision and particularities of each, phonetics and morpho-syntax, influences on Spanish and vice-versa, simple readings.

#### **Normative grammar.**

- Pronouns
- Nouns
- Verbs

-Prepositions

### **Grammar and discourse, oral expression.**

- The present and the *imperfecto* for transmitting present information.
- The indefinite perfect and the past perfect for transmitting past information.
- The future and the conditional for transmitting future information.
- Connectors used in speech.

### **Composition**

#### **Vocabulary**

- Lexical ambiguity, polysemic words.
- Lexical poverty.
- Synonyms, antonyms.
- Vocabulary and expressions proper to particular professions, specialties or activities.

#### **Constructing a written text**

- Punctuation.
- Connectors used in writing.
- Excessive subordination and foreign syntax.
- Lexical and grammatical cohesion.

#### **Using accents**

General rules, diacritics, the hiatus, diphthongs, triphthongs, accenting compound words, other cases.

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## 20. Spanish for Bilingual Students (Group B)

This course is intended for bilingual students who in addition satisfy the following two requirements: first, they must have previous knowledge of Spanish grammar and second, they must be able to express themselves correctly in general communicative situations in both oral and written Spanish. By means of the diverse tasks described below, students will be guided towards the qualitative jump involved in being able to express themselves correctly in specialized communicative situations. Specialized language use requires a series of skills and knowledge that are not given by the mere fact that a person is bilingual; the native speaker must acquire them in a progressive manner.

### General objective:

- For students to be able to express themselves in formal and specialized registers in both spoken and written Spanish.

### Specific objectives:

- To prepare bilingual students for tasks they will probably be faced with in their academic or professional lives and require linguistic skills not covered by mere everyday fluency:
  - a) Speaking in public on specialized topics.
  - b) Writing texts with a high degree of formality.
  - c) Translating real documents with a high degree of complexity into Spanish.
- To expand each student's vocabulary – with special emphasis on specialized lexicons.
- To read specialized books.
- To become familiar with the conventions of formal communicative situations.
- To consolidate mastery of formal registers in Spanish, both oral and written.
- To become aware of historical, geographical and social varieties of Spanish.
- To acquire some basic notions from the field of linguistics.

### Structure:

The course will consist of the following blocks, which will be worked on each week:

1. **Seminar:** at the beginning of the course, each student will choose, along with the professor, a specialized topic related to his or her studies. First, the student will give a 15-minute presentation for a non-specialized public and then an 8-10 page paper. The presentation will be followed by class discussion on the topic. The paper will be based on the presentation notes and ensuing class discussion. Before the

end of the course, students will hand in the paper for correction and evaluation.

2. **Translation:** each week students will translate a 10-line text from English to Spanish. It will be assumed that students will already be able to translate general texts with a high degree of correctness. Translation will take place outside the classroom, corrections inside.
3. **Dealing with issues of grammar:** the course is oriented towards students with some background in grammar already, which is why the course goes beyond a general type of grammar course. Issues of grammar which cause problems for native speakers will be examined. The aim at this level is to achieve the grammatical mastery of a cultivated native speaker. Issues of normative grammar will be examined in the following fields:
  - syntax
  - morphology
  - lexicon
  - punctuation and orthography
4. **Linguistic notions:** the concept of linguistic variety will be stressed:
  - Historic variation: the transition from Latin to Spanish
  - Geographic variation: varieties of Spanish in Spain and the Americas
  - Social variety: registers of Spanish
  - The linguistic diversity of Spain: the languages of Spain

#### **Evaluation:**

Evaluation will consist of four parts, equally weighed into the final grade:

- Class attendance and participation
- Oral class presentation
- Written project based on the oral presentation topic
- An inverse translation test with dictionary

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