APPLICATION FOR NEW COURSE

1. Submitted by the College of Arts and Sciences Date May 15, 2002

Department/Division offering course: Hispanic Studies

2. Proposed designation and Bulletin description of this course:

   (a) Prefix and Number SPA 640
   (b) Title* Studies in 20th and 21st Century Spanish Literature:
       (subt. req.)

       *NOTE: If the title is longer than 24 characters (including spaces), write
       a sensible title (not exceeding 24 characters) for use in transcripts: Stds 20th & 21st C Sp Lit

   (c) Lecture/Discussion hours per week 3
   (d) Laboratory hours per week

   (e) Studio hours per week
   (f) Credits 3

   (g) Course description:

       Readings and discussion of contemporary Spanish literature and culture.

   (h) Prerequisites (if any):

   (i) May be repeated to a maximum of 9 credits when taught under different subtitles.

4. To be cross-listed as:

   Prefix & No. Signature, Chairman, cross-listing department

5. Effective Date: Spring 2003 (semester and year)

6. Course to be offered

   (a) Fall
   (b) Spring
   (c) Summer

7. Will the course be offered each year?

   (a) Yes
   (b) No

   (Explain if not annually): vary in program cycle

8. Why is this course needed: Part of traditional graduate offerings

9. (a) By whom will the course be taught? All SPA graduate faculty

   (b) Are facilities for teaching the course now available?
      If not, what plans have been made for providing them?

      (a) Yes
      (b) No
10. What enrollment may be reasonably anticipated? **10 to 20**

11. Will this course serve students in the Department primarily? (a) Yes (b) No
   Will it be of service to a significant number of students outside the Department? (a) Yes (b) No
   If so, explain. **College of Education, Graduate School**
   Will the course serve as a University Studies Program course? (a) Yes (b) No
   If yes, under what Area?

12. Check the category most applicable to this course:
   __X__ traditional; offered in corresponding departments elsewhere;
   _______ relatively new, now being widely established
   _______ not yet to be found in many (or any) other universities

13. Is this course part of a proposed new program? (a) Yes (b) No
    If yes, which?

14. Will adding this course change the degree requirements in one or more programs?* (a) Yes (b) No
    If yes, explain the change(s) below:

15. Attach a list of the major teaching objectives of the proposed course, outline and/or reference list to be used.

16. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

17. Within the Department, who should be contacted for further information about the proposed course?
    Name/e-mail: Dr. E. M. Santie sant2@uky.edu Phone Extension: 7-7066
    Dr. Dianna Niebyski dnieb2@pop.uky.edu Phone Extension: 7-7094

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.
APPLICATION FOR NEW COURSE

Signatures of Approval:

[Signature]
Department Chair

[Signature]
Dean of the College

*Undergraduate Council

*University Studies

*Graduate Council

*Academic Council for the Medical Center

*Senate Council

*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL:

[Signature]
Date:

[Signature]
Date:

[Signature]
Date:

[Signature]
Date:

Date of Notice to Univ. Senate

Rev 11/98
The purpose of this course is for you to learn about major trends and poets from 1920 to the present in Spain (one of the greatest periods in the history of Spanish poetry), and for you to learn to express yourself clearly in both speech and writing on the poems you read. You will also learn enough about Spanish prosody to read poetry in the language intelligently from all periods and places.

Required texts:

Andrew P. Debicki, Spanish Poetry of the Twentieth Century. Modernity and Beyond (Lexington: University Press of Kentucky, 1994)
Jorge Guillén, Cántico (Barcelona: Seix Barral, 1998)
Jaime Gil de Biedma, Las personas del verbo (Barcelona: Seix Barral, 1999)
Gloria Fuertes, Aconsejo beber hilo (Madrid: Vitruvio, 1996)
Angel González, Palabra sobre palabra (Barcelona: Seix Barral, 5th ed., 1998)
Pere Gimferrer, Mascarada (Barcelona: Peninsula, 1998)
María Victoria Atencia, Las contemplaciones (Barcelona: Tusquets, 1997)
Ana Rossetti, Indicios vehementes (Madrid: Hiperión, 1998)
Luis Antonio de Villena, Asuntos de delirio (Madrid: Visor, 1996)
Jon Juaristi, Mediodía (Granada: Editorial Comares, 1994)
Luis García Montero, Complicidades (Málaga: Litoral, 1998)

TENTATIVE SCHEDULE

12 January Preliminaries, syllabus, description of course
19 January Hirsch, How to Read a Poem..., pp. 1-155
TENTATIVE SCHEDULE (continued)

26 January

2 February

9 February
Guillén, *Cántico*. Third reaction paper due

16 February

23 February

1 March
González, *Palabra sobre palabra*

8 March

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22 March
Debicki, *Spanish Poetry...*, Chapter 6, Conclusion. Atencia, *Las contemplaciones*

29 March
Rossetti, *Indicios vehementes*. Second explication due

5 April
Villena, *Asuntos de delirio*

12 April
Juariisti, *Mediodia*

19 April
García Montero, *Complicidades*

26 April
Villena, *La poesía plural. Antología*. Third explication or research paper due (see below for explanation)

Student projects:

1) Reaction papers (three, due 26 January, 2 and 9 February). The purpose of these short papers is to help me judge the progress of the course in the early weeks of the semester, and to help you acquire the habit of taking good notes. Each
Student projects (continued)

reaction paper will treat the previous class (your paper due on 26 January, for example, will deal with the class of 19 January). This is a possible format: a) summarize the main threads of the class session; b) describe what you consider to be the most salient or exciting issue of that session, and why; c) indicate an issue that you felt was confusing or covered insufficiently; d) gauge your own progress in the course to date. These papers should be typed, double-spaced, and no longer than two pages. At least one of the three should be written in Spanish (non-native speakers), or at least one in English (native speakers).

2) Explications (due 23 February, 29 March and 26 April). An explication de texte is a close reading of a poem, covering every possible aspect of form and meaning. We will define the term more precisely in class; I will be glad to give you an example of an explication. Some of your fellow students may also be willing to show you their explications written in previous semesters. I would like your first explication to be of a poem by Guillén; your second by Gil de Biedma or González; your third by a later poet on our reading list: this will give you experience with three major generations covered in our course. Explications usually run anywhere from 3-5 pages in length, but of course this depends on the poem you choose! After reading your first explication (23 February), I will suggest either that you write a second and third, or instead, a research paper.

3) Research paper (due 26 April). If we agree that you have "dominated" the art of explication in your paper of 23 February (or if you have already written explications for me in previous classes), you will write a research paper in lieu of the second and third explications. Your research paper should cover an aspect of Spanish poetry from the last two generations studied in class, sometime between 1950-2000. The length of the research paper should be approximately 10 pages, but of course this also depends on your topic. Your bibliography should include at least five outside sources, including two books. There will be no exams in the course.

Grades: classwork 25% (attendance, preparation, participation); reaction papers (three) 15%; explications 20% each; research paper 40%.

"If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there will be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper... Everything co-exists with this sheet of paper." Thich Nhat Hanh