**Master Syllabus**

**Course: SPA 498**

**Capstone Seminar in Spanish**

This University Studies Master Syllabus serves as a guide and standard for all instructors teaching an approved course in the University Studies program. Individual instructors have full academic freedom in teaching their courses, but as a condition of course approval, agree to focus on the outcomes listed below, to cover the identified material, to use these or comparable assignments as part of the course work, and to make available the agreed-upon artifacts for assessment of learning outcomes.

**Course Overview:**

As part of the graduation requirement for Spanish majors, students must complete an interdisciplinary capstone research project within parameters established by the instructor, on a significant question in Hispanic literature, linguistics, or pedagogy (or a combination of one or more of these areas). Students will complete this project in a 400-level Spanish course of their choice. Students will communicate their findings both orally and in writing and the project will be assessed using criteria specified on the attached rubric.

**Learning Outcomes:**

Course-Specific Learning Outcomes:

Upon completion of the capstone experience, students will be able to:

1.  Demonstrate advanced-level presentational, interpretive, and interpersonal program outcomes

2.  Demonstrate research design, analysis, synthesis and interpretation skills

3.  Demonstrate understanding and application of varied interdisciplinary framework(s) that ground

 the specific research undertaken

University Studies Learning Outcomes:

**Capstone Study**

Upon completion of the capstone study, students will be able to meet criteria specified in the attached rubric:

1. Synthesize the knowledge gained within major course and independently complete an interdisciplinary, creative, research-based project (measured in Project Focus, Content, and Thesis and Coherence)

2. Integrate knowledge and principles from the field of study with those of the broader University Studies curriculum. (measured in Project Focus)

3. Demonstrate advanced information literacy skills by selecting, evaluating, integrating, and documenting information gathered from multiple sources into a discipline-specific project(measured in Content, Thesis and Coherence, and Support of Ideas and Opinions)

4. Communicate effectively, both orally and in writing, the results of the project (measured in Style and Mechanics)

**Examples of Texts and/or Assigned Readings:**

Course readings will vary by topic and instructor and according to seminar content.

**Example Learning Activities and Assignments:**

All sections of this course, regardless of topic and instructor, shall include the following assignments:

1. An interdisciplinary, research-based **project** in Spanish that integrates original research with a literature review relevant to the field of inquiry.
2. A written topic **proposal**, in Spanish, that explains how the choice of topic was shaped by earlier coursework both inside and outside of the major.
3. At least one Spanish **oral presentation** of no less than 15 minutes. The presentation should involve analysis of the literature explored in the class, the student’s research question and research design, and/or the results of the student’s individual project.

These three assignments constitute a minimum common denominator for the purposes of assessment across sections and do not by any means exclude additional assignments. However, as the mapping below shows, they provide an opportunity for student development and assessment for all of the course-specific learning outcomes (CSLOs) and University Studies Learning Outcomes (USLOs).

|  |  |  |  |
| --- | --- | --- | --- |
| Learning Outcome | Interdisciplinary Project | Proposal | Oral Presentation |
| CSLO 1 | X | X | X |
| CSLO 2 | X |  | X |
| CSLO 3 | X | X | X |
| USLO 1 | X | X | X |
| USLO 2 | X | X | X |
| USLO 3 | X |  X | X |
| USLO 4 | X |  | X |

**Sample Course Outline:**

INTRODUCTION

What is an Interdisciplinary Research Project?

*Transdisciplinarity - Theory and Practice* (Ed.), Hampton Press, Cresskill, NJ, USA, 2008.

Medina, Adriana; Sinnigen, John. Interdisciplinarity, Interculturality, and Foreign Language Education. ADFL Bulletin (ADFLB) 2013; 42 (2): 31-35.

Ausburg, Tanya. *Becoming Interdisciplinary: An Introduction to Interdisciplinary Studies*. 2nd edition. New York: Kendall/Hunt Publishing, 2006.

Klein, Julie Thompson. *Interdisciplinarity: History, Theory, and Practice*. Detroit: Wayne State University, 1990.

Gunn, Giles. "Interdisciplinary Studies." Gibaldi, J., ed. *Introduction to Scholarship in Modern Language and Literatures*. New York: Modern Language Association, 1992. pp 239–240

Developing Multiple Literacies via Interdisciplinary Projects

Kern, R. G. & Schultz, J. M. (2005). Beyond Orality: Investigating Literacy and the Literary in Second and Foreign Language Instruction. Modern Language Journal, 89 (3): 381-392.

Gutiérrez, K. (2008). “Developing a Sociocritical Literacy in the Third Space,” *Reading Research Quarterly,* 43(2), 148-164.

Kress, G., and T. van Leuwen. 1996. Reading images: The grammar of visual literacy. London: Routledge.

Street, B., K. Pahl, and J. Rowsell. 2009. Multimodality and new literacy studies.

In The handbook on multimodality, ed. Carey Jewitt, chap. 15. London: Routledge.

Cope, B., and M. Kalantzis 2009. A grammar of multimodality. The International Journal of Learning, 12, no. 2: 361 425.

Engaging with Multiple Perspectives via Interdisciplinary Projects

Gee, J. P. (2001). Reading as Situated Language: A Sociocognitive Perspective. Journal of Adolescent and Adult Literacy, 44 (8): 714-725.

Gutiérrez, K. D., & Stone, L. D. (2000). Synchronic and Diachronic Dimensions of Social Practice: An Emerging Methodology for Cultural-Historical Perspectives on Literacy Learning. In C. Lee, and P. Smagorinsky (eds.). Vygotskian Perspectives on Literacy Research. Constructing Meaning through Collaborative Inquiry. Cambridge: Cambridge University Press.

Haraway, Donna.(1988). Situated Knowledges: The Science Question in Feminism and the Privilege

of Partial Perspectives”. Feminist Studies, 575–599.

Documenting Diverse Social, Cultural, and Personal Identities in Projects

Norton, B. (2000).Identity and Language Learning: Gender, Ethnicity and Educational Change.Harlow, UK: Longman/Pearson Education

Fine, M. 1994. Working the hyphens: Reinventing Self and Other in qualitative

research. In Handbook of qualitative research , ed. N.K. Denzin and Y.S.Lincoln, 70

82. Thousand Oaks, CA: Sage.

Rowsell, Jennifer, and Kate Pahl. 2007. Sedimented identities in texts: Instances of practice.

Reading Research Quarterly 42: 388- 404.

Tools of Discourse Analysis for Use in Projects

Gee, James. P.(1999). An Introduction to Discourse Analysis. NY: Routledge.

Halliday, M.A.K. (1978). Language and Social Semiotic: The Social Interpretation of Language and Meaning*.*New York, NY: Routledge, Chapman and Hall.

Royce, T. 2007. Multimodal communicative competence in second language

contexts. In New directions in the analysis of multimodal discourse ed. T. Royce and W.L. Bowcher, 361

90. Mahwah, NJ: Lawrence Erlbaum

[CB: need to add to this here: will add literature I have developed on stancetaking]

Design of Multimedia Projects

Zainal, Zainor Izat; Deni, Mohd; Rosnida, Ann. “Advancing Aesthetic Literary Experience through a Multimedia Project” *Literary and Linguistic Computing: Journal of the Association for Literary and Linguistic Computing and The Association for Computers and the Humanities*(L&LC) 2012 June; 27 (2): 215-226

Dela Cruz-Yeh, Aiden. “Understanding Culture through Poetry: A Task Based Project Using Multimedia and Online Vide*”.* *JALT CALL Journal**(JALTCALL)* 2005 Aug; 1 (2): 87-95

Friedlander, Larry. “The Shakespeare Project: Experiments in Multimedia” pp. 257-71 IN: Delany, Paul (ed.); Landow, George P. (ed.); *Hypermedia and Literary Studies.* Cambridge; MIT; 1991.

Bruce, D. “Multimedia Production as Composition.”

Denski, S. 1991. Critical pedagogy and media production: The theory and practice of the video documentary. Journal of Film and Video, 43, 3-17.

Stafford, R. 1995. Nonlinear editing and visual literacy. London: BFI Publishing.

Rubric:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Excellence | Proficiency | Emerging | Marginal | No Evidence | Not Measured |
| Project Focus | Interdisciplinary or multidisciplinary topic, well integrated and well-focused | Interdisciplinary or multidisciplinary topic, clear, organized, and focuses | Interdisciplinary or multidisciplinary topic, clear but may need better cohesion, focus, organization | Interdisciplinary or multidisciplinary topic, project focus may lack clarity | Interdisciplinary or multidisciplinary topic not in evidence | X |
| Content | Presents multiple, varied topic-focused ideas (or opinions) that are engaging, and well developed | Presents varied topic-focused ideas (or opinions), most of which are engaging, and well developed | Presents some varied topic-focused ideas (or opinions) that are engaging and well developed | Repeats one or two basic ideas throughout the project and/or the ideas may not be engaging or well developed | No evidence of important content | X |
| Creativity | Innovative, original, new ideas, interpretations, and points of view; ability to connect topics beyond the obvious; multiple, interesting, well-developed remarks;  the presentation captures the audience's attention;  an oral or written presentation with personality. | Use of some original ideas, interpretations, or points of view; some ideas combined and connected; some interesting, well-developed, remarks; an oral or written presentation with some personality  | Some interesting remarks and opinions; new and interesting ideas but with little development; little evidence ofcombination of and/or connection between ideas  | Some isolated use of new ideas, remarks, interpretations, or points of view but without development; Use of repetitive ideas and clichés predominates; little evidence of combination of and/or connection between ideas | No evidence of new ideas or opinions,remarks, interpretations, or points of view; no evidence of combination of and/or connection between ideas |  |
| Thesis and Coherence | Clear, well integrated and well-focused; ideas are well connected with effective use of transitions and transitional elements | Clear, organized, and focused; consistent use of transitions and transitional elements | Clear with some use of transitions and transitional elements but need better cohesion, focus, organization | Thesis may be unclear and/or the project may be scattered or overly broad without transitions and transitional elements | No evidence of thesis or coherence |  |
| Support of Ideas (and/or Opinions) | Exceptional support with concrete details; compelling evidence | Adequate, consistent support with specific details tied to main ideas | Details and evidence inconsistently linked to main ideas; more discussion of points is needed | Lacks use of supporting detail or details are not tied to main ideas | No evidence |  |
| Style | Clear and varied sentence structure; consistent use of complex sentences; appropriate word choice, consistent comparison and contrast of ideas | Clear sentence structure; adequate word choice; adequate use of complex sentences; some comparison and contrast of ideas | Sentence structure not consistently clear; some use of complex sentence structure; words may be used inappropriately; little comparison and contrast of ideas | Sentences are not well formed; consistently inappropriate word use; little use of complex sentence structure | X |  |
| Mechanics | Mastery of grammar and punctuation; virtually free of mechanical issues; in oral presentations, excellent fluency and pronunciation | Very good use of grammar and punctuation with minor patterns of error; in oral presentations, very good fluency and pronunciation | Adequate use of grammar and punctuation with some major patterns of error; in oral presentations, good fluency and pronunciation | Confusing sentence structure; numerous and distracting mechanical issues with grammar and punctuation; oral presentation may not be fluent or easily comprehended | No control over mechanics |  |
|  |  |  |  |  |  |  |

Capstone students enroll in SPA 498 and non-capstone students enroll in SPA 481, but capstone students, in addition to completing all SPA 481 activities and projects, need to complete SPA 498 requirements as well. Only capstone students are given the SPA 498 syllabus (in addition to the SPA 481 syllabus).

**SPA 481/ 581**

**CULTURE AND CIVILIZATION**

**OF 20TH CENTURY SPAIN THROUGH CINEMA**

**COURSE DESCRIPTION AND GOALS**

This course, conducted in Spanish, will examine various aspects of Spanish culture (history, politics, censorship, immigration, terrorism and the role of women, amongst others) from the Spanish Second Republic (1931) to the present. Through a survey of films, directors, assigned readings, course lectures and class discussion, students will develop their knowledge and understanding of 20th- and 21st-century Spanish history and the evolution of Spanish cinema.

At the end of the semester, students will have a broad panorama of Spanish culture, a command of key concepts and critical skills for cultural analysis, and a broader appreciation of cinematic techniques used to construct representations of Spanish societal values.

**TEXTS**:

Jo Labanyi, Helen Graham eds. *Spanish Cultural Studies*.

Articles to be uploaded in MyCourses.

**EVALUATION SYSTEM:**

Participation 20%

6 Reactions papers (1 page) 25%

2 tests 20%

1 creative visual piece in groups 15%

1 individual presentation 5%

1 final essay 8-10 páginas MLA) 15 %

**GRADING SCALE**

A 100-94 B- 83-80 D+ 69-67

A- 93-90 C+ 79-77 D 66-65

B+ 89-87 C 76-74 F 64-0

B 86-84 C- 73-70

**ATTENDANCE POLICY**

Attendance to class is **mandatory.** However, it is understood that, periodically, things such as illness may prevent your attendance. Bring your documented excuses so that your grade won't suffer: doctor’s notes and/or bills; hospital bills, religious holidays (with prior notification), and university sponsored and official athletic excuses. **Late arrivals and early departures without excuse will also be considered absences.**

**PARTICIPATION AND ATTENDANCE (20%)**

Class preparation and participation will be an important factor in determining your final grade. Participation not only involves engaging in class discussions but also being well prepared for each class, watching the assigned movies and having completed all reading assignments on time.

**REACTION PAPERS (25%)**

You will write 7 reaction papers throughout the semester. A reaction paper is not a summary of what you have seen or read but a genuine piece of writing or personal reflection after absorbing the material due for that lesson. Feel free to draw interdisciplinary connections and relate the material to your own academic interests. 1½ - 2 pages typed and double-spaced.

**PRUEBAS (20%)**

There will be two *written exams* assessing your comprehension of the material discussed in class, and the corresponding readings. No make-up exams will be given without a documented excuse. Documentation must be presented within 48 hours of an absence in order for an exam to be made up.

**ABSTRACT AND PRESENTATION (5%) AND FINAL PAPER (15%)**

There will be a final paper due at the end of the semester, between 8 and 10 pages long, in which you a topic of your concern. The use of at least 4 bibliographical sources listed in the MLA is required. You will present his ideas to the class and hand in an abstract to your professor by April 17th.  The final paper should be submitted by April 28th.

**GROUP PROJECT (15%)**

Throughout the semester, you will work on a creative group project. Since this class focuses on teaching Spanish Culture through cinema, for this assignment you are encouraged to film your own movie. The script should present, dialogue, criticize and/or problematize, one or several issues dealing with Spanish culture discussed in class along the semester. Research a topic; decide what genre you are going to use (fiction, documentary, theater…); write a script and perform it! Remember to be creative but also critical. We will dedicate the last day of class to applauding your first movie.

**GENERAL ADMINISTRATIVE ISSUES**

**Expected Time Required (Approximate):** A general guideline for the amount of time you should plan to dedicate to this course is 3 to 4 hours of homework/review per hour spent in class. Review the material before coming to class, so you will find that the time you spend in class is much more productive.

**Academic Integrity:** Plagiarism, cheating, submitting work of another person or work previously used without informing the instructor, tampering with the academic work of others and other forms of academic dishonesty may lead to lowered course grades, failure of the course or more severe measures, depending on judgments of the gravity of the individual case.

**Disability Services**: During the first week of the course, students with disabilities are responsible for bringing official documentation from UMass Disability Services explaining the nature of the disability and specific arrangements the student will need to complete his/her work. This information will remain strictly confidential.

**Code of Student Conduct**: Student behavior or speech that disrupts the instructional setting or is

clearly disrespectful of the instructor or fellow students will not be tolerated. Disruptive conduct may include but is not limited: 1. Rude or disrespectful behavior; 2. Unwarranted interruptions; 3. Failure to adhere to instructor’s directions; 4. Vulgar **or obscene language, slurs, or other forms of intimidation; 5. Physically or verbally abusive behavior. Student behavior that is inappropriate will result in disenrollment from the course.**

**Calendar**: This schedule is subject to change. Any necessary change will be announced ahead of time.

1. **RECONSTRUYENDO EL PASADO**

**WEEK # 1**

**Introducción al curso**

**TEMA1: LA SEGUNDA REPÚBLICA**

Lectura: Fracaso de la Segunda República: Sp. Cultural Studies: “The Failure” pp.95-97

 Educación: Sp. Cultural Studies: pp. 133-138

Película: *La lengua de las mariposas*, José Luis Cuerda

**WEEK # 2**

**TEMA 2: GUERRA Y POSGUERRA**

Lectura: Aparato cultural durante la guerra: Spanish Cultural Studies pp 152- 161

El hambre: Popular Culture in the Years of Hunger: pp.237-245

Guerra Civil y Orwell (Moodle)

Película*: Los Santos Inocentes*, Mario Camus

*Reaction paper # 1*

**WEEK # 3**

**TEMA 3: FRANQUISMO**

Lectura: Censorship Sp. Cultural Studies: pp. 207-214

Película*: Los girasoles ciegos*, José Luis Cuerda

*Reaction paper # 2*

**WEEK # 4**

**TEMA 4: TRANSICIÓN A LA DEMOCRACIA**

Lectura:Changes in attitudes Sp. Cultural Studies: 266-271

The construction of youth in Spain in the 1980s and 1190s”. (Moodle)

La Movida “Popular Music as the Discourse of Modernity in Democratic Spain,” Héctor Fouce and Fernánd del Val (Moodle)

Películas: *Historias del Kronen,* de Montxo Armendáriz

Música: *La Edad de Oro del Pop español.*

*Reaction paper #3*

**WEEK # 5**

**TEMA 5: ESPAÑA EN LA UE**

Lectura*:* Construction of Europe, Sp. Cultural Studies: pp. 406-418

Película*: L’Auberge Spagnole,* Cedric Kkapisch.

**\*\*PRUEBA 1**

**2) IDENTIDADES NACIONALES**

**WEEK # 6**

**TEMA 6: CATALUÑA**

Lecturas: Catalan Nationalism. Sp. Cultural Studies. pp: 144-152.

 The New Song. Sp. Cultural Studies. pp: 291-295.

 Perspectives on the Nation-State. Sp. Cultural Studies. pp: 332- 336

Película: *Lluis Llach, la Revolta Permanent*

*Reaction paper #4*

**WEEK # 7**

**TEMA 7:** **PAÍS VASCO Y GALICIA**

Lecturas: Spain’s Minority Languages. Sp. Cultural Studies. pp 336-341.

 Galician and Basque Cultural Identity. Sp. Cultural Studies. pp 346-355

 ETA (Moodle)

Películas: *Vacas*, Julio Medem y *Arraianos,* de Eloy Enciso.

*Reaction paper # 5*

**WEEK # 8**

**TEMA 8 : EL SUR**

Lecturas: Juego y teoría del duende. Federico García Lorca. (Moodle)

 “Minorías en el cine. La etnia gitana en pantalla,” José Garrido (Moodle)

Película: *La leyenda del tiempo,* Isaki Lacuesta.

*Reaction paper # 6*

*FINAL PROJECTS*: *Group assignment.*

**WEEK # 9**

 **SPRING BREAK:** No class.

**3) ITINERANCIAS Y TRANSFORMACIONES SOCIALES**

**WEEK # 10**

**TEMA 9: CIUDAD, INMIGRACIÓN Y MEMORIA**

Lecturas: “Race, inmigration and multiculturalism in Spain” Dorothy Nelly (Moodle)

“Whose vanguardist city? The Barcelona urban model as seen from the periphery in José Luis Guerin’s *En construcción* (Moodle)

Película: *En Construcción*, José Luis Guerín.

*Reaction paper #7*

**WEEK # 11**

**TEMA 10: EL ÉXODO RURAL / VIDAS NÓMADAS**

Lecturas: La población rural de España. De los desequilibrios a la sostenibilidad social. (Moodle)

Película: *El cielo gira*, de Mercedes Álvarez / *Escenario Móvil,* de Montxo Armendáriz.

*GROUP PROJECT PROPOSAL*: Topic treated, objective of the project and role of each participant.

**WEEK # 12**

**TEMA 11: VIAJE A LAS RAÍCES DE LA HISTORIA**

Lectura: *Cultura y melancolía. Las enfermedades del alma en la España del siglo de Oro*, Roger Bartra (Moodle)

Película*: La vida sublime*, de Daniel Villamediana

**\*\*PRUEBA 2**

**WEEK # 13**

**ABSTRACTS y PRESENTACIONES DE LOS ENSAYOS FINALES**.

Feedback.

**WEEK # 14**

**PROYECCIÓN DE LAS PELÍCULAS DE LOS ESTUDIANTES**

**WEEK # 15**

**FINAL PAPER DUE.**