

LICENCIATURA EN FILOLOGÍA INGLESA							
DEPARTAMENTO		FILOLOGÍA MODERNA					
ÁREA DE CONOCIMIENTO		FILOLOGÍA INGLESA					
ASIGNATURA		TRADICIÓN Y PRESENCIA HISPANA EN LOS ESTADOS UNIDOS					
CÓDIGO	33240	CURSO	2º	CICLO	1º	AÑO	2008-09
CRÉDITOS ACTUALES	6	TEÓRICOS	3	CRÉDITOS ECTS			5
		PRÁCTICOS	3	EQUIVALENCIA EN HORAS			134
TIPO DE ASIGNATURA		OPTATIVA		CUATRIMESTRE		1º	
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### COURSE DESCRIPTION

This course unit examines topics related to the historical process of the Spanish colonization from Cabeza de Vaca to the Mexican independence and contemporary issues. Its main objective is to address major authors, works, and some modular aspects and stereotypes, as well as the main literary and artistic movements.

### PRE-REQUISITES

The course is taught in English and Spanish, which means that it is expected that students be able to follow explanations, take notes, ask questions, take active part in discussions, as well as –where necessary– give short presentations in both languages. Students are expected to have at least a B2 level of English.

### COURSE AIMS

This course aims at bringing students' awareness of the importance of the 'hispanos' in 21<sup>st</sup>-century American society, their culture and literature. On completion of the course students will be expected to be able to:

#### Knowledge

- Describing the processes of the Spanish colonization along the two centuries of Hispanic presence: expeditions and foundation of 'missions'
- Realizing the importance of the Mexican period and the subsequent consequences that Mexican politics had on its following historical development
- Analyzing the socio-historical process that took place in the U.S. Southwest since the signing of Guadalupe-Hidalgo treaty to the Chicano Movement
- Pointing out the unique qualities of each of the Hispanos group in the US since the Chicano Movement to the 21st century
- Developing the continuity and/or breaking relations between the Hispanic-origin literature (especially Chicano literature) and the American literary works belonging to the canon as well as to their relation with the rest of ethnic literatures

#### Specific skills

- To know the historical process, mainly in the South-Southwest of the US, of the Spanish presence in what nowadays is the US
- To understand the sociological factors that characterize the different Hispanic groups in the US
- To identify the formal aspects present in the cultural and literary production of the Hispanics in the US, especially in what is called Chicano Literature

#### Attitudes

- Active participation in class.
- A good time management and organization to fulfil all the tasks assigned in class
- Development of a critical attitude in order to evaluate the historical consequences derived from the Spanish "conquest"/colonization

#### Transferable skills

- Careful and critical reading of historical and sociological texts
- Oral and written production
- Use of general and specific bibliography
- Mastery of Internet tools and skills
- Analysis and argumentation

## CONTENTS

### Lectures

#### Unit 1. Spanish conquest and colonization (1526 -)

- 1.1. Spanish expeditions and area of influence
- 1.2. The Spanish social model: missions, civilian towns and presidios
- 1.3. Main differences between the Spanish and English settlement
- 1.4. Epilogue: the cowboy as an example of “mestizaje”

#### Unit 2.- The Mexican period (1821 -)

- 2.1. The Mexican independence
- 2.2. The Spanish and the Mexican policies in relation to the territories north from Bravo River
- 2.3. The frontier as a social space
- 2.4. Epilogue: *The Winning of the West*

#### Unit 3 - Artistic production (I)

- 3.1. Traditional cultural ties
- 3.2. Folk drama: Nativity plays
  - 3.2.1. *Pastorela*
  - 3.2.2 *Las Posadas*

#### Unit 4.- From Mexican to English rule

- 4.1. Ways of expansion of the English
- 4.2. The Guadalupe-Hidalgo Treaty and the Gadsden Purchase
- 4.3. Foreign in “their” native land
- 4.4. Epilogue: *Ramona*

#### Unit 5. Mexican – Americans till the Chicano movement. (1854-1970)

- 5.1. “Aguantar.” New Mexico.
- 5.2. The U.S. as “Tierra de Promisión”
- 5.3. The Chicano Movement: Cesar Chávez and La Raza Unida party
- 5.4. Epilogue: *El Zorro*.

#### Unit 6.- . Mexican Americans in American Popular Culture

- 6.1. Distorted images: film and television
- 6.2. Social problem films
- 6.3. Characters and stereotypes
- 6.4. Epilogue: Selena: The queen of Tejano music

#### Unit 7. Chicano artistic production (I)

- 7.1. Chicano Literature: definition
- 7.2. Chicano Literature: the narratives
- 7.3. Juan Seguín and Mariano Vallejo
- 7.4. Eusebio Chacón and Josephina Niggli.

#### Unit 8. Chicano artistic production (I)

- 8.1. Chicano Literature: poetry
- 8.2. Spanish Tradition: romance
- 8.3. Chicano poetry: El corrido
- 8.4. Epilogue: *With His Pistol in His Hand*

#### Unit 9. Chicano artistic production (II)

- 9.1. World War II

- 9.2. Chicano literary renaissance: 1969-1980  
 9.3. Tomas Rivera... *Y no se lo tragó la tierra*

Unit 10 Chicano artistic production (IV)

- 10.1. Chicano Drama: Luis Valdez and the “teatro campesino”  
 10.2. Carlos Morton

Unit 11. Chicano artistic production (V)

- 11.1. Chicano poetry  
 11.2 Chicano film and other artistic production: murals

Unit 12. The “American dream”

- 12.1. Migration particularities of Hispanic-origin groups  
 12.2. Puerto-Ricans and Cubans  
 12.3. Other groups  
 12.4. Epilogue. *The House of Ramón Iglesias*.

Unit 13. Other Hispanic artistic experiences (I)

- 13.1 Cuban experience  
 13.2 Puerto-Rican experience

Unit 14. Other Hispanic artistic experiences (II)

- 14.1 Nuyorican experience: Nicholasa Mohr  
 14.2. The Latino/Gay lesbian experience: Cherrie Moraga and Guillermo Reyes

**Practice/ Seminars**

(The texts to read will be handed out in a collected anthology. In the same collection there will be a series of self-reading texts to be used as homework)

1. Cabeza de Vaca’s *Naufragios*<sup>1</sup> and William Bradford’s *Of Plymouth Plantation*.
2. *The Winning of the West*.
3. Early theatre: *Las Posadas*.
4. Early romance: *Ramona*.
5. The border epic: *El Zorro*.
6. *The Salt of the Earth*.
7. Josephina Niggli’s *Mexican Village*.
8. *With His Pistol in his Hands*.
9. Tomás Rivera: ... *y no se lo tragó la tierra*.
10. Carlos Morton, *The Many Deaths od Danny Rosales*.
11. Sabine Ulibarrí: *Cuentos*.
12. Rudolfo Anaya: *Bless Me, Última*.
13. Sandra Cisneros: *The House on Mango Street*.
14. Oscar Hijuelos: *The Mambo Kings Play Songs of Love*.

**CLASS TIMETABLE**

This timetable is an estimation which can undergo some slight modification as the course progresses. Students are therefore asked to make the necessary adjustments to this schedule.

Week	Theory	Seminars	ECTS Tutorials
Week 1	Unit 1	Unit 1	1 <sup>st</sup> Proposal
Week 2	Unit 2	Unit 2	“
Week 3	Unit 3	Unit 3	“

<sup>1</sup> If not otherwise specified, “excerpts”.

Week 4	Unit 4	Unit 4	“
Week 5	Unit 5	Unit 5	“
Week 6	Unit 6	Unit 6	2 <sup>nd</sup> Revision
Week 7	Unit 7	Unit 7	“
Week 8	Unit 8	Unit 8	“
Week 9	Unit 9	Unit 9	“
Week 10	Unit 10	Unit 10	“
Week 11	Unit 11	Unit 11	Final closing
Week 12	Unit 12	Unit 12	“
Week 13	Unit 13	Unit 13	“
<b>Christmas holidays</b>			
Week 14	Unit 14	Unit 14	“
<b>Exam period</b>			

## TEACHING AND LEARNING METHODS

The course is taught in English & Spanish, which means that it is expected that students be able to follow explanations, take notes, ask questions, take active part in discussions, as well as – where necessary - give short presentations in both languages. Course time is devoted to lectures, class discussions, critical reading and critical writing. Lectures provide broad surveys of various kinds, such as the literature of a given part of the period, the development of a particular artistic form, as well as a cultural and historical context for the genesis and influence of works of literature.

The course consists of theory and seminar sessions, as well as self-study texts. The seminar sessions will focus on specific aspects of some of the theory units. In the seminars, attention will be devoted to students' individual performance and group work, which will be reflected in the final mark. Seminars introduce students to the characteristics of a literary part of the period through analysis and discussion of selected works by one or several authors. Students are expected to read the set texts before they are discussed in class.

Tutorials are divided in three periods. In the first meeting the tutor will propose a specific reading, activity, movie, etc in which the students will analyse the main literary forms and thematic topics, the development of a particular literary tradition, as well as the political, historical and cultural contexts for the genesis and influence of a specific image, myth, form or literary device. In the second tutorial the tutor will revise and redirect the work done so far, just to conclude in the third meeting near the end of the course.

In the exam students' language performance (in grammar, lexis and spelling) will be taken into account for the final mark.

## ASSESSMENT

Within the first two weeks of the semester students may opt between a) following the ECTS system, or b) not following the ECTS system.

### Option A)

For the final assessment the following will be taken into account:

- There will be one final course examination for all students consisting of questions on the contents of the course and a literary analysis of the works discussed in class (50%).
- Faithful attendance and regular participation in class are expected. Students will be encouraged to take part in class discussions (20%).

- Students will also be requested to submit essays in the tutorials to encourage them to develop a critical vocabulary for the evaluation of Middle English literature (30%).

Option B)

For the final assessment the following will be taken into account:

- There will be one final course examination for all students consisting of questions on the contents of the course and a literary analysis of the works discussed in class (80%).
- Students can also submit essays that will help them develop a critical vocabulary for the evaluation of Middle English literature. These essays can represent up to the 20% of the final mark.

Note: Students must be aware of the evaluation criteria established by the Departamento de Filología Moderna.

**BIBLIOGRAPHY**

**Handbooks**

*Handbook of Hispanic Cultures in the United States: History* Alfredo Jiménez, ed. Houston: Arte Publico Press, 1994.

*Handbook of Hispanic Cultures in the United States: Sociology.* Félix Padilla,ed. Houston: Arte Público Press, 1994.

*Handbook of Hispanic Cultures in the United States: Literature and Art.* Francisco Lomelí, ed. Houston: Arte Público Press, 1993.

*Handbook of Hispanic Cultures in the United States: Anthropology.*Thomas Weaver, ed. Houston: Arte Público Press, 1994.

**Dictionaries**

Himilce Novas. *Everything you need Know about Latino History* Houston: Arte Público Press, 1998.

**Monographs**

Carlos M. Fernández-Shaw, *Presencia Española en los Estados Unidos.* Madrid: Cultura Hispánica, 1972.

José Antonio Gurpegui. *Narrativa Chicana: Nuevas propuestas analíticas.* Alcalá: Instituto Universitario de Estudios Norteamericanos, 2003.

Moncada, Flys, Gurpegui (eds). *El Poder Hispano.* Alcalá: Instituto Universitario de Estudios Norteamericanos, 2003.

Rosales, F Arturo. *Chicano! The History of the Mexican American Civil Rights Movement.* Houston: Arte Público Press, 1997.

**STUDENT WORKLOAD**

<b>Class sessions</b>	
Theory	15
Seminar	15
Tutorials	3
Exam	3
<b>Subtotal</b>	<b>36</b>
<b>Autonomous study</b>	
Self-study periods: essay	30
Study of theoretical content	30
Preparation for the seminars	30
Review for the exam	8
<b>Subtotal</b>	<b>98</b>
<b>Total</b>	<b>134</b>