

Term Information

Effective Term Autumn 2020
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Add OL modality

What is the rationale for the proposed change(s)?

Flexibility in teaching / scheduling Spanish courses in the Spanish Major / Minor within the Iberian concentration

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Spanish
Fiscal Unit/Academic Org	Spanish & Portuguese - D0596
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4567H
Course Title	Spanish Mosaic: Catalonia, Basque Country, Galicia and Andalusia
Transcript Abbreviation	Spanish Mosaic
Course Description	Explores the fragmentation and renegotiation of Spanish cultural and political identity in tension with its peripheral "nations": Catalonia, Basque Country, Galicia, Andalusia.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<i>Previous Value</i>	<i>14 Week, 12 Week</i>
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	Yes
Admission Condition	Foreign Language - Level
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: Honors standing; and a grade of C- or above in 3450H; and GPA 3.4 or above.

Previous Value

Prereq: Honors standing; and a grade of C- or above in 3450H (450H); and GPA 3.4 or above.

Exclusions

Not open to students with credit for 567 or 567H.

Previous Value

No

Electronically Enforced

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

16.0905

Subsidy Level

Baccalaureate Course

Intended Rank

Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Become familiar with the historical, political, and social context of post-Franco and postnational Spain to understand the fragmentation and renegotiation of national identities within Spain.
- Be able to focus on the distinctive characteristics of each Spanish nation, their problems and particularities through the careful analysis of literary texts, films, and scholarly articles.
- Be able to analyze contemporary Spain's literature and culture by focusing on the diversity of the "Spanish nation" and the diverse issues around the topic of "Spanish peripheral nations."
- Improve oral & written Spanish skills to formulate clear, strong arguments about the literary texts, films & materials presented in class and their relation to a fragmented Spain, national communities, and the national identity of democratic Spain.

Previous Value

Content Topic List

- Fragmented Spain
- Spanish Peripheries
- Spanish Historical Nations

Sought Concurrence

No

COURSE CHANGE REQUEST
4567H - Status: PENDING

Last Updated: Heysel,Garett Robert
07/24/2020

Attachments

- Qualifying differences between F2F and OL course in terms of delivery for SPAN 4567 and SPAN 4567H.docx:
Qualifying difference statement
(Other Supporting Documentation. Owner: Sanabria,Rachel A.)
- 4567H ONLINE Syllabus_proposal.pdf: OL syllabus
(Syllabus. Owner: Sanabria,Rachel A.)
- SPAN 4567h.docx: OL Tech Review
(Other Supporting Documentation. Owner: Sanabria,Rachel A.)
- Span 4567H Spring 2020 (final).docx: F2F syllabus
(Syllabus. Owner: Sanabria,Rachel A.)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria,Rachel A.	07/20/2020 03:17 PM	Submitted for Approval
Approved	Podalsky,Laura	07/20/2020 03:22 PM	Unit Approval
Approved	Heysel,Garett Robert	07/24/2020 11:30 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	07/24/2020 11:30 AM	ASCCAO Approval

SYLLABUS / SPANISH 4567H DL**Spanish Mosaic: Catalonia, Basque Country, Galicia and Andalusia**

Autumn 2020

Online course; 3 credit hours

Course overview

INSTRUCTOR**Name of the instructor:** Eugenia R. Romero, PhD.**Email address:** romero.25@osu.edu**Phone number:** 614-247-6179**Office Hours** I will have open Zoom office hours one day of the week (time TBD) or by appointment (email the instructor to set up an appointment if you are unable to attend the scheduled office hours).**COURSE DESCRIPTION**

This course seeks to explore, through different lenses, the fragmentation and renegotiation of Spanish cultural and political identity in tension with its peripheral “nations.” Since 1978, when the Spanish Constitution granted the status of “national historic communities” to Catalonia, the Basque Country, Galicia, and Andalusia, the idea of a homogeneous nation has been constantly challenged by the cultural and literary practices of each individual region. Through careful readings of selected texts, we will approach the struggle of the “peripheral nations” to define their own identities by creating ethnocentric myths, vindicating their languages, emphasizing popular traditions, etc. We will explore how literature, music, mass media, and other cultural representations (i.e. internet sites), as tools, work in the construction of these national imaginaries. It is expected that each student will take a critical position about the difficulties that arise when talking about: 1) ONE Spanish nation, and 2) PERIPHERAL national identities. This course will examine a variety of texts (short stories, novels, films, music, and web pages) that best represent the continuous resistance to an “imposed” Spanish nationhood. Background readings on nation-formation theories and Spanish history as well as information on each region’s nationalist movements will be provided. In particular, we will examine the images of the nation represented in the cultural production of these regions. In our discussions, we will consider a series of key questions such as: What makes a nation? What elements constitute a national sentiment? How are these elements represented in literature and culture? Why do we speak of a fragmented Spain? Where do these authors position themselves in relation to these problems?

COURSE LEARNING OUTCOMES

By the end of this course, students should:

1. Become familiar with the historical, political, and social context of post-Franco and post-national Spain to understand the fragmentation and renegotiation of national identities within Spain.
2. Be able to focus on the distinctive characteristics of each Spanish nation, their problems and particularities through the careful analysis of literary texts, films, and scholarly articles.
3. Be able to analyze contemporary Spain’s literature and culture by focusing on the diversity of the “Spanish nation” and the diverse issues around the topic of “Spanish peripheral nations.”
4. Improve their oral and written Spanish skills to formulate clear and strong arguments about the literary texts, films and any other material presented in class and their relation to a fragmented Spain, national communities, national identity of democratic Spain.

COURSE MATERIALS

REQUIRED:

LITERARY TEXTS (available in Carmen):

- Atxaga, Bernardo. *Obabakoak*. Barcelona: Ediciones B, 2004.
- Gala, Antonio. *El manuscrito carmesí*. Barcelona: Editorial Planeta, 1990.
- Marsé, Juan. *El amante bilingüe*. Barcelona: Editorial Planeta, 2002.
- Rivas, Manuel. *La mano del emigrante*. Madrid: Suma de letras, 2002.
- Uribe, Kirmen. *Bilbao-New York-Bilbao*. Barcelona: Seix Barral, 2009.

FILMS (available via Secured Media Library and MediaSite):

- Bienvenido Mr. Marshall*. Dir. Luis García Berlanga (1953).
- Dúas letras*. Dir. Eloy Varela (2012).
- Fénix 11-23*. Dir. Joel Joan & Sergi Lara (2012).
- La isla mínima*. Dir. Alberto Rodríguez (2014).
- Mamásunción*. Dir. Chano Piñeiro (1984).
- O pai de Migueliño*. Dir. Miguel Castelo (1975).
- Ocho apellidos vascos*. Dir. Emilio Martínez Lázaro (2014).

SECONDARY READINGS (available in Carmen):

- Anderson, Benedict. "Introduction: Imagined Communities." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 1991. (1-7)
- Barrenechea, Eduardo. "Una burguesía antiandalucista." *El País* (1982): 16-17
- Bogas Ríos, María José. "La isla mínima: Un relato sobre la identidad andaluza." *Creatividad y cine* 25 (2016): 170-200.
- Colmeiro, José. "Peripheral Visions, Global Positions: Remapping Galician Culture," *Bulletin of Hispanic Studies* 86 (2009): 213-240.
- Connor, Laura. "Bilingualism, Desdoblamiento, and Dissociative Identity in Juan Marsé's *El amante bilingüe*" *The Proceedings of the UCLA Department of Spanish and Portuguese Graduate Conference* (2012): 3-14
- Connor, Walker. "A Nation is a Nation, is a State, is an Ethnic Group, is a..." *Ethnic and Racial Studies*, 1.4 (1978): 377-400
- Delgado, Ana. "40 años del 4-D: "En Andalucía el nacionalismo no funciona porque somos solidarios." *El español* Dec. 4, 2017. Online.
- Folkart, Jessica. "Second-Hand Identity: Limbs, Liminality, and Transplantation in Manuel Rivas's *A man dos paíños*." *Liminal Fiction at the Edge of the Millennium: The Ends of Spanish Identity*. Lewisburg, PA: Bucknell University Press, 2014. (101-129).
- Fox, E. Inman "Spain as Castile: Nationalism and national identity." *The Cambridge companion to modern Spanish culture*, ed. by David Gies. New York: Cambridge University Press, 1999. (21-36)
- García Sanjuán, Alejandro. "La distorsión de Al-Andalus en la memoria histórica española." *Intus Legere. Historia* 7.2 (2013): 61-76.
- Hogan, Patrick Colm. "Introduction: Nationalism and the Cognitive Sciences." *Understanding Nationalism: On Narrative, Cognitive Science and Identity*. Columbus: The Ohio State University, 2009. (1-22)
- , "Understanding Identity: What it Is, and What it Does" (23-44).
- Inglés Yuba, Eduard & Albert Juncà Pujol. "Fènix 11•23: "¡Di que eres español!" *España en su cine*, 2015. (211-223)
- MacClancy, Jeremy. "Bilingualism and Multinationalism in the Basque Country." *Nationalism and the nation in the Iberian Peninsula. Competing and conflicting identities*, eds. Clare Mar-Molinero & Angel Smith, Oxford: Berg, 1996. (207-220)
- Martín, Annabel. "¡Bienvenido Mr. Marshall!: La identidad nacional como artificio." *The Cincinnati Romance Review* 15(1996): (73-80).
- Rees, Earl L. "Spain's Linguistic Normalization Laws: The Catalan Controversy." *Hispania* 79.2 (1996): 313-321

- Rojas, Alejandro. "El nacionalismo andaluz ante la Junta de Andalucía y la Constitución." *El País*, 1978. Online.
- Romero, Eugenia R. "Where in the World is Galicia? Localizing Galicia on the World Map." *Contemporary Galician Culture in a Global Context: Movable Identities*. Lanham: Lexington Books, 2011. (xi-xxii).
- , "Mapping Galicia: Revised Perspectives of Galician Identity." *Contemporary Galician Culture in a Global Context: Movable Identities*. Lanham: Lexington Books, 2011. (1-30).
- Silver, Philip. "The Basque Country." *The Cambridge companion to modern Spanish culture*, ed, by David Gies. New York: Cambridge University Press, 1999. (54-64).
- Vilarós, Teresa. "A Cultural Mapping of Catalonia." *The Cambridge companion to modern Spanish culture*, ed, by David Gies. New York: Cambridge University Press, 1999. (37-53).

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chatsupport:**
 - <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (614-688-4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen
- Knowledge of Carmen Zoom for synchronous meetings
- Basic video recording and uploading

TECHNOLOGY SKILLS NECESSARY FOR THIS SPECIFIC COURSE

- General Carmen navigation
- Recording, editing, and uploading video to Carmen discussions
- Uploading word or pdf files to Carmen assignments
- Use of Carmen Zoom for synchronous group discussion meetings, record those meetings and upload them later to Carmen

NECESSARY EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection.
- Webcam: built-in or external webcam, fully installed and tested.
- Microphone: built-in laptop or tablet mic or external microphone.

NECESSARY SOFTWARE

- [Microsoft Office 365 ProPlus](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Grading and faculty response

CLASS LESSONS, READINGS AND FILMS

Students are expected watch/listen to a series of lessons throughout the semester. Some of these lessons will be introductions to each of the course modules or mosaics in order to better prepare the student to engage with the readings and films in that particular module. **These “pre-module” lessons will be marked in the calendar.** Then students must do all the readings (short stories, novels, secondary scholarly articles) and watch the assigned films as scheduled in the course calendar. **All of the readings and films are accompanied by another lesson that further explains or clarifies concepts, ideas, or issues as they are presented in the primary texts (literary or visual).** Students are responsible for watching/listening all of these lessons, also as scheduled in the course calendar, to ensure better comprehension of the course materials. All course assignments (Lesson Checks, Discussion Boards on Carmen, Group Zoom Discussion Videos, Written Film Reactions and Research Paper) will be based on these assigned lessons and works.

GRADE BREAKDOWN BY ASSIGNMENTS

Lesson Checks (16%): The objective of these lesson checks would be to ensure that the student watches the lesson and pays attention during the lesson. **There would be a lesson check for every PowerPoint lesson in the schedule (16 total).** Think of this as an “attendance check.” Lesson checks could be multiple choice, open ended questions, true or false, or a combination of all of the above. It shouldn't take more than 10-15min to answer the questions for each lesson check.

Discussion Boards (18%): The objective of these Discussion Boards is to stimulate the participation and dialogue among students in the course. Therefore, the Discussion Boards are a way to engage with other students in the course and to exchange thoughts and ideas about the course materials. There's roughly 1 Discussion Board per “mosaic” (only Catalunya's mosaic has 2 discussion boards) for a **total of 6 Discussion Boards.** Discussion Boards will be done in small groups (you will be assigned to a different group for each module) and you are required to **write an original comment or POST**, and must **comment or respond to a minimum of 2 posts** (this is within each Discussion Board module). In these posts, students will share a reflection on the particular topic of the module using the film or literary texts that have been studied in that module. **The original post will be worth 50% of each Discussion Board, while the comments/responses to a peer's post will be worth 25% each.** I will always post a prompt as a way to “inspire” or guide your posts, but you are free to discuss any other issues/aspects of the films or literary texts within the scope of the specific module. For example, I might suggest you talk about how a particular novel addresses the idea of Catalan identity (in Catalunya's module), and you might choose to write about that or you might choose to discuss the novel and connect it with the film or text from another module (like about a Basque novel that you read earlier). Your posts can include citations or quotes, (make sure to use the MLA style), reference to specific passages, etc. There's only a **minimum requirement of one paragraph of 8-10 sentences for the original post**, but you can write more if you want. The response to a peer's post can be minimum 4-5 sentences long.

Group Zoom Discussion Videos (21%): The objective of having Zoom Discussions in assigned groups is to give students the space **1. To Interact synchronously several times during the semester, and 2. To practice their oral and listening skills.** These Zoom meetings would have to **schedule between ALL the members of each group at a convenient time for ALL.** Students will use this “live” time and space to share their thoughts, critical ideas, interpretation and/or opinion in Spanish (about the readings, films, and/or the course in general), and to share them with their peers. There will be a prompt or series of questions for each Zoom Meeting that the students can use to begin their meeting. The meeting should be between 15-20 minutes long. The meeting should be recorded and later uploaded into Carmen, so the professor can watch the meeting and grade the students' participation and engagement. **There will be a total of 7 meetings that students will have to record and upload.** You can think of your contributions in these Zoom Meetings as interventions you'd have in a Face to Face (F2F) class. For every meeting, a meeting leader would be assigned (prior to the week), and that person would make sure that 1. The meeting is completely in Spanish, 2. That the discussion is related to the material assigned for that week, and 3. That everybody has a chance to participate.

Written Film Reactions (20%): The objectives of these film reactions are: 1. That the student practices his/her writing skills in Spanish, and 2. That the student offers a critical or academic analysis of the film in relationship to the overall topic of the course (Spanish nations) or the topic of the specific module that the film belongs (i.e. what is the nation?, Basque Country, Galicia, etc.). We will see several films for the course (4 long films and 3 shorts). **The student will write a total of 5 Film Reactions (the 3 shorts together count as one film). Each film reaction (4% each) must be 1.5 pages long.** Although this is a short reaction, it is expected that the paper has a coherent organization with an introduction (and thesis), body, and conclusion. Some of the questions you could have in mind when writing about the films are: how does the movie discuss the idea of the Spanish nation or how does it represent a specific nation? How does the movie connect/compare to the films you have read in the course, etc. Written Reactions must be turned in via Carmen as assigned in the schedule.

Research paper (25%): The objective of this research paper is that the student is able to analyze, in a deeper way, an issue or topic that has been of interest to him/her about the novels and/or films, or about the differences and similarities between the Spanish nations. **The research paper must be 6 to 8-page in length** including bibliography. Students are expected to use other sources (course’s secondary readings can be used for this purpose). The final paper must follow the MLA style for citation and bibliography. **The paper must have a clear and effective thesis and must have a minimum of 4 secondary sources (journal articles, books) and a maximum of 2** can be electronic resources.

ASSIGNMENT CATEGORY	Percentage
Lessons check (16)	16
Discussion Boards on Carmen (6)	18
Group Zoom Discussion Videos (7)	21
Film reactions (5)	20
Research Paper	25
TOTAL	100

ASSINGMENT INFORMATION

The course is organized in Carmen with modules for each “Mosaic” that will help students navigate the content and requirements of the course. See course schedule below for weekly due dates.

DUE DATES

All assignments are due on Sundays of each week by 11:59pm. For example, on Week 3 (Sep 7-Sep11) both Lesson Check 4, and Discussion Board 2 will be due on Sunday, Sep 13 by 11:59pm. The assignments for each week will be available on Mondays at 7am.

LATE ASSINGMENTS

Assignments must be turned in by the deadline indicated in the Course Schedule. If an assignment is turned in 1 day beyond its due date (within 24 hours after the deadline), 10% will be subtracted from the assessed grade percentage. On the second day and beyond, an assignment will no longer be accepted for credit. This applies to all assignments. To make up any missed work, students should give the instructor present official verifiable documentation in writing for their lateness.

GRADING SCALE

Percentage%	Letter Grade	Percentage %	Letter Grade
100 – 93	A	77 – 73	C

92 – 90	A-	72 – 70	C-
89 – 88	B+	69 – 68	D+
87 – 83	B	67 – 65	D
82 – 80	B-	64.9 – 0	E
79 – 78	C+		

FACULTY FEEDBACK AND RESPONSE TIME

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For longer assignments (written reactions), you can generally expect feedback within **7 school days**. Other assignments (reading guides, discussion boards, reflection videos and lessons check) will received feedback within 24-48 hours.
- **E-mail:** I will reply to e-mails within **24 hours on school days**.

Attendance, participation, and discussions

STUDENT PARTICIPATION REQUIREMENTS

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK.** Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) **There will be weekly Lesson checks in which I will ask some questions about either a PowerPoint Lesson, a reading, a film, or all of the above.** These will be short quiz-like questions (multiple choice, open ended questions, true and false, etc.). These would be away to ensure your participation/engagement with the course materials and particularly with the PowerPoint lessons. If you have a situation that might cause you to miss an entire week of class, notify me as soon as possible. *It is particularly critical that you log in at least three times during the first couple of weeks of the semester.*
- **Weekly announcements:** I will be posting weekly announcements (maybe twice if needed), as a way to check in with you. These announcements would either be a clarification of someone's question that I think would be useful for the entire class, or information (links, extra readings, etc.) that I believe would help you with the comprehension of the course materials. I will often ask for a "like" on such announcements to make sure you have read them. So, please make sure you read them and that you give me a like on them.
- **Office hours or student hours: OPTIONAL OR FLEXIBLE.** If you need to discuss an assignment or any course materials with me, please contact me to schedule a meeting. There will be regular office hours scheduled via zoom (a set time for students to connect to Zoom and meet with me), but if those times do not work for you and you need/want to talk to me, please make an appointment for a better time.
- **Live sessions:** There will be no live sessions for this course.
- **Participating in discussion forums: REQUIRED.** You will need to follow instructions for participating in a small-group discussion via Carmen's Discussion Boards and via Carmen Zoom Video.

DISCUSSION AND COMMUNICATION GUIDELINES

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is accepted in both the discussion boards and the Carmen Zoom videos.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For course materials, list at author's name and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion. In case something happens.

Other course policies

STUDENT ACADEMIC SERVICES

Student academic services offered on the OSU main campus <http://advising.osu.edu/welcome.shtml>.

STUDENT SUPPORT SERVICES

Student support services offered on the OSU main campus <http://ssc.osu.edu>.

ACADEMIC INTEGRITY POLICY

POLICIES FOR THIS ONLINE COURSE

- **Written Assignments:** Your written assignments, including discussion posts, should be your own original work.
- **Reusing Past Work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Use of Translation Programs like GoogleTranslate:** while it might seem like these days Google can solve many of our language problems, I would caution you in your use of google. It is still not an effective way to learn the language as it lacks the cultural context of either a word you might need to look up or it offers a literal translation (that is often not accurate) for something you want to say. For the first problem, I would suggest you consult the **Royal Spanish Academy Dictionary** www.rae.es. Here you'd be able to look up words and get their definitions in Spanish, which would enrich your vocabulary. For the second problem, I would recommend to check out the resources I'd be providing for you in Carmen, and ultimately, you can always consult with me if in doubt.
- **Plagiarism and Style Guide:** All academic writing (film reactions and final paper) should make use of the MLA writing style. Make sure you give credit to your sources (even if you are paraphrasing) to avoid any form of plagiarism. If you are unsure as to how to cite using the MLA style, please check <https://cstw.osu.edu/writing-resources/citations/MLA-citations-updated-8th-edition>

If you're unsure about a particular situation in regards to your written work, please feel free just to ask ahead of time.

OHIO STATE'S ACADEMIC INTEGRITY POLICY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

STATEMENT ON TITLE IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

YOUR MENTAL HEALTH!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools
- FlipGrid videos

COURSE SCHEDULE

The course is divided into five modules or “mosaics”: I. What is the nation?, II. Basque Country, III. Catalunya, IV. Galicia and V. Andalusia. The first module would be our “theoretical” framework and will last 2 weeks. All the other modules will have one week of introductory readings about important aspects/history of the corresponding “Spanish nation,” and then two or three weeks of working with literary texts and one week of film analysis. **There will be PowerPoint Lessons (total of 16) that will either introduce you to the history/characteristics/important issues of each “nation,” or that would focus on a specific literary text or film to help you through the analysis of the specific piece of literature or movie.**

There are some texts that would seem more difficult, but the PowerPoint lessons and other supporting materials will help you get the most of them. However, they will require you to read more carefully and perhaps a bit slower. Nevertheless, you’d be able to keep the pace if you focus on reading the assigned materials for each week.

Since this is a Spanish class, we would also work on improving both our writing and oral skills. Therefore, the discussion boards and the written film reactions, will offer you enough opportunity to work on your writing skills. **I will provide specific feedback (comments on content and grammar corrections) on the film reactions, and occasionally on the discussion boards, as they can be more informal, while the film reactions must be more academic (i.e. have a strong thesis, and solid introduction and conclusion).** The Carmen Zoom Discussion meetings videos will be your opportunity to work on your oral/listening skills. You’d practice your oral skills by working in groups and discussing some prompts/questions for each specific Carmen Zoom Video discussion. You will also have to listen to your peers, and respond, synchronously, as if you were having a F2F conversation.

For the weekly schedule, please see the attached calendar. All assignments will be due on the Sunday of each week at 11:59pm.

Weekly Schedule (subject to change if necessary)

Dates	Modules and Lessons, readings and films	Assignments
<p>Week 1 Aug 25-28</p>	<p style="text-align: center;">MOSAIC I: What is the nation?</p> <p>PowerPoint Lesson 1: Course Introduction</p> <p>Articles: Anderson, Benedict. "Introduction: Imagined Communities." <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i>. New York: Verso, 1991. (1-7) Connor, Walker. "A Nation is a Nation, is a State, is an Ethnic Group, is a..." <i>Ethnic and Racial Studies</i>, 1.4 (1978): 377-400 Hogan, Patrick Colm. "Introduction: Nationalism and the Cognitive Sciences." <i>Understanding Nationalism: On Narrative, Cognitive Science and Identity</i>. Columbus: The Ohio State University, 2009. (1-22) ---, "Understanding Identity: What it Is, and What it Does." <i>Understanding Nationalism: On Narrative, Cognitive Science and Identity</i>. Columbus: The Ohio State University, 2009. (23-44).</p> <p>PowerPoint Lesson 2: What is the nation?</p>	<p>Lesson Check 1</p> <p>Discussion Board 1</p> <p>Lesson Check 2</p>
<p>Week 2 Aug 31- Sep 4</p>	<p>Film: <i>Bienvenido Mr. Marshall</i> (en Secured Media Library)</p> <p>Article: Martín, Annabel. "<i>¡Bienvenido Mr. Marshall!</i>: La identidad nacional como artificio." <i>The Cincinnati Romance Review</i> 15(1996): (73-80).</p> <p>PowerPoint Lesson 3: <i>Bienvenido Mr. Marshall</i> (en Mediasite after watching the movie)</p>	<p>Lesson check 3</p> <p>Written Reaction 1</p> <p>Carmen Zoom Discussion Video</p>

<p>Week 3 Sep 7- Sep 11</p>	<p>MOSAIC II: Basque Country PowerPoint Lesson 4: Euskadi (en Mediasite)</p> <p>Articles: MacClancy, Jeremy. "Bilingualism and Multinationalism in the Basque Country." <i>Nationalism and the nation in the Iberian Peninsula. Competing and conflicting identities</i>, eds. Clare Mar-Molinero & Angel Smith, Oxford: Berg, 1996. (207-220) Silver, Philip. "The Basque Country." <i>The Cambridge companion to modern Spanish culture</i>, ed, by David Gies. New York: Cambridge University Press, 1999. (54-64).</p> <p>Texts: Atxaga, Bernardo. "De Euzkadi a Euskadi." Atxaga, Bernardo. <i>Obabakoak</i>, (307-320; 375-379).</p>	<p>Lesson check 4</p> <p>Discussion Board 2</p>
<p>Week 4 Sep 14- Sep 18</p>	<p>Film: <i>Ocho apellidos vascos</i> (en Secured Media Library)</p> <p>Articles: Buse, Peter & Nuria Triana Toribio. "Ocho apellidos vascos and the Comedy of Minor Differences." <i>Romance Quarterly</i>, Vol. 62.4 (2015): 229–241</p> <p>PowerPoint Lesson 5: <i>Ocho apellidos vascos</i> (en Mediasite y después de mirar la película)</p>	<p>Lesson check 5</p> <p>Written Reaction 2</p> <p>Carmen Zoom Discussion Video</p>
<p>Week 5 Sep 21-Sep 25</p>	<p>PowerPoint Lesson 6: <i>Bilbao-New York-Bilbao</i></p> <p>Text: Kirmen Uribe <i>Bilbao-New York-Bilbao</i> (9-139)</p>	<p>Lesson check 6</p> <p>Carmen Zoom Discussion Video</p>
<p>Week 6 Sep 28- Oct 2</p>	<p>Texto: Kirmen Uribe <i>Bilbao-New York-Bilbao</i> (p. 140-203)</p> <p>Article: Colbert Goicoa, David. "Space, Identity, and Ocean Crossings in Uribe's Bilbao-New York-Bilbao." <i>Revista de Estudios Hispánicos</i>, 52.3 (2018): 787-813</p>	<p>Discussion Board 3</p>

<p>Week 7 Oct 5-Oct 9</p>	<p align="center">Módulo III: Catalunya</p> <p>PowerPoint Lesson 7: Catalunya</p> <p>Article: Vilarós, Teresa. "A Cultural Mapping of Catalonia." <i>The Cambridge companion to modern Spanish culture</i>, ed. by David Gies. New York: Cambridge University Press, 1999. (37-53). Rees, Earl L. "Spain's Linguistic Normalization Laws: The Catalan Controversy." <i>Hispania</i> 79.2 (1996): 313-321</p> <p>Text: Marsé, Juan. <i>El amante bilingüe</i> (5-30).</p>	<p>Lesson Check 7</p> <p>Discussion Board 4</p>
<p>Week 8 Oct 12-16</p>	<p>Text: Marsé, <i>El amante bilingüe</i> (30-114)</p> <p>Artículo: Connor, Laura. "Bilingualism, Desdoblamiento, and Dissociative Identity in Juan Marsé's <i>El amante bilingüe</i>" <i>The Proceedings of the UCLA Department of Spanish and Portuguese Graduate Conference</i> (2012): 3-14</p> <p>PowerPoint Lesson 8: <i>El amante bilingüe</i></p>	<p>Lesson Check 8</p> <p>Carmen Zoom Discussion Video</p>
<p>Week 9 Oct 19- Oct 23</p>	<p>Film: <i>Fénix 11-23</i> (en Secured Media Library)</p> <p>Article: Inglés Yuba, Eduard & Albert Juncà Pujol. "Fènix 11•23: "¡Di que eres español!"" <i>España en su cine</i>, 2015. (211-223)</p> <p>PowerPoint Lesson 9: <i>Fénix 11-23</i></p>	<p>Lesson Check 9</p> <p>Written Reaction 3 (sobre la película)</p>
<p>Week 10 Oct 26- Oct 30</p>	<p align="center">MOSAIC IV: GALICIA</p> <p>PowerPoint Lesson 10: <i>Galica</i> (en Mediasite)</p> <p>Article: Romero, Eugenia R. "Introduction: Where in the World is Galicia? Localizing Galicia on the World Map." <i>Contemporary Galician Culture in a Global Context: Movable Identities</i>. Lanham: Lexington Books, 2011. (xi-xxii). Colmeiro, José. "Peripheral Visions, Global Positions: Remapping Galician Culture," <i>Bulletin of Hispanic Studies</i> 86 (2009): 213-240.</p>	<p>Lesson Check 10</p> <p>Carmen Zoom Discussion Video</p>

<p>Week 11 Nov 2-Nov 6</p>	<p>Text: Rivas, Manuel. "La mano del emigrante." (7-67)</p> <p>Article: Folkart, Jessica. "Second-Hand Identity: Limbs, Liminality, and Transplantation in Manuel Rivas's <i>A man dos pañños</i>." (101-129).</p> <p>PowerPoint Lesson 11: <i>La mano del emigrante</i></p>	<p>Lesson check 11</p> <p>Discussion Board 5</p>
<p>Week 12 Nov 9- Nov 13</p>	<p>Short Films: <i>Mamasunción</i> (en mediasite) <i>Dúas letras</i> (en mediasite) <i>O pai de Migueliño</i> (en mediasite)</p> <p>Articles: ---, "Mapping Galicia: Revised Perspectives of Galician Identity." <i>Contemporary Galician Culture in a Global Context: Movable Identities</i>. Lanham: Lexington Books, 2011. (1-30).</p> <p>Audio Lesson 12: Sobre la emigración gallega</p>	<p>Lesson check 12</p> <p>Written Reaction 4</p>
<p>Week 13 Nov 16-Nov 20</p>	<p>MOSAIC V: ANDALUCIA</p> <p>PowerPoint Lesson 13: <i>Andalucía</i> (en Mediasite)</p> <p>Articles: Barrenechea, Eduardo. "Una burguesía antiandalucista." <i>El País</i> (1982): 16-17 Burguesía Andalucista Rojas, Alejandro. "El nacionalismo andaluz ante la Junta de Andalucía y la Constitución." <i>El País</i>, 1978. Online. Nacionalismo andaluz Delgado, Ana. "40 años del 4-D: "En Andalucía el nacionalismo no funciona porque somos solidarios." <i>El español</i> Dec. 4, 2017. Online. 40 años del 4-D</p>	<p>Lesson check 13</p> <p>Carmen Zoom Discussion Video</p>
<p>Week 14 Nov 23-Nov 27</p>	<p>PowerPoint Lesson 14: <i>El manuscrito carmesí</i> (en Mediasite)</p> <p>Text: Gala, Antonio. <i>El manuscrito carmesí</i> (7-25).</p> <p>Article: García Sanjuán, Alejandro. "La distorsión de Al-Andalus en la memoria histórica española." <i>Intus Legere. Historia</i> 7.2 (2013): 61-76.</p>	<p>Lesson check 14</p> <p>Discussion Board 6</p>

<p>Week 15 Nov 30-Dec 4</p>	<p>Film: <i>La isla mínima</i> (disponible para alquilar (rent) in google play, y iTunes)</p> <p>PowerPoint Lesson 15: <i>La isla mínima</i></p> <p>Article: Bogas Ríos, María José. “<i>La isla mínima</i>: Un relato sobre la identidad andaluza.” <i>Creatividad y cine</i> 25 (2016): 170-200.</p> <p>PowerPoint Lesson 15: Conclusiones</p>	<p>Lesson check 15</p> <p>Written Reaction 5</p> <p>Carmen Zoom Discussion Video</p> <p>Lesson Check 16</p>
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FINAL PAPER DUE DATES:

GRADUATING SENIORS MUST SUBMIT FINAL PAPER BY DEC 9, 2020.

NON-GRADUATING STUDENTS MUST SUBMIT FINAL PAPER BY DEC 11, 2020.

Español 4567H
The Ohio State University
Departamento de Español y Portugués
Primavera de 2020
Aula: HH 259
Hora: 9:35am-10:55am

Dr. Eugenia R. Romero
Oficina: 244 Hagerty Hall
Teléfono: 614-247-6179
email: romero.25@osu.edu
Horas de oficina: lunes 11:30-12:30pm
viernes 11:00am-12:00pm o con cita.

Mosaico español: Catalunya, Euskadi, Galicia y Andalucía

Descripción del curso: Este curso se propone explorar, bajo múltiples ópticas, la fragmentación y renegociación de la identidad política y cultural española en tensión con sus “naciones” periféricas. Desde 1978, cuando la Constitución española les otorgó carácter de “comunidades históricas nacionales” a Catalunya, Euskadi, Galicia y Andalucía, la idea de una nación homogénea se ha visto constantemente problematizada mediante las prácticas literarias y culturales de cada región. A través de cuidadosas lecturas de diversos textos, nos acercaremos a la lucha de cada una de estas “comunidades nacionales” por definir su propia identidad, ya sea mediante creación de mitos, reivindicación del lenguaje, exaltación de costumbres populares, dinámicas migratorias, el papel de los medios de comunicación, etc. Con el propósito de lograr un acercamiento profundo a estos temas, se explorarán las formas en las que la literatura, la música, los medios de comunicación y otras manifestaciones culturales, como páginas de Internet, sirven como herramientas en la construcción de estos imaginarios nacionales. Se espera que cada estudiante tome una postura crítica frente a la problemática que surge a la hora de hablar de UNA nación española y también frente a la dificultad de hablar de identidades nacionales PERIFÉRICAS. Para eso, se tomarán en consideración, además de historias cortas y novelas escritas por autores de cada región, una selección de textos críticos, películas, música y páginas Web que mejor representan la continua resistencia a la imposición de una “identidad española.” Para tener una idea más clara de esta problemática, se leerán textos secundarios que expliquen diversas teorías sobre la formación de naciones, y la historia de España, así como información sobre cada una de las diferentes regiones y sus movimientos nacionalistas. En nuestras discusiones se considerarán una serie de preguntas claves, tales como: ¿Qué es lo que hace a un grupo una nación? ¿Cuáles son los elementos que contribuyen a crear un sentimiento nacional? ¿Cómo se representan tales elementos en los diversos textos? ¿Cómo dialogan los textos literarios con las manifestaciones culturales y/o políticas? ¿Por qué hablamos de una fragmentada nación española? ¿Cuál es la conexión entre identidad nacional y globalización? ¿Dónde se posicionan cada uno de los autores y cada una de las regiones con relación a estas problemáticas?

Objetivos específicos del curso:

1. familiarizar a los estudiantes con el contexto histórico, político, social y de la España post franquista y post-nacional teniendo en cuenta los rasgos distintivos de cada nación española, sus problemáticas y particularidades a través del estudio, lectura y análisis de textos literarios, películas y artículos académicos.
2. desarrollar las capacidades de los estudiantes para analizar la literatura y la cultura de la España contemporánea teniendo en cuenta la diversidad de “la nación” española y las diversas problemáticas que rodean el tema de la “periferia española”.
3. mejorar las habilidades (orales y escritas) de los estudiantes para construir argumentos claros y bien sostenidos acerca de textos literarios y visuales y su relación con la cultura del franquismo.
4. ofrecer un espacio para que los estudiantes practiquen estas habilidades en español tanto de manera oral como escrita.
5. fomentar el pensamiento crítico (siempre con respeto).

Textos primarios:

Atxaga, Bernardo. *Obabakoak*. Barcelona: Ediciones B, 2004.
Gala, Antonio. *El manuscrito carmesí*. Barcelona: Editorial Planeta, 1990.
Marsé, Juan. *El amante bilingüe*. Barcelona: Editorial Planeta, 2002.
Rivas, Manuel. *La mano del emigrante*. Madrid: Suma de letras, 2002.
Uribe, Kirmen. *Bilbao-New York-Bilbao*. Barcelona: Seix Barral, 2009.
Varios. *Cuentos de las dos orillas*. Granada: Fundación el legado andalusí, 2001.

Filmes:

Bienvenido Mr. Marshall. Dir. Luis García Berlanga (1953).

Dúas letras. Dir. Eloy Varela (2012).
Fénix 11-23. Dir. Joel Joan & Sergi Lara (2012).
La isla mínima. Dir. Alberto Rodríguez (2014).
Mamásunción. Dir. Chano Piñeiro (1984).
O pai de Migueliño. Dir. Miguel Castelo (1975).
Ocho apellidos vascos. Dir. Emilio Martínez Lázaro (2014).
Pradolongo. Dir. Ignacio Vilar (2008).

Textos secundarios (en Carmen):

Anderson, Benedict. "Introduction: Imagined Communities." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 1991. (1-7)

Barrenechea, Eduardo. "Una burguesía antiandalucista." *El País* (1982): 16-17

Bogas Ríos, María José. "La isla mínima: Un relato sobre la identidad andaluza." *Creatividad y cine* 25 (2016): 170-200.

Colbert Goicoa, David. "Space, Identity, and Ocean Crossings in Uribe's Bilbao-New York-Bilbao." *Revista de Estudios Hispánicos*, 52.3 (2018): 787-813

Colmeiro, José. "Peripheral Visions, Global Positions: Remapping Galician Culture," *Bulletin of Hispanic Studies* 86 (2009): 213-240.

Connor, Laura. "Bilingualism, Desdoblamiento, and Dissociative Identity in Juan Marsé's *El amante bilingüe*" *The Proceedings of the UCLA Department of Spanish and Portuguese Graduate Conference* (2012): 3-14

Connor, Walker. "A Nation is a Nation, is a State, is an Ethnic Group, is a..." *Ethnic and Racial Studies*, 1.4 (1978): 377-400

Delgado, Ana. "40 años del 4-D: "En Andalucía el nacionalismo no funciona porque somos solidarios." *El español* Dec. 4, 2017. Online.

Folkart, Jessica. "Second-Hand Identity: Limbs, Liminality, and Transplantation in Manuel Rivas's *A man dos paíños*." *Liminal Fiction at the Edge of the Millennium: The Ends of Spanish Identity*. Lewisburk, PA: Bucknell University Press, 2014. (101-129).

Fox, E. Inman "Spain as Castile: Nationalism and national identity." *The Cambridge companion to modern Spanish culture*, ed, by David Gies. New York: Cambridge University Press, 1999. (21-36)

García Sanjuán, Alejandro. "La distorsión de Al-Andalus en la memoria histórica española." *Intus Legere. Historia* 7.2 (2013): 61-76.

Hogan, Patrick Colm. "Introduction: Nationalism and the Cognitive Sciences." *Understanding Nationalism: On Narrative, Cognitive Science and Identity*. Columbus: The Ohio State University, 2009. (1-22)

---, "Understanding Identity: What it Is, and What it Does" (23-44).

Inglés Yuba, Eduard & Albert Juncà Pujol. "Fénix 11•23: "¡Di que eres español!" *España en su cine*, 2015. (211-223)

MacClancy, Jeremy. "Bilingualism and Multinationalism in the Basque Country." *Nationalism and the nation in the Iberian Peninsula. Competing and conflicting identities*, eds. Clare Mar-Molinero & Angel Smith, Oxford: Berg, 1996. (207-220)

Martín, Annabel. "¡Bienvenido Mr. Marshall!: La identidad nacional como artificio." *The Cincinnati Romance Review* 15(1996): (73-80).

Rees, Earl L. "Spain's Linguistic Normalization Laws: The Catalan Controversy." *Hispania* 79.2 (1996): 313-321

Rojas, Alejandro. "El nacionalismo andaluz ante la Junta de Andalucía y la Constitución." *El País*, 1978. Online.

Romero, Eugenia R. "Where in the World is Galicia? Localizing Galicia on the World Map." *Contemporary Galician Culture in a Global Context: Movable Identities*. Lanham: Lexington Books, 2011. (xi-xxii).

---, "Mapping Galicia: Revised Perspectives of Galician Identity." *Contemporary Galician Culture in a Global Context: Movable Identities*. Lanham: Lexington Books, 2011. (1-30).

Silver, Philip. "The Basque Country." *The Cambridge companion to modern Spanish culture*, ed, by David Gies. New York: Cambridge University Press, 1999. (54-64).

Vilarós, Teresa. "A Cultural Mapping of Catalonia." *The Cambridge companion to modern Spanish culture*, ed, by David Gies. New York: Cambridge University Press, 1999. (37-53).

DISTRIBUCIÓN DE LA NOTA FINAL

1. **Asistencia (5%).** Esta clase está diseñada a modo de seminario (con un poco de lecturing), por lo tanto se espera que todo estudiante asista a clase listo para participar activamente en la discusión. **Sin embargo, reconociendo cualquier eventualidad que pueda ocurrir a lo largo del semestre, se permitirán 2 ausencias sin justificar (2 unexcused absences).** Cada ausencia posterior será causa de reducción de la nota final de un 2% por ausencia. La Universidad reconoce “illness, family tragedy, religious observance, [and] travel for intercollegiate athletics [if you’re on a team]” como causas oficiales de ausencias. Por lo que estar resfriado, salir de viaje o tener que trabajar no son consideradas justificaciones oficiales para faltar a clase. Además, para recibir una justificación es necesario presentar una nota médica u otro documento oficial. Un correo electrónico diciéndome que están enfermos no es considerado una justificación oficial. **Faltar a clase no es una excusa para no venir a la siguiente clase sin haber leído o venir preparado para participar en clase.**
2. **Participación Activa (15%).** Siendo esta una clase de español avanzado y de honores, la asistencia no es suficiente. Es decir, para alcanzar un nivel avanzado/superior de dominio de la lengua es necesario usarla tanto de manera pasiva (leyendo, escuchando) como de manera activa (hablando y escribiendo). De modo que se espera que el estudiante haya leído y analizado todo el material asignado, y que asista a clase preparado con preguntas, comentarios y reflexiones con respecto a los materiales leídos, vistos, escuchados, etc. para **PARTICIPAR ACTIVAMENTE en las discusiones USANDO EL ESPAÑOL.** Estar presente en clase sin participar en las discusiones y/o preguntas de la profesora ya sea de manera general o en grupos pequeños, puede resultar en una nota de participación baja. Debido a la importancia de la participación, se espera la asistencia constante del estudiante a clase. **IF YOU ARE NOT SURE IF YOUR PARTICIPATION IN CLASS IS CONSIDERED ACTIVE, PLEASE ASK ME.**
3. **Presentación en grupo (20%):** En parejas, los estudiantes deberán hacer una presentación oral sobre un artículo secundario asignado. La presentación, de NO MÁS de 15 minutos, debe ofrecer un resumen del artículo (i.e. ideas principales, posición del autor, etc. con respecto a uno de los textos leídos o películas vistas para discutir ese día). La presentación debe ayudar también a iniciar la discusión de clase, por lo que los estudiantes deben preparar 5 preguntas de análisis/discusión para el resto de los compañeros. Estas preguntas serán el punto de partida de la discusión de clase y deben enviarlas a la profesora, por lo menos 1 día antes de la presentación. Para la presentación se recomienda hacer uso de PowerPoint, y deben enviarla a la profesora (junto con las preguntas) un día antes para que la profesora corrija la gramática, o de sugerencias para la presentación. La presentación debe incluir 1) un título, 2) un resumen de la tesis y de las ideas principales del artículo, 3) un análisis de por lo menos 2 secciones del artículo, 4) una conexión entre el artículo y el texto o película que analiza, y 5) las 5 preguntas de análisis sobre el artículo y/o su conexión con el texto o película que analiza para iniciar la discusión de clase. Cada compañero de equipo dará una nota de participación a su otro compañero y esta nota valdrá el 20% de la nota de la presentación.
4. **Reacciones a un film (25%).** Se verán varios filmes en clase (o deberán verse antes de clase según lo indique el programa del curso). El estudiante deberá escribir 5 reacciones de 2 páginas sobre 5 películas según aparece en el programa del curso (5% por cada reacción). El objetivo de estas reacciones es que el estudiante ponga atención a la película y que venga con una aproximación crítica (académica) para poder participar en clase. El estudiante debe analizar, criticar o comentar sobre la relevancia de la película al tema del curso (la idea de una España plural y en concreto sobre cada una de las naciones españolas). Aunque sea una reacción corta, se espera una organización coherente que tenga introducción (con una tesis), cuerpo, y conclusión. Algunas preguntas que pueden tener en mente son ¿cómo la trama de la película aborda el tema de la nación española o como representa a cada nación? ¿cómo se compara/conecta la película con los textos que se han leído hasta el momento? **Las reacciones deberán entregarse vía Carmen antes de la clase el día asignado en el programa.**
5. **Ensayo final (35%).** Al final del semestre el estudiante deberá entregar un ensayo crítico y/o de investigación con una extensión de 6 a 8 páginas. Este proyecto se desarrollará durante la segunda parte del semestre consultando con la profesora. El estudiante deberá reunirse con la profesora con suficiente antelación para conversar sobre un tema, información bibliográfica, etc. El ensayo final puede ser sobre uno de los textos leídos o películas vistas en

clase y debe contar con una bibliografía siguiendo el formato de la MLA. El ensayo debe tener una tesis clara y efectiva y se deben utilizar, como mínimo 4 fuentes escritas (artículos, libros) y como máximo 2 fuentes electrónicas. **NOTA:** Para los que están tomando el curso para recibir crédito por 5650, el ensayo debe ser de 10-12 páginas de extensión, y como mínimo 6 fuentes escritas (artículos, libros) y como máximo 3 fuentes electrónicas.

<u>Asistencia</u>	5%
<u>Participación activa</u>	15%
<u>Presentación en grupo</u>	20%
<u>Reacciones escritas</u>	25%
<u>Ensayo final</u>	35%
Total	100%

Fechas de entrega: NO se aceptará la entrega de trabajos tarde. Es la responsabilidad del estudiante hacer los arreglos pertinentes para entregar sus trabajos a tiempo. No se harán excepciones ni se cambiará la fecha de entrega de ningún trabajo ni de pruebas a estudiantes en particular. En casos o situaciones especiales, el estudiante deberá comunicarse directamente con la profesora.

A note about grades on Carmen: I use Carmen mostly for taking attendance and for the written assignments (reactions and final essay). There would also be a box for the presentations, but the participation grade and the discussion grade will not be posted on Carmen, so the grade that you'd see in Carmen will not be your final grade.

ESCALA DE PUNTUACIÓN

Porcentaje %	Nota en letra	Porcentaje %	Nota en letra
100 – 93	A	77 – 73	C
92 – 90	A-	72 – 70	C-
89 – 88	B+	69 – 68	D+
87 – 83	B	67 – 65	D
82 – 80	B-	64.9 – 0	E
79 – 78	C+		

ACADEMIC INTEGRITY AND ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. One way to avoid academic misconduct is to follow the MLA (Modern Language Association) format/style. https://library.osu.edu/documents/english/FINALlibrary_MLA.pdf

If you have any questions about using the MLA style, the above policy or what constitutes academic misconduct in this course, please contact me.

STUDENTS WITH DISABILITIES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

USO DE ORDENADORES Y TELÉFONOS MÓVIL

Los estudiantes deben traer un ordenador o tableta a clase para acceder a los materiales del curso, o para consultar en el internet sobre temas o asuntos pertenecientes a la discusión de clase. De hecho, con un intento ecológico (go Green), los estudiantes no necesitarán imprimir los textos de lectura siempre y cuando tengan acceso electrónico a ellos durante clase. Sin embargo, los ordenadores y/o teléfonos móviles NO SON PERMITIDOS para uso personal (para conectarse a redes sociales como Facebook, Twitter o para enviar mensajes de texto). **Quien use su ordenador o su teléfono móvil para uso personal verá su nota de participación reducida. Durante las presentaciones, nadie podrá usar su ordenador para poder poner atención a los compañeros.**

PROGRAMA DEL CURSO (SUJETO A CAMBIOS SEGÚN SEA NECESARIO)

Semana 1

¿Qué es una nación?, ¿qué es el nacionalismo?

8 de enero (m) Introducción al curso. Detalles administrativos.

10 de enero (v) **Artículos:** Anderson, Benedict. "Introduction: Imagined Communities" (1-7.)
Connor, Walker "A Nation is a Nation, is a State, is an Ethnic Group, is a..." (36-46).

Semana 2

15 de enero (m) Hogan, Patrick Colm. "Introduction: Nationalism and the Cognitive Sciences." (1-22)
"Understanding Identity: What it Is, and What it Does" (23-44). (en Carmen)

- 17 de enero (v) **Film:** *Bienvenido Mr. Marshall* (en Secured Media Library)
Artículos: Annabel Martín. “*¡Bienvenido Mr. Marshall!*: La identidad nacional como artificio” (73-80).
E. Inman Fox, “Spain as Castile: Nationalism and national identity” (21-36).
Reacción 1 (sobre la película)
Presentación Grupo 1 (artículo de Martín)
- Semana 3** **Mosaico I: EUSKADI**
22 de enero (m) **Artículos:** MacClancy, Jeremy. “Bilingualism and Multinationalism in the Basque Country” (207-220)
Silver, Philip. “The Basque Country” (54-64).
- 24 de enero (v) **Textos:** Atxaga, Bernardo. “De Euzkadi a Euskadi.”
Atxaga, Bernardo. *Obabakoak*, (307-320; 375-379).
- Semana 4**
29 de enero (m) **Film:** *Ocho apellidos vascos* (en Secured Media Library)
Artículo: Buse, Peter & Nuria Triana Toribio. “*Ocho apellidos vascos* and the Comedy of Minor Differences.” *Romance Quarterly*, Vol. 62.4 (2015): 229–241
Reacción 2 (sobre la película)
Presentación Grupo 2 (artículo de Buse y Triana)
- 31 de enero (v) **Texto:** Kirmen Uribe *Bilbao-New York-Bilbao* (p. 9-58)
- Semana 5**
5 de febrero (m) **Texto:** Kirmen Uribe *Bilbao-New York-Bilbao* (p. 59-139)
- 7 de febrero (v) **Texto:** Kirmen Uribe *Bilbao-New York-Bilbao* (p. 140-176)
- Semana 6**
12 de febrero (m) **NO HAY CLASE**
- 14 de febrero (v) **Texto:** Kirmen Uribe *Bilbao-New York-Bilbao* (p. 177-203)
Artículo: Colbert Goicoa, David. “Space, Identity, and Ocean Crossings in Uribe’s *Bilbao-New York-Bilbao*.” *Revista de Estudios Hispánicos*, 52.3 (2018): 787-813
Presentación Grupo 3 (artículo de Colbert Goicoa)
- Semana 7** **Mosaico II: CATALUNYA**
19 de febrero (m) **Artículo:** Teresa Vilarós, “A Cultural Mapping of Catalonia” (37-53).
Rees, Earl L. “Spain’s Linguistic Normalization Laws: The Catalan Controversy.” *Hispania* 79.2 (1996): 313-321
- 21 de febrero (v) **Texto:** Marsé, Juan. *El amante bilingüe* (5-30).
- Semana 8**
26 de febrero (m) **Texto:** Marsé, *El amante bilingüe* (30-79).
- 28 de febrero (v) **Texto:** Marsé, Juan. *El amante bilingüe* (80-114).
- Semana 9**
4 de marzo (m) **Artículo:** Connor, Laura. “Bilingualism, Desdoblamiento, and Dissociative Identity in Juan

Marsé's *El amante bilingüe*"

Presentación Grupo 4 (sobre el artículo de Connor)

6 de marzo (v)

Film: *Fénix 11-23* (en Secured Media Library)

Artículo: Inglés Yuba, Eduard & Albert Juncà Pujol. "*Fènix 11•23: "¡Di que eres español!"*" *España en su cine*, 2015. (211-223)

Reacción 3

Presentación grupo 5 (artículo de Inglés y Juncà)

Semana 10

11 y 13 de marzo SPRING BREAK

Semana 11

Mosaico III: GALICIA

18 de marzo (m)

PowerPoint: *Galica* (en Mediasite)

Artículos: Romero, Eugenia R. "Introduction: Where in the World is Galicia? Localizing Galicia on the World Map."

Colmeiro, José. "Peripheral Visions, Global Positions: Remapping Galician Culture"

Preguntas guía: 1. Sobre videos cortos en el PowerPoint y 2. Sobre los artículos

Discusión: Escribir un post en el foro de discusión sobre Galicia y responder a 2 comentarios de un compañero.

20 de marzo (v)

PowerPoint: *La mano del emigrante de Manuel Rivas* (en Mediasite)

Texto: Rivas, Manuel. "La mano del emigrante." (7-33)

Preguntas guía: 1. Sobre "La mano de emigrante"

Semana 12

25 de marzo (l)

Texto: Rivas, Manuel. "La mano del emigrante." (34-67)

Artículo: Folkart, Jessica. "Second-Hand Identity: Limbs, Liminality, and Transplantation in Manuel Rivas's *A man dos paíños*." (101-129).

Preguntas guía: 1. Sobre el final de "La mano del emigrante" y el artículo de Folkart

Presentación grupo 6 (artículo de Folkart)

Discusión: Escribir un post en el foro de discusión sobre La mano del emigrante y responder a 2 comentarios de un compañero.

27 de marzo (v)

Films cortos: *Mamasunción* (en mediasite)

Dúas letras (en mediasite)

O pai de Migueliño (en mediasite)

Artículo: Romero, Eugenia "Mapping Galicia: Revised Perspectives of Galician Identity."

Preguntas guía: 1. Sobre cada uno de los films cortos y sobre el artículo de Romero.

Semana 13

1 de abril (m)

Film: *Pradolongo* (en mediasite)

Artículo: Reimóndez, María. "The Rural, Urban, and Global Spaces of Galician Culture." *A Companion to Galician Culture*, edited by Helena Miguélez-Carballeira. Boydell and Brewer, Woodbridge, Suffolk; Rochester, NY, 2014. (157-174)

Reacción 4

Presentación Grupo 7 (artículo de Reimóndez)

Mosaico IV: ANDALUCIA

3 de abril (v)

Artículos: Barrenechea, Eduardo. "Una burguesía antiandalucista" Burguesía Andaluista
Rojas, Alejandro. "El nacionalismo andaluz ante la Junta de Andalucía y la Constitución"
Nacionalismo andaluz

Delgado, Ana. "40 años del 4-D: "En Andalucía el nacionalismo no funciona porque somos solidarios." *El*

español Dec. 4, 2017. Online.

https://www.elespanol.com/espana/politica/20171203/266723624_0.html

Semana 14

8 de abril (m)

Texto: Gala, Antonio. *El manuscrito carmesí* (7-25).

Artículo: García Sanjuán, Alejandro. "La distorsión de Al-Andalus en la memoria histórica española."

10 de abril (v)

Film: *La isla mínima* (disponible para alquilar (rent) in google play, y iTunes)

Artículo: Bogas Ríos, María José. "La isla mínima: Un relato sobre la identidad andaluza." *Creatividad y cine* 25 (2016): 170-200.

Reacción 5

Presentación Grupo 8 (artículo de Bogas Ríos)

Semana 15

15 de abril (m)

Textos: Regás, Rosa. "El molino de viento." Granada: Fundación el legado andalusí, 2001.

Al-Misnawi, Mustafa. "Tariq, aquel que no conquistó Al-Andalus." Granada: Fundación el legado andalusí, 2001.

17 abril (v)

Reunión individual con la profesora para hablar del ensayo final.

Conclusiones finales

22 de abril (m)

Entrega del trabajo final antes de la 11:45am

Qualifying differences between F2F course and online in terms of delivery for SPAN 4567 and SPAN 4567H: There is no difference in content between F2F and DL courses. The DL courses require the same amount of rigorous study and analysis of literary texts and films. The amount of written work (written reactions, discussion boards, and final paper is the same). There is one difference, however, between F2F and DL delivery,. The first difference is that both DL courses have PowerPoint Video lessons that the students must watch and then respond to a Lesson Check. This is done instead of in-class lectures and class discussion that would happen during F2F instruction. The second difference is that in F2F courses participation is graded based on oral interventions during class time either by responding to the instructor's questions during a lecture or by pair/group work to encourage oral production in Spanish. The DL versions require students to video record a video where they would answer some questions provided by the instructor. For SPAN 4567, students must use FlipGrid to respond (asynchronously) to a prompt or question and would then respond to a peer's video/comment. This activity is to stimulate spontaneous oral production in Spanish, as it would happen in the classroom. The instructor will watch the videos and comment or respond in similar fashion. For SPAN 4567H, students will be put into groups and they have to schedule their own Carmen Zoom meeting (no more than 20 minutes) to discuss (synchronously) to a prompt or question. They will record the meeting and later upload for the instructor to see. For the honors course, this is considered both as a group work (instead of an oral presentation) and as a class participation. The instructor will then watch the video and provide feedback and comments in a similar way.

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Spanish 4567h

Instructor: Eugenia Romero

Summary: Spanish Mosaic: Catalonia, Basque Country, Galicia and Andalusia

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Carmen Discussion Boards Zoom
6.3 Technologies required in the course are readily obtainable.	X			All are available for free via OSU agreements.
6.4 The course technologies are current.	X			All are updated regularly
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No third party tools requiring an account are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			All technologies are covered by OSU policies.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are present.
8.4 The course design facilitates readability	X			

8.5 Course multimedia facilitate ease of use.	X		All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser
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Reviewer Information

- Date reviewed: 7/13/20
- Reviewed by: Ian Anderson

Notes: Good to go!

^aThe following statement about disability services (recommended 16 point font):
 Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.