

NOV 30 2012

Course Information

Date Submitted: 12/18/2012

Current Prefix and Number: SPA - Hispanic Studies , SPA 262 - SPA LIT IN TRANSLATION (SR)

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

1. General Information

a. Submitted by the College of: College of Arts & Sciences

b. Department/Division: Hispanic Studies

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Carmen Moreno-Nuno

Email: morenonuno@uky.edu

Phone: 971-6262

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: SPANISH LITERATURE IN TRANSLATION; (SUBTITLE REQUIRED)

Proposed Title: Hispanic Literatures in Translation (subtitle required)

c. Current Transcript Title: SPA LIT IN TRANSLATION (SR)

Proposed Transcript Title: Hisp Lit in Trans: SR

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? Yes

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2i. Current Course Description for Bulletin: This course examines particular authors, periods, regions, cultural events, or movements from Spain. Special attention will be paid to links between literature and culture, politics and society through reading, discussion, and writing assignments to be conducted in English. Course may be repeated under different titles for a maximum of six credits.

Proposed Course Description for Bulletin: This course examines particular authors, periods, regions, cultural events, or movements from Spain and Latin America. Special attention will be paid to links between literature and culture, politics and society through reading, discussion, and writing assignments to be conducted in English. Course may be repeated under different titles for a maximum of six credits.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any: WRD 110 and WRD 111 or CIS 110 and CIS 111

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|KCROUCH|Kathryn F Crouch|Dept approval for ZCOURSE_CHANGE SPA 262|20121022

SIGNATURE|KCROUCH|Kathryn F Crouch|College approval for ZCOURSE_CHANGE SPA 262|20121022

SIGNATURE|WF-BATCH|Batch User|Subworkflow for GenEd Expert review|20121022

SIGNATURE|CPHUR0|Christopher P Thuringer|UKCEC Expert review ZCOURSE_CHANGE SPA 262|20121022

SIGNATURE|JMETT2|Joanie Eit-Mims|UKCore approval for ZCOURSE_CHANGE SPA 262|20121130

SIGNATURE|JMETT2|Joanie Eit-Mims|Undergrad Council approval for ZCOURSE_CHANGE SPA 262|20121130

SIGNATURE|WF-BATCH|Batch User|Reminder for minor course work item|20121214

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course: Spa 262

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:
Written essays

Brief Description:

Essays will consist of well-presented, clear and focused arguments supported by evidence found in the texts discussed in class. The use of bibliography is mandatory.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:
Oral presentation

Brief Description:

The students will give an oral presentation in groups (twenty minutes) about some theoretical aspect they have read on Cervantes' Don Quijote.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:
Take-home exam

Brief Description:

The students will have to write a final take-home comprehensive exam-paper

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:
oral participation

Brief Description:

The students are expected to read all assignments and participate in class discussions

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media),

philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:
critical essays

Brief Description:

Essays will consist of well-presented, clear and focused arguments supported by evidence found in the texts discussed in class. The use of bibliography is mandatory

Information literacy component:

Reviewer's Comments:

Ett, Joanie M

From: Ett, Joanie M
Sent: Tuesday, October 16, 2012 2:00 PM
To: Moreno-Nuno, Carmen
Cc: Bosch, Anna; Hanson, Roxie
Subject: UKCEC Approval of SPA 262



October 16, 2012

Dear Professor Moreno-Nuño:

I am happy to inform you that SPA 262: Hispanic Literatures in Translation (subtitle required) was approved by the UK Core Education Committee (UKCEC) as a UK Core course in the area of Humanities. Thank you very much for taking the time to submit this course in support of your new UK Core program! All courses have to go through the Undergraduate Council and the Senate after leaving the UKCEC. If you have any questions at all about the UKCEC process, please do not hesitate to ask me. You can reach me by email at rebeat2@uky.edu, or on my office phone at 257-7647.

Sincerely,

Ruth Beattie
Chair, UKCEC
Associate Professor of Biology

The logo for "see blue" is written in a lowercase, sans-serif font. Below it, the text "An Equal Opportunity University" is written in a smaller, all-caps, sans-serif font.

An Equal Opportunity University

SPA 262
SPANISH LITERATURE IN TRANSLATION
Cervantes in Translation:
An Introduction to Cervantes: *Don Quixote*, *Eight Interludes* and *Exemplary Novels*

Class meeting time and place: T-R 12:30-1:45 pm in WhiteHall CB 237.

Instructor: Dr. Moisés R. Castillo
Office address: P. O. T. 1163
Office Phone: (859) 257-5772
UK E-mail address: moises.castillo@uky.edu
Office hours: T-R 9:00-11:00 AM, and by appointment.

Course Description

Part I. Cervantes, cultural critic

This course provides an overview of some of the important aspects of Cervantes' *Don Quijote de la Mancha*, by far the most famous book in Spanish literature and the first novel ever written. Taking this into account, we will focus on what it means to create a novel. Cervantes utilizes the burla as the keystone of his artifice to denude the process of artistic creation, while showing his/her reader ("lector mío") the machinery of every single literary and socio-political discourse prevalent in the Spain of his time. The idea is that the "real" world, as presented to us, exists only as a construction shaped through the conventions of perception and interpretation.

For this reason it could be argued that, structurally, an analysis of irony and burla (in discourse) brings us closer to an understanding of *Don Quijote* as an experimental text, which configures a critical reader, who is a co-artificer in the Cervantine literary enterprise. This critical reader, conscious of the inherited literary tradition and its conventions, will perceive the subversion of the institutionalized rhetorical frameworks as Cervantes both lays bare the structural bases of narrative and violates its generically differentiated worlds.

A discussion of *Don Quijote* in conjunction with various other types of fiction which were in vogue at the time of its gestation and birth, should allow us to highlight Cervantes' imaginative uses of these materials: the romances of chivalry, pastoral romances, picaresque "lives", tragedy and so on... One might argue, in fact, that the dialogical character of *Don Quijote* as well as most of Cervantes' writing hinges precisely on a parodic game that entails a process of decoding and encoding. We will concentrate both on Cervantes' irony —his anamorphic perspective (H. Holbein) or his curious gaze (E. Gilman)— and its demystifying power to scrutinize reality. I shall propose a close reading of representative excerpts of these genres in order to contrast them with the heteroglossic (Bakhtin) re-elaboration that Cervantes employs in different chapters of *Don Quijote*.

Part II. Cervantes, social critic:

In this section of the course we will examine the specific way Cervantes scrutinizes the social and theatrical reality of his time, studying some of his *Entremeses* and *Novelas ejemplares*.

The last part of the course zeros in on the importance and repercussion of *Don Quijote* in modern times, in other words, how has it been read and therefore utilized by various generations of readers. Within the Spanish context, the course will explore to what extent the novel has influenced the Spanish history serving as a model or anti-model for the creation of a Spanish national identity. Furthermore, in a broader scope we shall explore how modern critics see Cervantes' writings.

Prerequisites

In order to take this class, students must have taken and passed WRD/CIS 110 and/or WRD/111, or ENG 102 and/or ENG 104.

Student Learning Outcomes

After completing this course, the student will be able to:

1. Describe Cervantes's most important literary works and the main scholarship on them.
2. Analyze Cervantes's influence in the emergence of modernity and contemporary thought.
3. Write a well-founded, persuasive and creative essay on one or several of Cervantes's works.

Required Materials

Books:

Don Quixote. Penguin Classics. (available at UK bookstore)

Exemplary Stories. Penguin Classics. (available at UK bookstore)

Eight Interludes. (out of print. Professor will provide a pdf.)

Class reading packet (available at Johnny Print, South Limestone)

Course Assignments

Class participation	15%
1 Oral presentation	10%
Final Exam (6 pp.)	30%
4 Essays (2-3 pp.)	45%

Summary Description of Course Assignments

The students are expected to read all assignments and participate in class discussions.

Participation in class must be active and informed by careful readings of the assigned texts. It is recommended that you take notes on assigned texts for class, and that you come ready to discuss questions you have carefully formulated beforehand.

The students will give an oral presentation in groups (twenty minutes) about some theoretical aspect they have read on Cervantes' *Don Quijote*.

The students will turn in four critical essays (2-3 pages each) on every major aspect of the program. Essays will consist of well-presented, clear and focused arguments supported by evidence found in the texts discussed in class. The use of bibliography is mandatory: minimum of 2-3 bibliographical entries other than the main texts.

The students will have to write a final take-home comprehensive exam-paper (six pages). The use of bibliography is mandatory: minimum of 5 bibliog. entries other than the main texts.

In class I may support the explanation of the text with some of the most relevant scenes from Manuel Gutiérrez Aragón's *Don Quijote de la Mancha* (TV series). This movie or other materials will never be a substitute of the task of reading, but a complement to better understand the text.

Each student is urged to take advantage of the professor's office hours for further discussion or clarification of the course material or assistance with writing the critical essays and final paper.

Course Grading

The following grading criteria will be used to determine final grades for this course:

A (90-100) B (80-89) C (70-79) D (60-69) E (0-59)

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>).

Final Exam Information

The final exam will be a take-home exam, due on May 2nd at noon. The exam will consist of a well-presented argument supported by the texts and resources discussed and used in class as well as optional additional sources. The topic of the exam will be made available two weeks before the exam is due, although a student can write on a topic of his or her choice if it is approved in advance by the professor.

Course Policies

Attendance

Attendance in this course is crucial. More than three unexcused absences will result in your grade being lowered by one letter grade. You must try to inform the professor beforehand if you are not going to be in class.

Excused Absence/ Make-up Opportunities

Students need to notify the professor of absences prior to class when possible. The following are acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class.

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations Due to a Disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2,

Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Policy on Cellular Phones and Texting

Use of a computer for purposes different from course work, talking on a cellular phone or texting is absolutely prohibited during the class period. If you are found, the instructor will ask you to leave the room and an unexcused absence will be placed in your records.

Course Schedule

Part I: Cervantes, Cultural Critic.

January

Th. 12.

Introduction to the course and to the social world of *Don Quijote*, as well as Cervantes' life and work.

T. 17.

Mikhail Bakhtin's *The Dialogic Imagination: "Epic and Novel"*, pp. 3-40. The novel as a heteroglossic realm.

Th. 19.

David Castillo's *(A)wry Views: Introduction*, pp. 1-17. Bakhtin and Volosinov's concepts of 'irony', 'tone', 'frame'. Parody: social conflict between two modes of seeing and interpreting the world.

T. 24.

Discussion of the Book I, chapters 1-6.

Th 26.

Cervantes' parody of the novels of Chivalry. Contrast between some excerpts of *Amadís de Gaula* and the most important chivalric episodes of our errant Knight: Book I, chapters 7, 8, 9.

T. 31.

Nicholas Spadaccini and Jenaro Talens: *Through the Shattering Glass*, Read Introduction. Start reading pp. xi-xvi, and 109-142.

First essay.

February

Th. 2.

Parody of the novels of chivalry: Book I, chapters 19, 20, 21; 48, 49.

T. 7.

Martínez Bonati: *Don Quixote and the Poetics of the Novel: "Cervantes and the Regions of the Imagination"* pp. 39-75.

Th. 9.

The anamorphic/curious perspective. Martin Jay's *Force Fields*: "Scopic Regimes of Modernity" pp. 114-133. *Through the Shattering Glass*, continue reading and finish pp. 142-171.

T. 14.

Cervantes' parody of the courtly love within the pastoral genre. Contrast between some poems from Jorge de Montemayor's *Los siete libros de La Diana* and the respective episodes of Marcela and Grisóstomo and the goatherd's tale: Book I, chapters 12, 13, 14.

Th. 16.

Book I, chapters 50, 51. Book II, chapters 8, 46.

T. 21.

Marcelin Defourneaux's *Daily Life in Spain in the Golden Age*: Chapter 11 (pp. 212-228). The 'burla' of the picaresque novel. We will examine the contrast between some chapters of *El Lazarillo* and the chapter that Cervantes dedicates to Ginés de Pasamonte, focusing on the limitations of the picaresque: Book I, chapter 22.

Second essay.

Th. 23.

Mocking tragedy as a genre. The strange case of *The Tale of the Foolish Curiosity*: Book I, chapters 33, 34, 35. Book II, chapter 11.

T. 28.

La adventure of the cave of Montesinos. Book II, chapter 22, 23. Marcelin Defourneaux's Chapter 2 (pp. 28-45).

March

Th 1.

Book II: chapters 38, 39, 40, 41.

T. 6

Book II: chapters 42, 43, 44, 45; 47, 49; 51, 53.

Th 8.

An introductory approach to the main important themes of the two distinctive parts in the novel. The manierism of the Book I vs. the baroque of the Book II. "The death of Don Quijote": Book II, chapters 72, 73, 74.

T. 13. No Class, Spring Break

Th 15. No Class, Spring Break

Part II. Cervantes, social critic. Cervantes scrutinizes the theatrical and social conventions.

T. 20.

Mocking the picaresque narrative and the pastoral romance: *Exemplary Novels (Novelas ejemplares)*: *El casamiento engañoso* y *El coloquio de los perros*.

Th. 22.

El retablo de maese Pedro: Book II, chapters 25, 26.

Marcelin Defourneaux's *Daily Life in Spain in the Golden Age*: chapter 7 (pp. 128-144).

T. 27.

Three types of honor: "íntimo", "privado," and "público". Introducción to the *Interludes (Entremeses)*. Decoding and encoding *la comedia nueva de Lope* and its key concept of 'honor'.

Third essay.

Th. 29.

Interludes "Viejo celoso,;" and "El juez de los divorcios".

April

T. 3.

The case of the Interlude "*Retablo de las maravillas*". Egginton-Castillo: "The Rules of Chanfalla's Game" pp. 444-449.

Th. 5.

Some lines of analysis in today's approach to the study of Cervantes' oeuvre: *Cervantes and his postmodern constituencies*. Cruz and Johnson, eds, chapter 1 and 2.

T. 10.

W. Childers's *Transnational Cervantes*, chapter. 5.

Th. 12.

Bruce Burningham's *Tilting Cervantes: Baroque Reflections on Postmodern Culture*, chapter 4, pp. 77-97.

T. 17.

B. Burningham's chapter 7 and Conclusion, pp 147-182.

Fourth essay.

Th. 19.

W. Childers's chapter 6.

T. 24.

David Castillo's *(A)wry Views*: chapter 4, "Don Quixote: A Case of Anamorphic Literature" pp. 73-93.

Th 26.

Debate between Prof. Rosenberg and Egginton: Validity of Literary Theory vs. Science Thought. The Case of Cervantes.

<http://opinionator.blogs.nytimes.com/2011/09/25/quixote-colbert-and-the-real>

<http://opinionator.blogs.nytimes.com/2011/11/06/bodies-in-motion-an-exchange>

Conclusions of the course.

The Take-home final exam-paper will be due on May 2 at noon.

Complementary Bibliography

- Defourneaux, Marcelin. *Daily life in Spain in the Golden Age*. Trans. Newton Branch. California: Stanford UP, 1970.
- Spadaccini, Nicholas and Talens, Jenaro. *Through the Shattering Glass: Cervantes and the self-made world*. Minneapolis: U of Minnesota P, 1992. (Especially Introduction and pp. 109-171).
- Gerli, Michael. *Refiguring Authority: Reading, Writing and Re-writing in Cervantes*. Kentucky UP.
- Volosinov, V. N. "Discourse in Life and Discourse in Art (Concerning Sociological Poetics)." *Freudianism: A Critical Sketch*. Bloomington: Indiana UP, 1987.
- Bakhtin, M.M. *The Dialogic Imagination: four essays*. Ed. Micheal Holquist; trans. Caryl Emerson and Micheal Holquist. Austin: University of Texas P, 1981. (Especially "Epic and Novel" and "Discourse in the Novel").
- Buci-Glucksman, Christine. *Baroque Reason: the Aesthetics of Modernity*. Trans. Patrick Camiller; introduction by Bryan S. Turner. London; Thousand Oaks, California: Stage Publications, 1994.
- Cervantes, Miguel de. *El Ingenioso Hidalgo Don Quixote de la Mancha*. Ed. Luis Andrés Murillo. Madrid: Editorial Castalia, 1978.
- _____. *Don Quijote de la Mancha*. Ed. Tom Lathrop. Delaware: Juan de la Cuesta, 1998. (Edition with notes in English)
- Gilman Ernest. *The Curious Perspective*. New Haven and London: Yale UP, 1978.
- Godzich, Wlad and Spadaccini, Nicholas. "Novela y experiencia: del caballero al pícaro." *Homenaje a José Antonio Maravall*. Reunido por Carmen Iglesias, Carlos Moya and Luis Rodríguez Zúñiga. Madrid: Centro de Investigaciones Sociológicas, 1985.
- Jay, Martin. *Force Fields: between intellectual history and cultural critique*. New York: Routledge, 1993. (especially "Scopic Regimes of Modernity")
- Maravall, José Antonio. *The Culture of the Baroque: Analysis of a Historical Structure*. Trans. Terry Cochran; foreword by Wlad Godzich and Nicholas Spadaccini. Minneapolis: University of Minnesota P, 1986.
- . *Utopía y contrautopía en el Quijote*.
- Martinez-Bonati, Félix. *Don Quixote and the Poetics of the Novel*. Ithaca, N.Y.: Cornell UP, 1992.
- Durán, Manuel. *La ambigüedad en el Quijote*.
- Montemayor, Jorge de. *Los Siete Libros de la Diana*. Ed. Enrique Moreno Báez. Madrid: Editora Nacional, 1981.
- Johnson, Caroll. *Cervantes and the material World*. Chicago: U of Illinois P, 2000.

Books by A. Castro (*El pensamiento de Cervantes*), A. Close (*The Romantic Approach to Don Quijote*), A. Forcione, E. C. Riley, P. E. Russell, Maurice Molho (*Cervantes, raíces folklóricas*); Ruth el Saffar, and Diana de Armas Wilson (*Quixotic Desire: Psychoanalytical approaches to Cervantes*) and other well-known *Cervantistas*.

Books and articles on Cervantes are readily available as are excellent specialized journals such as *Cervantes* and *Anales Cervantinos*.

Courses	Request Tracking
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Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Open in full window to print or save

Attachments:

Browse...

ID	Attachment
Delete: 226	Intellectual Inquiry Humanities Form.doc
Delete: 814	UKCEC Approval of SPA 262.pdf
Delete: 816	SPA 262-Syllabus.docx

First 1 2 Last

Select saved project to retrieve...

NOTE: Start form entry by choosing the Current Prefix and Number (*denotes required fields)

Current Prefix and Number:		SPA - Hispanic Studies SPA 262 - SPA LIT IN TRANSLATION (SR)	Proposed Prefix & Number:	
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exception 800-799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above		
Should this course be a UK Core Course? <input type="radio"/> Yes <input type="radio"/> No If YES, check the areas that apply:				
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics				
f. General Information				
a. Submitted by the College of:		College of Arts & Sciences	Today's Date: 12/18/2012	
b. Department/Division:		Hispanic Studies		
c.* Is there a change in "ownership" of the course? <input type="radio"/> Yes <input type="radio"/> No If YES, what college/department will offer the course instead? Select...				
e.* * Contact Person Name:		Carmen Moreno-Nuno	Email: morenonuno@uky.edu	Phone: 971-6262
* Responsible Faculty ID (if different from Contact)			Email:	Phone:
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval	OR	<input type="checkbox"/> Specific Term ²
2. Designation and Description of Proposed Course.				
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop		
*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.				
b. Full Title:		SPANISH LITERATURE IN TRANSLATION: (SUBTITLE REQUIRED)	Proposed Title: *	Hispanic Literatures in Translation (subtitle required)
c. Current Transcript Title (if full title is more than 40 characters):		SPA LIT IN TRANSLATION (SR)		
c. Proposed Transcript Title (if full title is more than 40 characters):		Hisp Lit in Trans: SR		
d. Current Cross-listing:		<input type="checkbox"/> N/A	OR	Currently ³ Cross-listed with (Prefix & Number): none

Proposed -- ADD ³ Cross-listing (Prefix & Number):			
Proposed -- REMOVE ^{3,4} Cross-listing (Prefix & Number):			
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern type.			
Current:	Lecture 3	Laboratory ⁵	Recitation
	Clinical	Colloquium	Practicum
	Seminar	Studio	Other _____ Please explain: _____
Proposed: *	Lecture 3	Laboratory ⁵	Recitation
	Clinical	Colloquium	Practicum
	Seminar	Studio	Other _____ Please explain: _____
f. Current Grading System:		ABC Letter Grade Scale	
Proposed Grading System:*		<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail	
g. Current number of credit hours:		3	Proposed number of credit hours:*
h.* Currently, is this course repeatable for additional credit?		<input checked="" type="radio"/> Yes <input type="radio"/> No	
* Proposed to be repeatable for additional credit?		<input checked="" type="radio"/> Yes <input type="radio"/> No	
# YES:	Maximum number of credit hours:		6
# YES:	Will this course allow multiple registrations during the same semester?		<input checked="" type="radio"/> Yes <input type="radio"/> No
i. Current Course Description for Bulletin:			
This course examines particular authors, periods, regions, cultural events, or movements from Spain. Special attention will be paid to links between literature and culture, politics and society through reading, discussion, and writing assignments to be conducted in English. Course may be repeated under different titles for a maximum of six credits.			
* Proposed Course Description for Bulletin:			
This course examines particular authors, periods, regions, cultural events, or movements from Spain and Latin America. Special attention will be paid to links between literature and culture, politics and society through reading, discussion, and writing assignments to be conducted in English. Course may be repeated under different titles for a maximum of six credits.			
j. Current Prerequisites, if any:			
* Proposed Prerequisites, if any:			
WRD 110 and WRD 111 or CIS 110 and CIS 111			
k. Current Supplementary Teaching Component, if any:		<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both	
Proposed Supplementary Teaching Component		<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change	
3. Currently, is this course taught off campus?		<input type="radio"/> Yes <input checked="" type="radio"/> No	
* Proposed to be taught off campus?		<input type="radio"/> Yes <input checked="" type="radio"/> No	
IF YES, enter the off campus address: _____			

4.* Are significant changes in content/student learning outcomes of the course being proposed?		<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, explain and offer brief rationale:		
5. Course Relationship to Program(s).		
a.* Are there other depts and/or pgms that could be affected by the proposed change?		<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, identify the depts. and/or pgms:		
b.* Will modifying this course result in a new requirement² for ANY program?		<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES ² , list the program(s) here:		
6. Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.*

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶ You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.