

## 1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 1/7/2013

1b. Department/Division: Hispanic Studies

1c. Contact Person

Name: Susan Larson

Email: [slarson@uky.edu](mailto:slarson@uky.edu)

Phone: 257-1569

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Specific Term/Year <sup>1</sup> Summer 1/2013

1e. Should this course be a UK Core Course? No

## 2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: SPA 350

2c. Full Title: Hispanic Cities: (Subtitle Required)

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3.0

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

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

2j. Course Description for Bulletin: This course is designed to provide students with a basic knowledge of the historical, cultural, and social development of modern Hispanic cities. Contemporary aspects of cities such as their rise to prominence, their role in nation formation, and their representation in a variety of cultural forms are some of the topics to be explored.

2k. Prerequisites, if any: SPA 210 and SPA 211, or consent of instructor

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?: No

If No, explain: Depends on faculty availability and interest as well as student interest.

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 25

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

## 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|RUEDA|Ana Rueda|Dept approval for ZCOURSE\_NEW SPA 350|20120904

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE\_NEW SPA 350|20120910

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE\_NEW SPA 350|20120925

# HISPANIC CITIES: MADRID

University of Kentucky  
SPA 350  
M W 12-1:15

**Professor Susan Larson**  
Office: 1131 POT  
E-mail: slarson@uky.edu

Office Hours: 9-11 M W  
or by previous appointment  
Phone: (859) 257-1565

## **Description:**

This course is designed to provide students with a basic knowledge of the history of modern Western cities, using the city of Madrid's historical, cultural, and social development as a case study. Contemporary aspects of cities such as their rise to prominence, their modeling themselves after the capitals of Europe, their role in nation formation, and their representation in a variety of cultural forms are among some of the topics to be discussed. Students will read and view a variety of historical, sociological and literary texts on and of Madrid. In addition to the observation of everyday life, students will be required to follow the local news and investigate different historical and sociological topics using a variety of on-line resources.

The pre-requisites for this course are SPA 210 and 211.  
This course will be conducted entirely in Spanish.

## **Course Objectives (Student Learning Outcomes)**

Upon completion of this course, a student should be able to:

- 1) Demonstrate** a) an ability to summarize content and do original interpretations within the context of existing critical thought, and b) acquired knowledge of some of the twentieth-century historical, political and sociocultural urban movements portrayed in the writing and films presented and discussed in class.
- 2) Analyze** written and visual cultural forms critically, equipped with a knowledge of basic urban studies and cultural theory concepts such as modernization and modernity, the relationship between urban space and its representation in a variety of media and other more material concerns.
- 3) Apply** this knowledge, by extension, to the urban cultures of any period or country.
- 4) Improve** their ability to understand key Spanish cultural, political and social movements as well to express themselves logically and coherently in written form through close interaction with the professor while preparing the short critical essays and final paper.

### **Required Texts**

- *A Cultural History of Madrid. Modernism and the Urban Spectacle.* By Deborah Parsons. Berg, 2003.
- *A Traveller's Companion to Madrid.* By Hugh Thomas. Interlink Books, 2007.
- *Cities of Tomorrow. An Intellectual History of Urban Planning and Design in the Twentieth Century.* By Peter Hall. Blackwell, 2002.
- *Time for Outrage!* Stéphane Hessel, Quartet Books, 2011.
- A selection of essays on the modern city as spectacle located and readable on-line by theorists such as Guy Debord, David Harvey, Timothy Cresswell and Edward Soja.
- A selection of short fiction and non-fiction works located and readable on-line. Authors will include Benito Pérez Galdós, Carmen de Burgos, John Dos Passos, Ernest Hemingway, Luis Martín Santos, Juan José Millás, Almudena Grandes.

### **Films**

- *El misterio de la Puerta del Sol / The Mystery of the Puerta del Sol*, Dir. Francisco Elías, 1929
- *Madrid*, Dir. Basilio Martín Patino, 1987
- *Pepi, Luci, Boom*, Dir. Pedro Almodóvar, 1980
- *El día de la bestia / The Day of the Beast*, Dir. Alex de la Iglesia, 1995

The required texts will be available at the University of Kentucky bookstores. The films will not be seen during class, but during pre-arranged screening times on campus. The papers need to incorporate the material covered in the assigned readings as well as information presented in the films and class lectures.

### **Grades**

In conformity with College of Arts and Sciences policy, all grades for this course will be letter grades (A, B, C, etc., no +/-). Numerical equivalents are simply 90s = A, 80s = B, 70s = C, 60s = D, <60 = E

Grade Breakdown	Attendance and Participation	20%
	Short Critical Essays (3)	30%
	Reading Quizzes	20%
	Final Project (due finals week)	30%

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

### **Attendance and Participation**

You must be present and prepared for each and every class period as well as for all film screenings. Small group discussions and impromptu debates will be a part of every class session, so your presence is required in order for each class to run successfully. If you have an excused absence (a serious illness, for example) it is imperative that you inform the professor BEFORE you miss a class or a pre-planned group event. Failure to attend more than two class periods, trips or group events will result in a 10% reduction of your overall grade. Be sure to inform the professor at the very beginning of the semester of any religious holidays or observances for which you will ask to be excused.

## SAMPLE SYLLABUS

### **Short Critical Essays**

Three times throughout the semester, students will turn in a short (2-3 pp.) critical essay on a pre-assigned topic. A successful essay will be one that uses the concepts found in the readings and discussed in class to support an argument. Special attention will be paid to the construction of the essay's central idea, the effective incorporation of information from the readings and other sources of information regarding the city found on-line as well as the documentation of these sources.

### **Reading Quizzes**

Once a week, class will begin with a short (5-10 minute) Reading Quiz. In addition to verifying that the reading has been done for those class periods, these written answers will serve as points of departure for the topics and concepts discussed in class, both in the professor's lectures and in small group discussions.

### **Final Paper**

The Final Paper will be due during finals week. It cannot be submitted in electronic form. The topic of the final paper will be finalized by the end of the twelfth week of the semester and requires a one-on-one consultation with the professor. This paper will consist of a close critical analysis of a work or group of works that represent the city – in this case, Madrid. Painting, architecture, photography, music, film, a wide variety of fictional works and non-fictional works including essays, historical treatises, journalism: each student should consider a local topic or idea of local importance from the vantage point of at least two or three different media or cultural forms. The successful paper will look at these cultural forms within a broader global context, use some of the general urban studies terms introduced throughout the semester, hinge on one well-developed central argument and be carefully documented. The length of the paper will be from 10-12 pages long and written in Spanish.

### **Decorum**

It is essential that some rules are followed in order to allow for a productive learning environment free of distractions. You may not bring drinks to class and you may not eat in class. There will be no cell phone use or text messaging in class. All electronic devices should be turned off before you step foot in the classroom.

### **Excused Absences**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as 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. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

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

## SAMPLE SYLLABUS

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. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1). **Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

### **Accommodations due to 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](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

## SAMPLE SYLLABUS

### TENTATIVE COURSE SCHEDULE

#### **WEEKS ONE AND TWO:**

##### **INTRODCUTION TO THE COURSE and THE HISTORY OF MADRID**

- Virtual Tour of Madrid's historic center
- Outline of basic concepts of modern urban studies
- Introduction to the history of Madrid
- Hall reading, Thomas and Parsons selections

#### **WEEKS THREE, FOUR AND FIVE:**

##### **ENTERING MODERNITY: The Process of Creation and Destruction**

- View *El misterio de la Puerta del Sol*
- Hall, Parsons, Harvey, Galdós, Burgos readings
- First paper due end of Week Five

#### **WEEKS SIX, SEVEN AND EIGHT:**

##### **THE BATTLE FOR MADRID: Civil War and the Franco Regime**

- View *Madrid*
- Hall, Dos Passos, Hemingway, Martín Santos readings
- Second paper due end of Week Eight

#### **WEEKS NINE, TEN, ELEVEN AND TWELVE:**

##### **SELLING PLACE: Madrid as Global Metropolis, 1975 to 2000**

- View *The Day of the Beast*
- Cresswell, Debord, Soja readings
- Third paper due end of Week Twelve

#### **WEEKS THIRTEEN AND FOURTEEN:**

##### **RENEGOTIATING URBAN SPACE: Madrid and Economic Crisis, 2000-the present**

- Hessel, Grandes, Millás readings

#### **LAST WEEK OF CLASS / FINAL**

- Oral Presentations of Final Papers
- Turn in Final Papers