

Spanish 202/302SC, 2019

Iberian Cultures and Literatures Course Programme

Course Coordinator: Christine Arkinstall

Weeks 1-3; 5-6: Christine Arkinstall, Arts 2-404, c.arkinstall@auckland.ac.nz

Office hour during Weeks 1-6: Thursdays, 2-3pm, or by appointment.

Week 4 (Bécquer): Azariah Alfante: aalf957@aucklanduni.ac.nz

Weeks 7-12: Wendy-Llyn Zaza, Arts 2-407, w.zaza@auckland.ac.nz

Office hour during Weeks 7-12: Mondays, 5-6pm, or by appointment

Please note: Classes in this course will not be recorded. The primary mode of delivery in the course is not conducive to the capture and release of the recordings, and provides limited pedagogical benefits for students. Lectures in the course contain personal information or use case studies which, if released, may infringe privacy or confidentiality, and other options to manage these concerns are impractical.

Lecture and tutorial times and venues

Spanish 202 and Spanish 302 lectures are Mondays 3-5pm (Building 260 [Owen Glenn], Room 055).

There is also one weekly tutorial.

Spanish 202: Thursdays, 3-4pm (Building 119, G10).

Spanish 302: Thursdays, 4-5pm (Building 119, G10).

Description

This course provides an introduction to the study of Iberian literatures in their cultural contexts, with emphasis on the modern era. It examines different literary genres and movements in the contexts of social, historical, political, and artistic developments. Multimedia lectures (mixing English and Spanish) cover cultural and critical issues in relation to Iberian history, literature and arts. Electronic reading packets include Spanish texts, as well as critical readings in Spanish and English. Class discussions apply critical terms and references to close readings of assigned texts. Students are guided in developing reading and critical skills and writing research essays.

Lectures and main texts will be in Spanish and English. Further readings in English and Spanish. Essays can be written in English or Spanish.

Prerequisites:

SPANISH 202: Spanish 105 or higher language level.

SPANISH 302: 15 points from SPANISH 201 or higher language level and 15 points from SPANISH 206, 207, LATINAM 201, 210, 216.

SPANISH 302 is restricted against SPANISH 202.

Assessment

2 essays, (30% each) each covering weeks 1-6 and 7-12 (Span 202: 1750 words; Span 302: 2000-2200 words)

2 in-class tests (20 % each), covering weeks 1-6 and 7-12.

Test 1: Monday, 26 August.

Test 2: Thursday, 24 October.

NB: in the short-answer questions in test 2, you may not write on the literary text of your essay.

Please note: You must attend and participate in **80%** of all your lecture hours and tutorials, Weeks 3-6 and Weeks 7-12 to be eligible to sit Tests 1 and 2 respectively, unless you have substantiated, justified absences (illness, class conflict). That is, **for weeks 3-6, you can miss 2 hours** out of 11. In **weeks 7-12, you can miss 3 hours** out of 17.

Primary Texts, Lecture and Tutorial Schedule

Weeks 1-2: Duque de Rivas' *Don Álvaro, o la fuerza del sino*.

Text available at: <https://www.biblioteca.org.ar/libros/130526.pdf>

English translation at:

<https://www.jstor.org/stable/j.ctt284xm3?refreqid=excelsior%3A4d5fff6b7efde42070b78a0a27d38017>

Week 1, 22 July: Duque de Rivas' *Don Álvaro, o la fuerza del sino*. Jornada Primera.

Lecture: Introduction to Romanticism and the Duque de Rivas' *Don Álvaro, o la fuerza del sino*.

25 July: 202 Tutorial: Joyce Tolliver: "Introduction"; Lisa Surwillo.
302 Tutorial: Linda Materna, Surwillo, Kirkpatrick pp. 111-21.

Week 2, 29 July: Duque de Rivas' *Don Álvaro, o la fuerza del sino*. Jornada Segunda, Escenas 3-8; Jornada Quinta.

Lecture: Romantic Heroes and Heroines.

1 August: 202 Tutorial: Bridget Aldaraca; Michael Iarocci.
302 Tutorial: Christine Blackshaw; Labanyi.
Rivas: Jornadas Tercera y Cuarta.

Week 3, 5 August: Gustavo Adolfo Bécquer. *Rimas* (selected poems):

https://bibliotecafreimartinsarmiento.files.wordpress.com/2012/11/rimas_y_leyendas.pdf

Lecture: Creativity and Inspiration; Imagining the Other.

Poems: Rimas III, IV, V, XI, XV, XXI, XXXIV, LXII.

8 August: 202 Tutorial: Rimas II and X; Lewis; West-Settle.
302 Tutorial: Rimas II and X; Lewis; West-Settle.

Week 4, 12 August: Gustavo Adolfo Bécquer, *Leyendas* (selected):

https://bibliotecafreimartinsarmiento.files.wordpress.com/2012/11/rimas_y_leyendas.pdf

All three Leyendas in this document: pp. 39-58.

English translation of some legends:

Gustavo Adolfo Bécquer. *Legends and Letters*. Trans. Robert M. Fedorchek.

Lewisburg Pa: Bucknell University Press; London: Cranbury, NJ: Associated University Presses, 1995.

12 August Lecture: The Hallowed and Haunting: Situating Sacred Space in Bécquer's *Leyendas*.

15 August: 202 Tutorial: Analysis of the *leyenda* "El beso" (on Canvas).

302 Tutorial: Analysis of the *leyenda* “El beso” (on Canvas).

Weeks 5-6: Revising Romantic Heroes and Angels: Carolina Coronado (poetry provided).

Week 5, 19 August

Lecture: Women in Society. “La poetisa en un pueblo”; “Libertad”; “El marido verdugo.”
English translations of “La poetisa en un pueblo” and “Libertad”: Kaminsky, Amy. *Water Lilies = Flores del agua: An Anthology of Spanish Women Writers from the Fifteenth through the Nineteenth Century*. Minneapolis, Minn.: U of Minnesota P, 1996. Online. pp. 437-38 and pp. 442-43.

22 August: 202 Tutorial: Review of questions for Test 1.

302 Tutorial: Review of questions for Test 1.

Week 6, 26 August

Hour 1: Test 1.

Hour 2: Lecture: Women Writing. “La flor del agua”; “Cantad, hermosas.”

29 August: 202 Tutorial: Kirkpatrick: “The Uses of Romantic Poetry: Feminine Subjects in Modern Spanish Culture.”

302 Tutorial: Blanco, “Escritora.”

MID-SEMESTER BREAK 31 AUGUST-15 SEPTEMBER

Weeks 7-8:

1898 Generation and the *nivola*: Miguel de Unamuno’s *San Manuel Bueno mártir* (1930)

Text available at: <https://www.textos.info/miguel-de-unamuno/san-manuel-bueno-martir>

1. An English translation is available on Short Loan: *Comparative and critical edition of “San Manuel Bueno, mártir” / Miguel de Unamuno*. Mario J. Valdés, María Elena de Valdés. [Chapel Hill]: Dept. of Romance Languages, U of North Carolina, 1973. Call number: 868.6 U54sa
2. Audio recording available at https://www.youtube.com/watch?v=WvP2_odMTLw

Weeks 9-10:

Staging war and art: Jerónimo López Mozo’s *Guernica (Happening)* (1968). Text available at: <http://www.cervantesvirtual.com/obra/guernica--0/>

Weeks 11-12

Terrorism and theatre: Paloma Pedrero’s “Ana el once de marzo”; text in *Once voces contra la barbarie del 11-M* (2006) (on Canvas); performance available at <https://www.youtube.com/watch?v=Uuwu-rYvZkM>

Reading of Texts

We expect you to keep pace with the material in lectures, and to read ahead, consulting the available English translations if necessary, in order to understand fully concepts discussed in class and to enable you to put forward your own ideas.

Essays

The assessment consists of two essays (30% each). You may use either English or Spanish. As the course aims to strengthen critical thinking, the ability to engage with the ideas of others, and originality of analysis, you are encouraged to use the language in which you best express yourself.

You **MUST** use the original Spanish texts when quoting in your essays.

Submission of essays: Hard copy to Arts Students Centre (HSB); electronic submission to Canvas. Please keep the electronic copy of your essay.

Spanish 202SC, Essay 1: For Christine Arkinstall; 30%; 1750 words.

Spanish 302SC, Essay 1: For Christine Arkinstall; 30%; 2,000-2,000 words.

Due: Monday, 16 September, 3pm.

Spanish 202 Essay 1 topics:

- 1) In what ways do the texts studied by Rivas, Bécquer and Coronado critique, or not, traditional paradigms of Spanish subjectivity such as “race” and gender?
- 2) Choose two or three symbols and develop with regard to the texts studied by Rivas, Bécquer and Coronado.

Spanish 302 Essay 1 topics:

- 1) Stuart Hall argues: “[I]dentities are constructed through, not outside, difference. . . . The unity, the internal homogeneity, which the term identity treats as foundational is not a natural, but a constructed form of closure . . .” (“Introduction: Who Needs Identity?,” *Questions of Cultural Identity*, 1996, p. 5). Hence, fashioned through discourses, differences attest to the policies of acceptance and rejection that shape sociocultural and political bodies and identities.
Explore with regard to the works studied by Rivas, Bécquer and Coronado.
- 2) How the works studied by Rivas, Bécquer and Coronado strengthen or challenge dominant concepts in Spanish society and culture?
- 3) Topic of your choice; consult with me first.

Spanish 202SC, Essay 2: For Wendy-Llyn Zaza; 30%; 1750 words.

Spanish 302SC, Essay 2: For Wendy-Llyn Zaza; 30%; 2,000-2,000 words.

- 12 noon, Wed. 2 October, for essays on Miguel de Unamuno’s *San Manuel Bueno mártir*
- 12 noon, Wed. 16 October, for essays on Jerónimo López Mozo’s *Guernica (Happening)*
- 12 noon, Wed. 30 October, for essays on Paloma Pedrero’s “Ana el once de marzo”

Wordcounts are minimum wordcounts; you can extend a little if needed/desired.

Please note that the required wordcount excludes your Works Cited/Bibliography.

Evaluation Criteria out of 100%:

Title: 4

Introduction: 5

Conclusion: 5

Understanding of subject matter/how well you address the essay question: 15

Formulation of argument: 10

Sustained evidence (primary sources) & integration into argument: 15

Sustained evidence (drawing a good range of secondary sources) & integration into argument: 15

Critical thinking: 12

Originality/your own contribution to the discussion: 9

Referencing: 5

Works Cited: 5

Late Essays

You are welcome to hand in your essay early. It is School policy not to accept late essays, unless arranged beforehand or in the case of illness. If you have genuine difficulties submitting on time, please contact your lecturer in advance to discuss your situation.

Penalties will apply to late essays outside of these circumstances: 5% per day every day for five days. **After five days, we will not accept essays unless an extension has been arranged beforehand.**

In Case of Illness

If you are prevented by illness from handing in Essay 1 on time, please inform Christine Arkinstall as soon as possible (c.arkinstall@auckland.ac.nz).

For Essay 2, please inform Wendy-Llyn Zaza as soon as possible (w.zaza@auckland.ac.nz).

You will also need to present a medical certificate on your first day back.

Plagiarism (copying the work of others) is a serious offence in the University.

Plagiarism involves the theft of intellectual ideas. It entails borrowing other people's ideas and using them without acknowledgement.

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that you submit for grading must be your own work, reflecting your learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the Internet. When quoting from the Internet, you must acknowledge the source and give the full address of the website. Your work will be reviewed against electronic source material using computerised detection mechanisms.

You may not translate work from another source without proper acknowledgment and referencing. The use of translation machines to translate and copy texts into the target language of an assignment constitutes academic dishonesty.

The penalties for plagiarism are severe and can range from gaining no marks for the assignment to disciplinary action under the terms of the Examination Regulations. For further information and advice on University regulations and how to reference appropriately, see:

<https://www.auckland.ac.nz/en/about/teaching-learning/academic-integrity/tl-about-academic-integrity.html>.

This webpage provides links and information about various aspects of academic integrity: sources of information and advice (e.g. Referen©ite) as well as University regulations (the Student Academic Conduct Statute), and Turnitin.

All students entering the University are required to complete the **Academic Integrity Module**.

Remember: Not submitting an assignment is always preferable to plagiarism. You will receive a zero, but there will be no further consequences. Do not jeopardise your academic career in a moment of panic: it is simply not worth the risk!

ESSAY WRITING AND PRESENTATION

Type your essay and double space it throughout.

Print one-sided only.

Use A4 paper only.

Document your sources.

Attach an Assignment Cover Sheet.

Number the pages and write your name on the top right-hand corner of each page.

Do not put the essay inside folders.

Check your punctuation and spelling carefully.

Do not write contractions (i.e.: can't, won't, etc).

Italicise all titles of books and put quotation marks around titles of shorter works (i.e.: poems, short stories, journal articles, etc.)

Your first paragraph should introduce the topic in a meaningful way. Give clear directions of what the essay is going to say and how. If you present your topic as an investigation, do not give out the 'solution' (if there is going to be one).

Each paragraph should develop and contain one idea or line of thought. Discuss the idea thoroughly and present alternative points of view to those you may endorse. Write clearly and note that what seems obvious to you may not be so for your reader. Have someone else read your essay before you hand it in if in doubt.

Back up your argument with references to the text and to the secondary sources you have consulted.

Do not give plot summaries.

Do not feel that you have to agree with the critics you read or with your lecturer(s).

Quote purposefully and give the precise reference of the sources you have used. Your quotations should also be short and should be in inverted commas or indented.

Footnotes may be written at the bottom of the page or as endnotes at the end of your document.

Give page numbers for all quotations and when referencing sources.

Include a List of Works Cited/Bibliography on a separate page at the end of your essay.

Try to prepare your work well ahead so that you have time for consultation with your lecturer if you wish.

How to Reference and Quote in Your Essay

Referencing

There are two principal methods of referencing in an essay. One is to use footnotes to refer to the sources used. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story."¹

The other method, known as Harvard Referencing, is perhaps more economical and easier to manage. This is an internal system of referencing, in that all necessary references to a source text are given within your essay. Unless you refer to more than one text by an author, the title does not need to be given, since you will provide the full title and its publishing details in your Works Cited at the end of the essay. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If you were to refer to more than one text by Rhodes, to differentiate between them you would provide a shortened title for clarification, followed by the page reference. For example:

¹ Rhodes, "The Salamander and the Butterfly," 179.

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (*Under Construction* 179).

Quoting Poetry

Titles of poems are given between quotation marks; e.g. "La casa." (Titles of books, however, should be given in italics or underlined: e.g. *Réquiem por un campesino español*).

If you are quoting four verses of poetry or fewer, the quotation should not be indented but incorporated within your text using quotation marks. Separate each verse with / . Indicate any omissions with three spaced dots: . . . For example:

The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime: ". . . Salí a hacer una casa / cuando iba a amanecer y el cielo era bondadoso. / Pero todos se echaron sobre mí. Vete, perro."

If you are quoting more than 4 verses, the quotation must be indented from your margin, this time without quotation marks. For example:

The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime:

. . . Salí a hacer una casa
cuando iba a amanecer y el cielo era bondadoso.
Pero todos se echaron sobre mí. Vete, perro,
que la tierra no es tuya.
Ni la piedra ni el árbol ni la sombra ni el aire.

Quoting Prose

If your quotation is less than 3 lines in your essay, the quotation should not be indented but incorporated within your text using quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If your quotation exceeds 3 lines in your essay, the quotation must be indented from the margin, without quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings

underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story, similar to that of others Rodoreda wrote: the treachery of tenderness. Throughout her trials, Rodoreda's character is basically impervious to the physical and social abuse to which she is subjected by the irate collectivity. (179)

Example of a Bibliography or Works Cited

Your Bibliography must be in alphabetical order of surname.

If there is more than one text by the same author, the titles must be listed in their alphabetical order, excluding words like "A" and "The."

Bhabha, Homi K. "Introduction." Ed. Bhabha 1-7.

---, ed. *Nation and Narration*. London: Routledge, 1990.

Biasin, Gian-Paolo. *The Flavors of Modernity. Food and the Novel*. Princeton UP, 1993.

Bieder, Maryellen. "The Woman in the Garden." *Actes del Segon Colloqui d'Estudis Catalans a Nord-Amèrica*. Barcelona: Publicacions de l'Abadia de Montserrat, 1982. 353-64.

Bou, Enric. "Inventing the City: the Barcelona of Poets." *Catalan Writing* 7 (1991): 16-22.

---, ed. *Nou diccionari 62 de la literatura catalana*. Barcelona: Edicions 62, 2000.

---. "'Silenci en un jardí': Màrius Torres and the Catalan Literary Tradition." *Modern Catalan Literature. Proceedings of the Fourth Catalan Symposium*. Ed. Josep M. Solà-Solé. NY: Peter Lang, 1995. 39-58.

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. London: Routledge, 1984.

---. *The Field of Cultural Production. Essays on Art and Literature*. Ed. and intro. Randal Johnson. Cambridge: Polity, 1993.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature, 1890-1930*. London: Penguin, 1991.

Brennan, Timothy. "The National Longing For Form." Ed. Bhabha 44-70.

Busquets, Loreto. "La mort i la primavera, de Mercè Rodoreda." *Cuadernos Hispanoamericanos* 467 (May 1989): 117-22.

Carr, Raymond. *Spain 1808-1975*. 1966. 2nd ed. Oxford: Clarendon, 1982.

Carulla, Jordi, and Arnau Carulla. *La Guerra Civil en 2000 carteles*. 2 vols. Barcelona: Postermil, 1997.

Clarasó, Mercè. "The Angle of Vision in the Novels of Mercè Rodoreda." *Bulletin of Hispanic Studies* 57.2 (April 1980): 143-52.

---. "The Two Worlds of Mercè Rodoreda." *Women Writers in Twentieth-Century Spain and Spanish America*. Ed. Catherine Davies. Lewiston, Me.: Mellen, 1993. 43-54.

For all doubts see the *MLA Handbook*, available in the General Library. Do consult your lecturer if you have any problems.

Bibliography Weeks 1-6

= On Short Loan

* = Essential reading; on Canvas

19th Century:

*Aldaraca, Bridget. "El ángel del hogar: The Cult of Domesticity in Nineteenth-Century Spain." *Theory and Practice of Feminist Literary Criticism*. Ed. Gabriela Mora and Karen S. Van Hooft. Ypsilanti, Michigan: Bilingual, 1982. 62-87.

*Álvarez Junco, José. "The Nation-Building Process in Nineteenth-Century Spain." *Nationalism and the Nation in the Iberian Peninsula. Competing and Conflicting Identities*. Ed. Clare Mar-Molinero and Angel Smith. Oxford: Berg, 1996. 89-105.

Carr, Raymond. *Spain, 1808-1975*. 2nd ed. Oxford: Clarendon, 1982.

Charnon-Deutsch, Lou. *Narratives of Desire. Nineteenth-Century Spanish Fiction by Women*. The Pennsylvania State UP, 1994.

*Charnon-Deutsch, Lou, and Jo Labanyi. *Culture and Gender in Nineteenth-Century Spain*. Oxford: Clarendon; New York: Oxford UP. 1995. Online. See chapters 1 (Rivas); 2 (Coronado); 3 (Bécquer).

Furst, Lilian R. *Romanticism*. London: Methuen, 1969.

Kirkpatrick, Susan. *Las románticas: escritoras y subjetividad en España, 1835-1850*. Trans. Amaia Bárcena. Madrid : Cátedra; Valencia: Universitat de Valencia, 1991.

*Mellor, Anne K. "Gender in Masculine Romanticism." *Romanticism and Gender*. New York: Routledge, 1993. 17-29.

Weeks 1-2: Ángel Saavedra (Duque de Rivas)

Duque de Rivas' *Don Álvaro, o la fuerza del sino*.

Text available at: http://www.cervantesvirtual.com/obra-visor/don-alvaro-o-la-fuerza-del-sino--0/html/fedc3d40-82b1-11df-acc7-002185ce6064_1.html

*Blackshaw, Christine. "Don Álvaro or the Force of Paternal Impotence." *Letras Hispanas: Revista de literatura y cultura* 6.2 (2009): 64-80. ONLY FOR SPAN 302.

*Iarocci, Michael P. "Rethinking the modern in Saavedra's Don Alvaro." *Properties of Modernity: Romantic Spain, Modern Europe, and the Legacies of Empire*. Nashville, Tenn.: Vanderbilt UP, 2006. 99-138. (Ch. 3).

*Kirkpatrick, Susan. *Las románticas: escritoras y subjetividad en España, 1835-1850*. Trans. Amaia Bárcena. Madrid: Cátedra; Valencia: Universitat de Valencia, 1991. Chapter on Don Álvaro: pp. 111-21.

*Labanyi, Jo. "Liberal Individualism and the Fear of the Feminine in Spanish Romantic Drama." In *Culture and Gender in Nineteenth-Century Spain*. Ed. Lou Charnon-Deutsch and Labanyi. Oxford: Clarendon; New York: Oxford UP. 1995. 8-26. Online. FOR SPAN 302 ONLY.

*Materna, Linda. "Ideología y la representación de lo femenino en *Don Álvaro o la fuerza del sino*." *Modern Language Studies* 24.3 (1994): 14-27. FOR SPAN 302 ONLY.

*Surwillo, Lisa. "Speaking of Race in *Don Álvaro*." *Revista Hispánica Moderna* 63.1 (2010): 51-67.

*Tolliver, Joyce. Introduction to Angel de Saavedra, duque de Rivas, Don Alvaro, or, *The Force of Fate* (1835). Ed. Robert M. Fedorchek, and Joyce Tolliver. Catholic University of America, 2014. xiii-xxxi.

Film of *Don Álvaro, o la fuerza del sino* (2013, 1.39 mins; Estudio 1 de TVE)

<https://www.youtube.com/watch?v=eGcYMi7gKrs>

Weeks 3-4: Gustavo Adolfo Bécquer

Bécquer, Gustavo Adolfo. *Rimas y leyendas*.

https://bibliotecafreimartinsarmiento.files.wordpress.com/2012/11/rimas_y_leyendas.pdf

*---. "El beso." *Obras Completas*. 13th ed. Madrid: Aguilar, 1973. 275-90.

#---. *Legends and Letters*. Trans. Robert M. Fedorchek. Lewisburg Pa: Bucknell University Press; London: Crandbury, NJ: Associated University Presses, 1995.

*Aldana Reyes, Xavier. *Spanish Gothic: National Identity, Collaboration and Cultural Adaptation*. London: Palgrave Macmillan, 2017. Online.

*Hodson, Jane. "Gothic and the Language of Terror." *Romantic Gothic: An Edinburgh Companion*. Ed. Diego Saglia, Dale Townshend, and Angela Wright. Edinburgh: Edinburgh UP, 2016. 289-305.

<https://www-jstor-org.ezproxy.auckland.ac.nz/stable/10.3366/j.ctt1bgzd5s.17>

- *Lewis, Tom. "Gender, Discourse, and Modernity in Bécquer's *Rimas*." *Revista de Estudios Hispánicos* 31.3 (1997): 419-47.
- *Mandrell, James. "'Poesía,, eres tú,' or the Construction of Bécquer and the Sign of Woman." In *Culture and Gender in Nineteenth-Century Spain*. Ed. Lou Charnon-Deutsch and Labanyi. Oxford: Clarendon; New York: Oxford UP. 1995. 54-71. Online.
- *Richardson, Alan. "Romanticism and the Colonization of the Feminine." *Romanticism and Feminism*. Ed. Anne K. Mellor. Bloomington: Indiana UP, 1988. 13-25.
- *West-Settle, Cecile. "Personalized and Depersonalized Discourses: Irony and Self-Consciousness in Bécquer's *Rimas*." *Studies in 20th and 21st Century Literature* 29.1 (2005): 151-67.

Documentary in Spanish on Bécquer (53 mins):

<https://www.youtube.com/watch?v=1Sc3iqZlu8w>

Weeks 5-6: Carolina Coronado

- *Blanco, Alda. "Escritora, feminidad y escritura en la España de medio siglo." *Breve historia feminista de la literatura española (en lengua castellana)*. Vol. 5. *La literatura escrita por mujer (Del s. XIX a la actualidad)*. Ed. Iris Zavala. Barcelona: Anthropos, 1998. 9-38.
- *Cortada, James W. "An Isabeline Poet, Carolina Coronado, a Biographical Note." *Revista de Estudios Hispánicos* 12.2 (1978): 313-20. Online: Periodicals Archive.
- *González-Allende, Iker. "Entre la modestia y el orgullo: Las coordenadas metapoéticas de Carolina Coronado." *Decimonónica* 1,1 (2004): 33-51.
- *Kaminsky, Amy. *Water Lilies = Flores del agua: An Anthology of Spanish Women Writers from the Fifteenth through the Nineteenth Century*. Minneapolis, Minn.: U of Minnesota P, 1996. (Contains translations into English of some of Coronado's poems). Online.
- *Kirkpatrick, Susan. *Las románticas: escritoras y subjetividad en España, 1835-1850*. Trans. Amaia Bárcena. Madrid: Cátedra; Valencia: Universitat de Valencia, 1991. Chapter on Coronado: 195-207; 218-25.
- *---. "The Uses of Romantic Poetry: Feminine Subjects in Modern Spanish Culture." In *Romantic Poetry*. Ed. Angela Esterhammer. 509-24. Online: <http://ebookcentral.proquest.com>
- *Nicholson Chandler, Keri. *The Nature of Woman: Spanish Women Poets of the Eighteenth and Nineteenth Centuries*. PhD diss. University of North Carolina at Chapel Hill, 2013. Database: ProQuest Dissertations and Theses. Online. (See pp. 75-100).
- Valis, Noël. "Autobiography as Insult." In *Culture and Gender in Nineteenth-Century Spain*. Ed. Lou Charnon-Deutsch and Labanyi. Oxford: Clarendon; New York: Oxford UP. 1995. 54-71. Online. 28-52.

Film on female Romantic writers and Carolina Coronado:

<http://www.rtve.es/alacarta/videos/mujeres-en-la-historia/mujeres-historia-romanticas/831035/>

Weeks 7-12: TBA