**SAMPLE SYLLABUS - MASON CORE | GLOBAL UNDERSTANDING - SPANISH 212** Intermediate Spanish in Local and Global Contexts: Activism in the Spanish-speakingWorld



**COURSE DESCRIPTION**

This course in intermediate Spanish for community and professional contexts is equivalent to SPAN 202 and fulfills the 4th semester language requirement for students in the College of Humanities and Social Sciences. Spanish 212 structures language lessons through critical content that is focused on the intersections of Latin American and Latinx history and culture with global patterns and processes of modernity. Students gain intermediate mastery of grammar, listening, speaking, reading and writing skills as they simultaneously learn about ways that Latin American and Latinx popular culture and social movements have emerged in dialogue with historical and contemporary globalizations, including 19th-century neocolonialism, the 20th-century rise of the international left, Cold War discourses and policies and contemporary neoliberalism. Students will use this new knowledge to reflect upon the worldviews and deep narratives belonging to speakers of the language they are learning to use. They will also consider how they can use Spanish to address challenges in Latin America and the Latinx US that have global roots and global reach. In fusing language development with global understanding, Spanish 212 brings a rich meaning to students’ growth as global and multilingual citizens at the University.

**LEARNING OBJECTIVES**

In SPAN 212, students will develop intermediate competency in the speaking, reading and writing of Spanish for community and professional contexts while simultaneously pursuing the following learning outcomes in Global Understanding:

* The identification and articulation of one’s own values and how those values influence their interactions and relationships with others, both locally and globally.
* The demonstration of an understanding of how the patterns and processes of globalization make visible the interconnections and differences among and within contemporary global societies.
* The demonstration of intercultural competencies.
* The ability to identify and explore individual and collective responsibilities within a global society through analytical, practical, or creative responses to problems or issues, using resources appropriate to Spanish-language education and Latin American cultural studies.

**COURSE PREREQUISITES**

SPAN 201 or equivalent, or permission of instructor.

**PLACEMENT**

If you have studied Spanish in high school (2+ years), you should take the free placement test administered in the Department of Modern & Classical Languages, Aquia Building 336 (Fairfax). It requires no advance registration. Access: <http://mcl.gmu.edu/placement-testing> or call 993-1220.

If you have learned Spanish outside of the classroom, please take the placement test and consider registering for SPAN 215 or SPAN 315: Spanish for Heritage Speakers. These courses are for students who have learned the language at home. For more information, please contact the current Coordinator of the Spanish program through the Department of Modern & Classical Languages: language@gmu.edu.

**REQUIRED MATERIALS** (available online)

We will use this website for grammar lessons: [https://espanolabierto.org/acceso/.](https://espanolabierto.org/acceso/) Other materials are on Blackboard (some in English). You will also need a good dictionary. For Spanish|Spanish: [www.rae.es](http://www.rae.es/)

**COURSE ASSIGNMENTS**

1. ***Participation and Preparation*** (15%): Most class sessions will be fully interactive; and you will increase your fluidity and accuracy in Spanish by speaking it. You must come to class prepared to participate actively. The bulk of discussions will be student-centered. Students will summarize, synthesize, analyze and discuss course material in every class.

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| **SAMPLE ASSIGNMENT - in-class project-based learning. Module 2: Latin American cultural nationalisms.**  * Groups of 3-4 students will research historical newspapers on the Primera Copa Americana, July 1916, the four countries that participated: Argentina, Uruguay, Paraguay and Brazil.
* They will perform a close reading on discourses of regionalism, nationalism and pan-Latin Americanism used to describe the Copa.
* Next, they will research current soccer discourses in Spanish-language newspapers on favorite teams, with an eye to the intersections between sport and global or regional discourses.
* Finally, using Spanish **comparisons and superlatives**, they will compare and contrast historical Copa discourses with current globalized and regionalist soccer nationalisms.
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1. ***Homework*** (15%): You will do homework activities online and|or in class, both of which are required. Please contact me if you need an extra attempt. I will accept overdue homework, but must subtract 5% of the total homework grade per day it is late.

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| **SAMPLE ASSIGNMENT – homework. Module 1: Latin American neocolonialism.**  * Research historical photographs documenting “Order and Progress.” Choose ONE photo that projects these discourses and also evidences how neocolonialism marginalized subjects: [digitallibrary.tulane.edu/islandora/object/tulane%3Ap16313coll16](https://gmuedu-my.sharepoint.com/personal/lrabin_gmu_edu/Documents/212/Global%20Understanding%20proposal/digitallibrary.tulane.edu/islandora/object/tulane%3Ap16313coll16)[;](https://digitallibrary.tulane.edu/islandora/object/tulane%3Ap16313coll16)[www.getty.edu/art/collection/artists/1439/marc](http://www.getty.edu/art/collection/artists/1439/marc)[-ferrez-brazilian-1843-1923/](http://www.getty.edu/art/collection/artists/1439/marc-ferrez-brazilian-1843-1923/)
* Once you have chosen your photo, use the **Spanish past tense** to describe in detail:
* The photo’s alignment with "Order and Progress". Use the photo’s evidence to surmise what events occurred (**preterit**) to lead up to the scene; what was happening (**imperfect**) in the scene; and what might occur in the future of this past scene (**conditional**).
* Use the past tense to describe how framing the historical world as “Order and Progress” removes, mutes or ignores from your photo. How would the workers who appear or whose contribution the photo implies describe their experience?
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1. ***One mid-term exam*** (20%): There will be **one** mid-term exam. The exam will pair the assessment of students’ listening and reading comprehension, writing skills, vocabulary and grammar knowledge with their critical understanding of historical and cultural content of the preceding Modules. Your instructor will provide you with a study guide before the exam.

**SAMPLE ASSIGNMENT – essay section of second mid-term exam**.

Many Latin Americans are divided on the social movements and revolutions we have studied in this Module. For the essay question, craft a (civil) discussion of at least 200 words between friends or family members of opposing sides on either the Chilean coup d’état or the Cuban revolution. Use your language resources from course material on **facts and opinions and interpersonal communication** to compose the discussion.

1. ***Final exam*** (15%): The final exam will be comprehensive with an emphasis on the last two sections of the course. Like exams 1 & 2, the final exam will assess students’ listening and reading comprehension, their writing skills, their vocabulary and grammar knowledge and their critical understanding of Latin American and Latinx history and culture.
2. ***Three compositions*** (15% each = 45%): Each composition will be between 200 and 300 words and will be collected in class. Your focus on each composition will be to analyze in detail a Spanishlanguage cultural practice, text or artefact that we have discussed in the preceding Module. Detailed instructions regarding content, format and evaluation of these writing assignments will be made available in Blackboard prior to each due date.

**SAMPLE ASSIGNMENT – Composition 1.**

For this question, you will apply your language resources to the analysis of one of the popular media that emerged during the Exportation Boom: the serial Argentinian novel *Juan Moreira* or a tabloid by the Mexican lithographer José Guadalupe Posada. **Using action verbs, commands and clauses of desire and volition**, describe ways in which the popular media you have chosen registers a critique or outright resistance to the corruption, uneven development and pervasive inequality of the Boom era.

1. ***Oral Mini-Presentation*** (10%): Students will prepare one individual oral mini-presentation on a cultural topic situated in a community or professional context of their interest. See Blackboard for additional guidelines. No make-ups for students who are absent the day of the presentation of their project except in the case of a properly documented emergency!

**SAMPLE ASSIGNMENT – Oral mini-presentation**.

Research ONE topic related to the Spanish-speaking community: either the local one or the professional one you are intending to join. Focus on a specific area: language rights in Virginia; Latinx social activism in NOVA; health care or education and recent migrants from Latin America; careers in Spanish-language media, bilingual education, international diplomacy, NGO’s, workers’ advocacy, public policy, law.

Organize your report to convey key elements of the topic you researched. Provide a variety of details on the community or professional context, what interests you in particular about the context and **speculate and speak hypothetically** about meeting challenges in the local community and | or at the workplace.

**HONOR CODE**

All work must be your own. You are expected to abide by the Honor Code as it appears in the George Mason University *Undergraduate Catalog*. Honor Code violations will not be tolerated. *Please do not have others edit your papers*. *If I think they have, I am obligated to report it to the Office of Academic Integrity*. Consult George Mason’s Honor Code policy at: [http://jiju.gmu.edu/catalog/apolicies/index/html](http://jiju.gmu.edu/catalog/apolicies/honor/html).

**CHALLENGES WITH LEARNING**

If you need academic accommodations, please contact the Office of Disability Resources at 703-993-2474. All academic accommodations must be arranged through that office.

**IMPORTANT ENROLLMENT DEADLINES**

Students are responsible for verifying their enrollment in this class. Schedule adjustments must meet Registrar deadlines registrar.gmu.edu. Last Day to Add \_\_\_\_\_\_\_\_ Last Day to Drop \_\_\_\_\_\_\_\_

After the last day to drop, withdrawing from this class requires the Dean’s approval.

 **Tentative Class Schedule**

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|  **Date In class**  **Homework**   |
| **Sept. 1**  | Intro. Materials. Digital platforms for this course (Blackboard/Twitter/Instagram) What is activism?  Have you taken part in activism? What are your beliefs about activism as a form of building community and working for change?  What do we know about historical Latin American and Latinx activisms? Are these histories circumscribed by geography – that is, limited to specific regions?   | Globalized networks and Latin American activism. Mini case study: US Civil Rights and Cuban revolutionary cinema. Santiago Álvarez, *NOW!* (1965) <https://vimeo.com/33134193>  |
| **Module 1. Historical globalization I: The Export Boom (1850-1910) and neocolonialism**  |
| **Sept. 3**  | Critical content: Discourses of “Order and Progress”.  Language: Describing the past - *imperfect, preterit, conditional (future of the past)*   | Describing the past: research and use the past tense to describe photographs of Latin American “Order and Progress” |
| **Sept. 8**  | Resistance to “Order and Progress.” Critical content: 19th and early-20th century social movements in Latin America: abolitionism, antiracism, feminism, anarchism, Marxism. Language: *Action verbs*.   | Researching and reflecting upon action verbs in alternative and working-class newspapers.   |
| **Sept. 10**  | Alternative discourses in the popular press: the serialized novel (*folletín) Juan Moreira* and Mexican broadsheets on the corruption of the technocrats  Language: *Commands and* *wishes*   | Researching and reflecting upon orders and wishes in *Juan Moreira* and Juan Guadalupe Posada’s broadsheets  |
| **Module 2. New, national and pan-Latin American imagined communities in the 20th century**  |
| **Sept. 15**  | Critical content: pan-Latin, anti-imperialist and nationalist discourses in the wake of the Spanish-American War, the Mexican Revolution and the anniversary of Independence (1910).  | **Composition 1 (draft)**  |
| **Sept. 17**  | Critical content: Statists, educators and novelists: The regionalist novel and its significance emerging elite discourses of nationalism, 1920-1960. Language: *Negation and negative sentences*.   | Researching and describing the turn away from neocolonialism, US hegemony and positivism. Using negation and negative sentences to describe character conflicts in the film *Doña Bárbara* (Fernando de Fuentes, México, 1943), [https://www.youtube.com/watch?v=cLwAnKv](https://www.youtube.com/watch?v=cLwAnKv2pP8)[2pP8](https://www.youtube.com/watch?v=cLwAnKv2pP8)   |
| **Sept. 22**  | Critical content: New, transnational | regional | national structures of power: CONMEBOL, the Primera Copa Americana and the anniversary of Argentinian independence, July 1916. Project-based learning: researching the Copa in historical newspapers. Comparing and contrasting historical sport regionalisms | nationalisms with current globalized soccer discourses. Language: *Spanish comparatives and superlatives*.  | **Composition 1 (extended version – includes reflection)**  |
| **Sept. 24**  | Critical content:  | Listen to the following famous ranchera sung by Jorge Negrete, “Yo Soy Mexicano” (“I Am Mexican,” songwriters Ernesto Cortazar and Manuel Esperon.) Using final and  |
|  | The rise of the corporatist state, 1930-1960. Latin American radio and its imprint on nationalisms. Language: *Final and consecutive clauses*  | consecutive clauses, describe ways in which the singer 1) registers purpose: 2) registers social identity as a consequence of historical, cultural and social processes. 10 [https://archive.org/details/78\_yo-soymexicano\_jorge-negrete-el-mariachi-vargas-e-](https://archive.org/details/78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a/_78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a_01_3.8_CT_EQ.flac)[cortazar-m-esperon\_gbia0036130a/\_78\_yo-](https://archive.org/details/78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a/_78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a_01_3.8_CT_EQ.flac)[soy-mexicano\_jorge-negrete-el-mariachivargas-e-cortazar-m-](https://archive.org/details/78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a/_78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a_01_3.8_CT_EQ.flac)[esperon\_gbia0036130a\_01\_3.8\_CT\_EQ.flac](https://archive.org/details/78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a/_78_yo-soy-mexicano_jorge-negrete-el-mariachi-vargas-e-cortazar-m-esperon_gbia0036130a_01_3.8_CT_EQ.flac)  |
| **Sept. 29**  | Critical content: Latin American music in our globalized times. On multimedia formats from the radio to digital media to Latin MTV, what we understand as “Latin” popular music is no longer solely cultural nationalism; instead, Latin music fuses traditions with pan-Latin American, pan-hemispheric and global soundscapes.  Language: *Final and consecutive clauses*  | Research and listen closely to the music of one of your favorite contemporary Latin music groups. Identify and take notes on the **local characteristics of their soundscape** (lyrics, instruments, technology, arrangement) and, if available, video performance. Then, reflect on what makes your song also transnationally **“Latin** **American”: their fusion with o**ther national or transnational music traditions? The content of their lyrics? Costuming, staging or acting on the video? Then using final and consecutive clauses, briefly reflect on 1) the artists’ purpose in choosing these particular transnational soundscapes for their work; 2) what you think the consequence of hybrid Latin sound is for making transnational community.  |
| **Module 3: Cultural nationalisms on film.**  **Industrial melodramas to New Latin American Cinema, 1930-1980**  |
| **Oct. 1**  | Critical content: National genres and cultural nationalism, 1930-1960. The melodrama on the big screen. Screening: *Más allá del olvido (*BEYOND OBLIVION, Hugo del Carril, Argentina, 1956 Language: *Interpersonal communication*. Rewrite the script for 2020!  | Homework: Watch this Gothic | feminist melodrama: *La mano en la trampa* (Leopoldo Torre Nilsson and Beatriz Guido, Argentina, 1961) Take notes on 2-3 scenes of interpersonal communication: what is said? What is not said? Why are they both important to the plot – and the film’s message about Argentina’s gender trouble?  |
| **Oct. 6**  | Critical content: the era of revolutions. “Third World” alliances and shared discourses. Italian Neorealism, The French New Wave and The New Latin American Cinema. Screening: *La Batalla de Chile I* (Patricio Guzmán, Chile | Cuba, 1973-1976) Language: *Facts and opinions*   | Homework: Research the Chilean coup-d'état of 1973. Watch *La Batalla de Chile II*. Describe ways in which the film opens up a dialogue of opinions between parties, within organizations, across groups – and also with facts on the ground.  |
| **Oct. 8**  | Critical content: the Bolivian revolution, and its revolutionary cinema. Screening: *Chuquiago* (Antonio Eguino, Bolivia, 1979)  | Read: Alma Guillermoprieto, *The New* *Bolivia,* I and II Watch: *Insurgentes* (Jorge Sanjinés, Bolivia, 2012). Using your new interpersonal communication resources, interview a friend, neighbor or classmate from Bolivia.  |
| **Oct. 13**  | **No class**  |   |
| **Oct. 15**  | **Midterm**  |   |
| **Module 4: The rise of neoliberalism:****Globalization and Latin America in the late 20th and early 21st centuries.** |
| **Oct. 20**  | Critical content: Colombia. The assassination of Jorge Eliécer Gaitán in 1948 and la *Violencia* through the 1990’s. Globalization of illicit goods and the trauma to the countryside. Screening: *La sirga* (William Vega, 2012) Language: *Future plans*  | Finish watching *La sirga* at home. Reflect carefully on how this film portrays rural youth caught in the crossfire in the violence of the countryside. From the point of view of each of the main characters, write down firstperson statements on their intentions and future plans. What do my actions and speech suggest I am thinking I will do in my future? |
| **Oct. 22**  | Critical content: Cuba. Land distribution, education and health in the revolutionary nation. Cuba and Cold War politics. Cuba’s “Special Period” of austerity in the fall of the Berlin Wall. Screening: *Four Seasons in Havana* (Netflix, 2016) *Present situation versus past history*   | Finish the first episode of *Four Seasons in Havana.* Focus on the relationships and camaraderie of the main character and his old schoolmates. They are often reminiscing about their past and their participation in the Cuban revolution. Describe their conversations about *past history* – and its relationship to the *present situation* in the Special Period.  |
| **Oct. 27**  | Critical content: Globalization and Central America. Transnational production, political and social instability, massive displacement. Indigenous activisms across the Isthmus.  | **Composition 2 (draft)**  |
|  | **Module 5: Globalization and Latin America in the 21st century.**  |
| **Oct. 29**  | Critical content: The Latin American environment under globalized capitalism. Language: *Es posible que*  | Reading: Digital Activism Design and impact of global campaigns *Es posible que*  |

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| **Nov. 3**  | Critical content: The Southern Cone and the globalization of justice and human rights. Argentina, Paraguay, Uruguay Language: *Other common expressions of the subjunctive mood*  | **Composition 2 (extended draft – includes reflection)**  |
| **Nov. 5**  | Critical content: Latin American and Latinx transnational feminist movements. Chicana leaders and writers. Gloria Anzaldúa. In-class reading: [http://glefas.org/comunicado-deltejido-glefas-grupo-latinoamericano-de-estudiosformacion-y-accion-feminista/](http://glefas.org/comunicado-del-tejido-glefas-grupo-latinoamericano-de-estudios-formacion-y-accion-feminista/) Language: *Addressing people, talking about the other*  | Reading: excerpts from Gloria Anzaldúa, *Borderlands | La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1987), [https://static1.squarespace.com/static/5bc849e 8c2ff615809f5d3a7/t/5ccc71cc085229b84140ca c5/1556902396461/Anzaldua\_The+new+mesti za+%281%29.pdf](https://static1.squarespace.com/static/5bc849e8c2ff615809f5d3a7/t/5ccc71cc085229b84140cac5/1556902396461/Anzaldua_The%2Bnew%2Bmestiza%2B%281%29.pdf) Using your new resources on addressing people and talking about the other, describe: 1) the history of power, struggle and community Anzaldúa is addressing of the Borderlands; 2) the different registers, languages and discourses that Anzaldúa uses to talk about the Borderlands; 3) what you think the relationship is between the content of her work and its formal properties.  |
| **Nov. 10**  | Critical content: México in the 21st century. The militarization of the border. Violence and state corruption. Language: *Adjectives. Agreement.*   | Watch documentary *Reportero*: [http://www.pbs.org/pov/reportero/full.php#.Ve HwnflVikq](http://www.pbs.org/pov/reportero/full.php#.VeHwnflVikq)  Pictures and audiovisual information collected by students. *Adjectives. Agreement.*  |
| **Nov. 12**  | Critical content: Migration.  | Reading 7. Documentary *Los invisibles* Choose a character and describe him/her  |
| **Nov. 17**  | Critical content: Human trafficking  | **Composition 3 (draft)**  |
| **Nov. 23**  | **THANSGIVING**  |   |
| **Module 6: The Latinx United States.** **National and local challenges in the contemporary globalized world.**  |
| **Dec. 1**  | Critical content: Bilingualisms  | Reading 8. Podcast: *Un mundo ideal*. Questions for the podcast´s main character  |
| **Dec.3**  | Critical content: Latinxs in the US Language: *Bilingual practices*  | Buscar info sobre Latinxs en EEUU *Bilingual practices*  |
| **Dec. 8**  | Oral mini-presentations  | **Composition 3 (extended versión – includes reflection)**  |
| **Dec. 10**  | Oral mini-presentations  |   |
| **Dec. 17**  | **FINAL EXAM**  |   |