

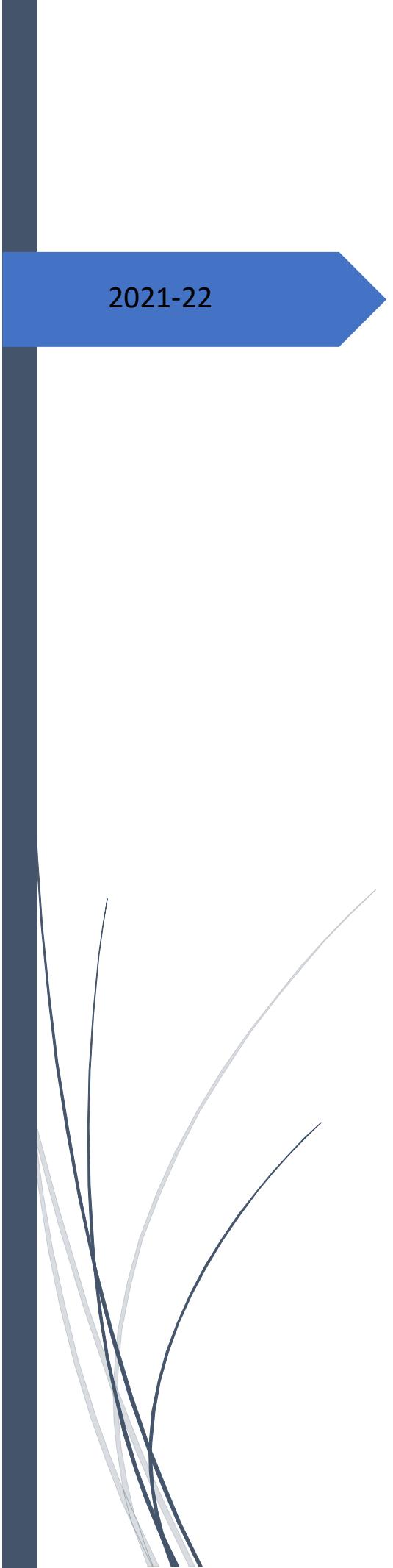
2021-22

Teaching Portfolio

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Department of Spanish and Portuguese
Indiana University

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TEACHING PHILOSOPHY

As the epistemologist Susan Haack contends, reality is filtered by knowing subjects who belong to a cognitive community. That is why I tend to start my courses organizing a debate with my students about what learning a language or a culture means, which leads to an understanding of both. Although these learning processes may not look alike at first, I like to point out to my students that they are complementary to each other. Both are long-term experiential projects, which largely depend on individual characteristics, immersed in dynamic social exchanges. Since we cannot understand one without the other, in my courses language and culture are bound together. If the limits of our language mean the limits of our world, as Ludwig Wittgenstein famously stated, teaching a second language means, among other things, helping students expand their cultures. This philosophy has been a thread that moves through all of my teaching experiences for the last eight years: I have taught language and content courses at the University of Seville (Spain), the University of Malta, and Indiana University as well as study abroad programs in Mexico, Spain, and the Dominican Republic. My language teaching ranges from introductory to advanced Spanish courses, as well as courses in linguistics (e. g. History of the language, Grammar); the courses I have taught in Hispanic literature and cultures include Theory, the Spanish Golden Age, and survey courses of Hispanic and Caribbean Culture. I am thus well-positioned to develop courses, design syllabi, and implement a wide variety of courses in multiple settings and for diverse groups.

Humanities teachers cannot simply transfer knowledge to their students. Instead, students must take the lead in learning and apply it to their own lives. I provide students with sets of interpretive and communicative tools so they can develop their own research and professional interests. Thus, I strive to find balance between syllabus requirements and a student-oriented focus based on classroom surveys and conversations throughout the course. In the Introduction to Hispanic Cultures at Indiana University (S324), for instance, I surveyed student preferences about regions, disciplines and time periods in order to design presentation activities that would engage each student in a challenging research project tailored to their interests. In addition, I encouraged students to learn to take responsibility for their own success both in and outside the classroom, preparing them for a demanding, multilingual, market-oriented, and globalized world. I work with multi-leveled exercises to help students learn the tools of critical writing and analyses. In the final paper, for example, students first workshopped the writing process by learning to focus on a concrete topic; next, they elaborated a strong thesis statement; and, finally, they worked on developing their arguments through strong paragraph structures. Through this process, students significantly improved their essays and learned that academic work requires peer collaboration in addition to personal responsibility. For the last five years I have taught over 12 courses with an average of 20 students per course. Student evaluations for these courses have ranked me as an outstanding instructor (average score: 4.4/5.00) and the course as outstanding (average score: 4/5.00), with a percentage increase of 7% and 9% respectively between the first two years and the last three.

Given my own experience with highly influential teachers in my life, I realize that a good teacher arouses students' interest and curiosity. Humanities classes must be a challenging and, above all, an engaging experience. To that end, in my classes I use a mixture of texts and audiovisual materials, assignment structures and group activities, as well as museum visits and film screenings. For my culture classes, one of my main goals is to relate the course content with the present. In 2018, for example, there was an exhibit at the Indiana University library about the Mexican-American *Bracero* program (1940s-60s). None of my students

were familiar with this historical event, so as an assignment they visited it and reflected critically on how pertinent the exhibit was to the political circumstances in the US and the world today. Later, we had a debate so that students could share ideas and draw conclusions about immigration in general. I was happily surprised by their capacity to relate the exhibit with other topics that we had studied, such as race and culture. By reflecting on how things happened in the past, students learned how to explain their present reality and prospective futures.

When teaching the Spanish language, I always keep in mind that a language is first and foremost a communication system. That is why communicative competence works well as a pedagogical framework in my classes. Activities include a broad variety of collaborative strategies, from TPS (Think-Pair-Share) to small-group discussions. Within this framework, I tend to transition from mechanical activities to meaningful group task-based approach exercises, as a sort of drill of day-to-day situations such as going to the grocery store or understanding a train schedule. For the successful development of tasks, I balance three key concepts built on evidence-based theory: Natural and comprehensible input, following Krashen's hypothesis of "i+1"; promoting a motivating and psychoaffective relaxing learning atmosphere, as Jane Arnold suggests; and discovery and self-awareness of the self-learning, in line of Schmidt's noticing hypothesis. I elaborate this process of practice in class and theoretical reflection in my article, "Communicative Stress Simulations in the Classroom: An Attempt with American Students," which is under review in the peer-reviewed journal *Didáctica. Lengua y literatura*. I argue that as a part of students' psychoaffective preparation, communicative stress simulations can be a bridge between the classroom as a safe space and the potential stressful situations that students may encounter in native contexts. To provide examples of real attempts in the classroom, it includes a task with questionnaires that were used with four groups of Spanish Grammar in Context (S280) at Indiana University, the highest level of the department's Basic Language Program. The research proposes a tentative teaching path for upper-intermediate and high levels through tasks and trial-and-error analysis.

In summary, my teaching philosophy guides how I structure courses in order to provide a singular learning experience, orienting course content to students' interests while also attempting to transcend the confines of traditional teaching spaces. The classroom is an experimental place with a controlled environment that prepares students to transition to the real challenges they encounter in the outside world. As a teacher who has taught very diverse groups in several different countries and institutions, I look forward to implementing new methods and ways of teaching, keeping a focus on fluid communication with students in order to gauge their expectations and needs. In the future, I will continue to develop courses that critically engage students while also refining my pedagogy and implementation of technological tools. I am willing to share my insights with other instructors and learn from them as well. As I look to the future, I continue to be interested in drawing on my own cultural background and interdisciplinary approaches in order to develop further course units that would include popular cultural expression, such as food, architecture, social networks, and comics.

DIVERSITY STATEMENT

My first encounter with diversity came through the public primary and high schools that I attended in my hometown in the outskirts of Madrid, where I met and became friends with children of different nationalities, cultures, languages, race, and social economic backgrounds. I perfectly remember the day our teacher introduced two Romani students to the class, in the middle of the course. What struck me the most as a child was that, even though we were in 3rd grade, they could not read or write at all. In fact, they were attending school for the first time. My first teaching experience, working as a swimming instructor for 5 years with people of all ages and varied physical and mental abilities, reinforced my conviction that not everyone begins from the same starting line.

I am a first-generation University student, and having attended different schools thanks to several government fellowships, I strongly believe that both public and private institutions should be committed to diversity and equity. As a teacher, I believe this commitment should be extended to civil society, which must cooperate to help citizens providing them with the means to develop at both personal and professional levels. At the University of Malta, where I worked for two years, I designed and taught a Spanish course in coordination with the Department of Gerontology and Dementia Studies for large groups of elderly learners. This initiative was so successful that during the second year the number of students almost doubled, reaching almost forty. I then had to teach the class in an auditorium with an assistant. By working with them, I felt that I was actively forming part of the social chain that keeps us united as a society. When I teach, I always keep in mind that, as a citizen who is engaged in democratic values and as a worker of the institution that I represent, my classes must meet these criteria. In both my language and content classes I focus in dialectical variation (e. g. vocabulary and verbal tenses) and aim to show a diverse representation of Hispanic culture. For instance, I always remind my students that all Spanish dialects are equally valid and that they can use any if they are consistent.

When I teach literature, I always address topics such as gender and sexual identities, race, nation, language, and social class, and use a broad variety of regions and authors. For instance, during the summer study abroad in Oviedo (Spain), my students read some poems in Galician by Rosalía de Castro prior to our visit to Santiago. This way, they learnt that Spain is a multilingual and culturally diverse country and developed appreciation for regional differences. In another study abroad program, which happened to be in the Dominican Republic, I gave a workshop on stereotypes to a large group of Americans and Dominican students and faculty members, as well as a few Haitians. We discussed and problematized the differences between the concept of race within the three countries and reflected on the risks of the use of racial and sexual stereotypes. Since race is a very sensitive issue between the Dominican Republic and Haiti, I prepared an emotional scaffold by showing a humorous Toy Story 3 video in which Buzz Lightyear starts speaking Spanish and "behaving" like a Hispanic seductive man (from a non-Hispanic American perspective). By laughing together at the exaggerations and stereotypical behaviors, the participants saw their own assumptions revealed and were able to speak frankly and critically about them.

In all these experiences, my teaching aims to provide an experience of socialization and ethical awareness towards the other. My goal as a teacher is to create an inclusive space of freedom in which all students feel comfortable and can contribute their knowledge and experience to the individual and common learning process. I firmly believe that plurality favors learning by expanding our capacity to appreciate what is different.

TEACHING EXPERIENCE

University Teaching Experience

Indiana University, Dept. of Spanish and Portuguese (2015-Present)

*Responsible for course development and course materials

Introduction to Hispanic Cultures (Spring 2018, Spring 2019, Online Summer 2020*)

Spanish Grammar in Context (Spring 2017, Fall 2017, Fall 2018)

Second-Year Spanish II (Fall 2016)

Second-Year Spanish I (Spring 2016)

First Year Spanish (Fall 2015)

University of Malta, Spanish and Latin American Studies (2012-2014)

Responsible for course development and course materials

The Theory and Forms of Literary Works (Spring 2013)

Spanish Literature 2 (Siglo de Oro) (Fall 2013, Spring 2014)

Women's Image in Spanish Literature (Spring 2014)

A History of the Spanish Language (Fall 2012)

Grammatical Aspects of Spanish Language 2 (Fall 2013)

Grammatical Aspects of Spanish Language 5 (Fall 2012, Fall 2013)

Grammatical Aspects of Spanish Language 6 (Spring 2013)

Study Abroad Teaching and Coordination

Indiana University, Dept. of Spanish and Portuguese

Responsible for course development and course materials

Introduction to Hispanic Cultures: The Cultural History of the Hispanic Caribbean,
Santiago de los Caballeros, Dominican Republic (Summer 2019)

Indiana University, Honors Program in Foreign Languages (IUHPFL)

Responsible for logistics, course development, and course materials

Literature Instructor and Finance Coordinator, Oviedo, Spain (Summer 2018)

Literature and Culture Instructor and Public Relations, Merida, Mexico (Summer 2017)

SAMPLE SILLABI**HISP-S328: Introduction to Hispanic Literature****Damián V. Solano Escolano****Spring 2021****Course Prerequisites:**

S280 or S310 or equivalent. For students who matriculated in Fall 2009 or before, credit is given for only 2 of these: S328, S331, S332, or S333. If you have already taken 2 of the following courses—S331, S332, or S333—then you should not take S328.

General Description and Theme:

Building on the knowledge already acquired in S280 (or its equivalent), S328 will provide you with the necessary conceptual, cultural, and language tools to help you become a better, more sophisticated reader and writer in Spanish, while also enhancing your conversation skills in the language and fostering your enjoyment of literary texts. At the end of the semester, you will have significantly improved all four linguistic skills in Spanish, learned how to engage analytically and creatively with different types of literary texts, and how to build and support an argument in Spanish.

This course examines the ways literature deals with *the ineffable*; the realm of experiences that challenge language's accuracy. This is one of the most defining features of literature; whereas a dictionary can give us a definition of what love or death is in a sentence, a literary work explores the complexity and ambiguities of these concept from a unique point of view. In our textual analyses we will connect the intersections between the topics, the form (rhetoric) and the context (worldview). With the union of the literary works through this guiding thread, the course aims to not only promote familiarization and practice with literary terms and analysis, but to also provide broader connections between different parts of the Hispanic world.

Learning Goals and Outcomes:

This course intends to:

1. Familiarize the student with literary terminology and offer a space to practice with these terms in order to become more comfortable with literary analysis in Spanish texts.
2. Help the student acquire the conceptual tools and vocabulary used in textual analysis in Spanish.
3. Explore the three classical genres (poetry, narrative, theatre) through the use of these terms and practices and explore some borderline genres such as opinion article, essay and comic.
4. Improve advanced oral (listening and speaking) and written (reading and writing) skills in Spanish. By the end of the semester, students should be able to:
 - a) converse about literature with a higher degree of fluency and complexity,
 - b) read longer and more complex texts and write about them with a higher degree of sophistication, and improve their knowledge of how to organize and structure essays in Spanish
5. Provide a space for students to appreciate and think critically about literature in Spanish; articulate how these works connect to the time period in which they were written; devise connections between the real and fictional worlds and how different pieces may interact with one another.

Required Texts:

All texts are available either in Canvas or as an online resource in IUCAT*

* If you prefer to read on paper, I recommend buying the following books:

La casa de Bernarda Alba, Federico García Lorca.

La invención de Morel, Adolfo Bioy Casares.

El gesticulador, Rodolfo Usigli.

Technical Requirements:

- Computer with microphone and webcam
- Reliable internet connection
- Some way to make and post a simple video (e.g., using a webcam, or a smart phone)
- Access to Zoom for Virtual Class meetings, office hours, and to communicate with your instructor and classmates

Please inform the instructor of any possible technical or connectivity issues as a result of taking classes remotely. This could include, but is not limited to, shared computers or workspaces, internet speeds, or caring for another person.

Technical Support:

You may also receive support from

- University Information Technology Services (UITS) (<https://uits.iu.edu/support>) (human support)
- IU Knowledge Base (IUKB) (<https://kb.iu.edu/index.html>) (guides)
- IUware (<https://iuware.iu.edu/Windows>) (download free software)

Recommended:

Dictionary. It is strongly recommended that, if you have not yet, buy a good Spanish/English dictionary. Two recommended dictionaries on the web are the Diccionario de la Real Academia Española (www.rae.es) and Wordreference.com (<http://www.wordreference.com/es/>)

Course Assignments:

Short Essays [Ensayos cortos] (#3):	25%
Homework [Tarea] (#15):	25%
Presentation [Presentación] (#1):	10%
Participation [Participación] (#3):	10%
Quizzes [Pruebas] (#2):	15%
Long Essay [Ensayo largo] (#1):	15%

Short Essays

The short essays will consist of critical analysis of a short literary text: 1. Poem. 2. Short Story. 3. Short Theater Play. The student must read the text carefully and interpret it following some guiding questions.
400-500 words.

Homework

Every week there will be an exercise related to the readings or topics. These exercises will consist of short answer questions and personal reflections.

Presentation

There will be an asynchronous presentation (PowerPoint with audio) on a topic or contextual element related to one of the texts for the day. This presentation must be updated in Canvas a few days prior to the class.

Individual: 8-10 minutes. Pair: 16-20 minutes.

Participation

Active participation in class discussions is fundamental. To this end, you must take notes and think critically about the texts *before* coming to class. Besides participating in class, students are required to post 5 comments on their peers' presentations throughout the course.

Quizzes

These will be 2 quizzes on the genres that we will have studied in class. The exams will most likely include short answer questions, textual analyses, and definition of key terms.

45-50 minutes.

Long Essay

The long essay will consist of a critical analysis of a short literary text that is not included in the course readings. The student must choose the text and turn a tentative title and abstract prior to the final week of the class.

Recommended: Short story or theater play, one or two poems.

1200-1500 words (not including bibliography). Times New Roman 12, double spaced.

The due date for the long essay is Wednesday, May 5, 2021 at 5PM.

Grading Scale:

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F = 0-59
A = 93-96	B = 83-86	C = 73-76	D = 63-66	
A- = 90-92	B- = 80-82	C- = 70-72	D- = 60-62	

All grades will be rounded up from .5

Late Work:

Late work will be accepted for up to 90% of the grade if turned in within 24 hours. With each additional day late, the student will lose an additional 10% off the grade. Anything turned in a week or more after the due date will not be accepted and the student will receive a 0 on the assignment.

Email:

Students in this course must check their IU email at least once a day (M-F) for any announcement related to the course or any change in assignment or in the syllabus. It is your responsibility to stay informed of these changes.

Important dates:

IUB Official Academic Calendar: Office of the Registrar: Indiana University Bloomington

Honor Code and Academic Honesty:

All assignments for this course should be **your work only**. Students will be expected to conform with the stipulations from the Indiana University Code of Student Rights, Responsibilities and Conduct.

<http://www.iu.edu/~code/code/index.shtml>

- A student must not allow others to prepare work for them without advance authorization from the instructor to whom the work is being submitted. Under this prohibition, a student must not make any unauthorized use of materials obtained from commercial term paper companies or from files of papers prepared by other persons.
- A student must not collaborate with other persons on a particular project and [then] submit a copy of a written report which is represented explicitly or implicitly as the student's individual work.
- A student must not submit substantial portions of the same academic work for credit . . . more than once without permission of the instructor to whom the work is being submitted.
- A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citations to the sources of information.
- A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following: (a) quotes another person's actual words, either oral or written; (b) paraphrases another person's words, either oral or written; (c) uses another person's idea, opinion, or theory; or (d) borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

Any secondary source of information (ideas or descriptions taken from books, academic journals, the Internet, etc.) should only be used when asked to do so and it must be documented in the appropriate manner as described by the **MLA Style Manual (available on-line and in Main Library Reference)**.

Definition of *plagiarism* at IU: <http://college.indiana.edu/plagiarism>

For any assignments where it has been determined that academic misconduct has occurred, you will receive a zero on the assignment(s) in addition to having 5 points deducted from your final semester grade for the course.

Diversity Statement

The Department of Spanish and Portuguese is committed to fostering an equitable and inclusive teaching environment in support of students from all backgrounds and condemns any form of discrimination based on race, sexual orientation, gender identity, age, nationality, disabilities, religion, class, political affiliation, and/or additional identities. Our curriculum aims to highlight content reflecting a diversity of socio-political backgrounds, experiences, and points of view. Our in-person and online classes aim to be environments in which each person is seen, heard, and interacted with in a respectful way. Our class is an opportunity to learn from and with each other. It is critical that each class member demonstrates respect for all, especially when views, experiences, and perspectives are not shared.

Fair Use Policy:

Copying or recording synchronous classes and asynchronous course materials without the express prior approval of Professor Jill Fortin is prohibited. All copies and recordings remain the property of Indiana University and Professor Jill Fortin. IU and Professor Jill Fortin reserve the right to retrieve, inspect, or destroy the copies and recordings after their intended use. These policies are not intended to affect the rights of students with disabilities under applicable law or IU policies.

Students with Disabilities:

Please contact Office of Disability Services for Students [<http://dsa.indiana.edu/dss.html>] Herman B. Wells Library W302, 1320 E. Tenth Street, (812) 855-7578] prior to registering for this or any course. Requirements cannot be waived for students with disabilities. However, some modifications may be made to accommodate specific needs. If you have already registered, please make sure that your instructor receives a copy of the accommodation memorandum from DSS within the first two weeks of classes. It is your responsibility to inform either your instructor or DSS representative in a timely manner if services/accommodations provided are not meeting your needs.

Regarding COVID-19:

Despite our course taking place online, please review the following University requirements.

Masks and Physical Distancing Requirements

In recognition of what all IU community members owe to each other all students, staff, and faculty signed an acknowledgement of their responsibility to follow public health measures as a condition returning to the campus this fall. Included in that commitment were requirements for wearing masks in all IU buildings and maintaining physical distancing in all IU buildings. Both are classroom requirements. Both requirements are necessary for us to protect each other from transmission of COVID-19.

- Therefore, if a student is present in class without a mask, the instructor will ask the student to put a mask on immediately or leave the class.
- If a student comes to class a second time without a mask, the student's final grade will be reduced by one letter (e.g., from an A to a B, for instance), and the instructor will report the student to the Office of Student Conduct of the Division of Student Affairs.
- If a student refuses to put a mask on after being instructed to do so, the instructor may end the class immediately, and report the student to the Office of Student Conduct. The student will be summarily suspended from the university pursuant to IU's Summary Suspension Policy
- If Student Conduct receives three cumulative reports from any combination of instructors or staff members that a student is not complying with the requirements of masking and physical distancing, the student will be summarily suspended from the university for the semester.

Summary Suspension Policy

"A student may be summarily suspended from the university and summarily excluded from university property and programs by the Provost or designee of a university campus. The Provost or designee may act summarily without following the hearing procedures established by this section if the officer is satisfied that the student's continued presence on the campus constitutes a serious threat of harm to the student or to any other person on the campus or to the property of the university or property of other persons on the university campus."

The Provost has determined that refusal to comply with the public health requirements specified in the Student Responsibility form, including the requirement of wearing a mask in all IU buildings, constitutes "a serious threat of harm to other persons" within the meaning of the summary suspension policy. In addition, the Provost has determined that a person who does not comply with these requirements, as evidenced by three credible violations of the policy reported to the campus from any source, constitutes "a serious threat of harm to other persons" within the meaning of the summary suspension policy.

Student Rights

Any student who believes another person in a class is threatening the safety of the class by not wearing a mask or observing physical distancing requirements may leave the class without consequence.

Attendance

The student responsibility form requires that you take your temperature every morning and that you refrain from attending class if you have a temperature of 100.4 or other symptoms of illness. In order to ensure that you can do this, attendance will not be a factor in the final grade. Attendance may still be taken to comply with accreditation requirements.

Assigned Seating

In order to ensure we can contact you in the event you are exposed to COVID-19, you must remain in your assigned seat for the entire semester.

Right of Revision:

The instructor reserves the right to revise or adjust the course syllabus to best accommodate the pace and needs of the students.

Course Program:

Semana 1: Enero 20-22

Día 1: Presentación del curso

Día 2: ¿Qué es la literatura?

1. Poesía

Semana 2: Enero 25-27-29

Día 1: Teoría de la poesía

Día 2: Santa Teresa de Ávila, [Vivo sin vivir en mí...]

Día 3: Garcilaso, Soneto XIII [A Dafne ya los brazos le crecían...]

Semana 3: Febrero 1-3-5

Día 1: Luis de Góngora, [Mientras que por competir con tu cabello...]

Día 2: Rosalía de Castro; [Una sombra tristísima, indefinible y vaga...], Gertrudis Gómez de Avellaneda “Significado de la palabra *Yo amo*”,

Día 3: José Asunción Silva: “Nocturno III”, Gustavo Adolfo Bécquer, “Rima XI” [Yo sé un himno gigante y extraño...]

Semana 4: Febrero 8-10-12

Día 1: Gustavo Adolfo Bécquer, “Rima VII” [Del salón en el ángulo oscuro...]

Día 2: Rubén Darío, “El cisne”; Delmira Agustini, “El cisne”

Día 3: Vicente Huidobro, “Arte poética”

Semana 5: Febrero 15-17-19

Día 1: Pablo Neruda, “Walking around”

Día 2: Juan Ramón Jiménez [Vino, primero, pura...], Antonio Machado [Las ascuas de un crepúsculo morado...]

Día 3: Rafael Alberti, “Marinero en tierra”

2. Narrativa

Semana 6: Febrero 22-24-26

Día 1: Teoría de la narrativa

Día 2: Mariano José de Larra, “Nochebuena de 1836” (1836)

Día 3: Emilia Pardo Bazán, “Medias rojas” (1914)

Semana 7: Marzo 1-3-5

Día 1: Gustavo Adolfo Bécquer, “El rayo de luna” (1871)

Día 2: Manuel Chaves Nogales, *A sangre y fuego. Héroes, bestias y mártires de España*: “Viva la muerte” (1937)

Día 3: Julio Cortázar, “Casa tomada” (1946)

Semana 8: Marzo 8-10-12

Día 1: Adolfo Bioy Casares, *La invención de Morel* (1940)

Día 2: Adolfo Bioy Casares, *La invención de Morel* (1940)

Día 3: Adolfo Bioy Casares, *La invención de Morel* (1940)

Semana 9: Marzo 15-17-19

Día 1: Adolfo Bioy Casares, *La invención de Morel* (1940)

Día 2: Adolfo Bioy Casares, *La invención de Morel* (1940)

Día 3: Adolfo Bioy Casares, *La invención de Morel* (1940)

3. Teatro

Semana 10: Marzo 22-24-26

Día 1: Teoría del teatro

Día 2: No hay clase

Día 3: Federico García Lorca, *La casa de Bernarda Alba* (1936)

Semana 11: Marzo/Abril 29-31-2

Día 1: Federico García Lorca, *La casa de Bernarda Alba* (1936)

Día 2: Federico García Lorca, *La casa de Bernarda Alba* (1936)

Día 3: Rodolfo Usigli, *El gesticulador* (1938)

Semana 12: Abril 5-7-9

Día 1: Rodolfo Usigli, *El gesticulador* (1938)

Día 2: Rodolfo Usigli, *El gesticulador* (1938)

Día 3: Fernando Arrabal, “Pic-Nic” (1956)

4. Artículos de opinión/Ensayo/ Historieta (cómic)

Semana 13: Abril 12-14-16

Día 1: Artículos de opinión

Día 2: Artículos de opinión

Día 3: José Martí, “Nuestra América” (1891)

Semana 14: Abril 19-21-23

Día 1: José Martí, “Nuestra América” (1891)

Día 2: Ricardo Piglia, “Teoría del complot” (2007)

Día 3: Ricardo Piglia, “Teoría del complot” (2007)

Semana 15: Abril 26-28-30

Día 1: Quino, *Bien, gracias ¿y usted?* (1976)

Día 2: España a través de las viñetas (varios autores)

Día 3: Conclusiones

Semana 16: Mayo 5. Ensayo largo.

HISP S-324 Syllabus ~ Summer 2020 ~ Introduction to Hispanic Cultures

Course Description

This course aims to provide students with an overview of the cultural history of Spain and Latin America from ancient to modern times, while introducing them to the analysis of cultural production

in the Hispanic world. Special attention will be given to visual culture (including architecture, fine arts, photography, and film), to critical categories such as gender, race, and class, as well as those specific to or particularly relevant for the analysis of culture in the Spanish-speaking world, such as colonialism, mestizaje, transculturation, etc. The language skills as well as the critical and analytical tools that students learn in this course will improve their linguistic and cultural competence in Spanish and prepare them for 400-level courses in Spanish.

Learning Goals

1. Familiarize the student with many of the key historical and cultural events, ideas, objects, and practices in the history of Spain and Latin America that have helped both construct and challenge the notion of a common Hispanic cultural heritage.
2. Significantly expand communication skills in Spanish. Improve advanced oral (listening and speaking) and written (reading and writing) skills in Spanish. By the end of the semester, students should be able to:
 - a) Converse about a wide variety of topics with a higher degree of fluency and complexity,
 - b) Read longer and more complex texts and write about them with a higher degree of sophistication, and improve their knowledge of how to organize and structure essays in Spanish
3. Acquire the conceptual tools and vocabulary used in cultural analysis in Spanish.
4. Appreciate and think critically about cultural objects; understand the importance of historical development in cultural formation and reproduction; establish connections between past and present; and attain a clearer sense of how culture is constructed, perpetuated, and transformed within historical, political, social, and ideological contexts.
5. All the above will prepare students for interacting with members of Hispanic communities both in the US and abroad (Latin America and Spain), not only linguistically, but also and perhaps more importantly, by sharing knowledge of the variety of their histories, cultures, values, and tremendous contributions to the global present.

Required textbooks:

1. Jacinto Choza y Esteban Ponce Ortiz. *Breve historia cultural de los mundos hispánicos*. Sevilla/Madrid: Thémata, 2010. **BHC**

Recommended:

2. Dictionary: It is strongly recommended that, if you haven't done it yet, you buy a good Spanish/English dictionary. Two particularly recommended dictionaries on the web are the Diccionario de la Real Academia Española (www.rae.es) and Wordreference.com (<http://www.wordreference.com/es/>)

Course evaluation:

Participation (participación) (16)	21%
Presentation (presentación) (1)	15%
Quizzes (pruebas) (2)	20%
Homework (tareas) (6)	24%
Final Paper (trabajo final) (1)	20%

Grading scale:

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F = 0-59
A = 93-96	B = 83-86	C = 73-76	D = 63-66	
A- = 90-92	B- = 80-82	C- = 70-72	D- = 60-62	

Lectures, discussion, and notes: Students are expected to arrive on time, be fully prepared for each class, and participate actively and in a relevant manner. Class participation should reflect not only careful reading of the assigned texts, but also readiness to discuss them in class. The main focus of the course is on cultural history and cultural analysis; however, reading, writing, speaking, and listening in Spanish are, obviously, a crucial part of the course. Practicing all of them will help you greatly improve both your fluency and your confidence. Do not be shy or embarrassed about the quality of your oral Spanish: making mistakes is an integral part of learning a language. Class discussion will be the main format of the course, but some classes (or portions of a class) will consist of a lecture. Students are responsible for taking notes both during the lecture period as well as during the class discussions, asking questions when something is unclear, requires further explanation, or is simply not understood, and for studying those notes as an integral part of the material covered in the assignments.

Participation: This grade will be based on (A) participation in group discussions, (B) guías de comprensión and (C) comments on classmates' presentation.

A) Group discussions (6). Before the course starts, the instructor will form different group discussions. Every week groups are required to submit a recorded discussion that addresses some questions. You will be evaluated on both the frequency and quality of your participation.

B) Guías de comprensión (6). For most class sessions there will be a guide with a number of questions that are meant to help students understand the materials better, facilitate analysis, and direct students towards some of the main points that will be discussed in class. Thus, these questions are meant to aid comprehension and class discussion. They are an integral part of the daily assignments and students are required to answer them in writing and submit them via Canvas. They must be submitted prior to class starting time to be accepted. This is an all or nothing assignment: if you submit the guide completed, even if you have errors, you receive full credit for that day. If you don't submit it or submit it rather incomplete, you don't get credit for that day. Guides are a valuable resource to prepare for both quizzes and essays.

C) Students are required to make 4 short comments (4-6 lines) on other students' presentations.

Presentation: There will be 1 presentation during the course of the semester. This presentation will be prepared by 1 or 2 students working together on an assigned cultural topic.

- Each presentation must include a short power point (or equivalent) and a brief narrative that will be turned in the day of the presentation.
- Each presentation must **be 6-8 mins** (individual) or **12-15mins long** (2 students)
- When the presentation is prepared by two students, time must be split evenly. The grade of each presentation will be the same for both students.

Further instructions will be given in class.

Quizzes: There will be 2 quizzes during the semester, each covering a portion of the course materials. The content and form of each quiz will be explained in class at least 1 week prior to the date of the quiz. These quizzes will consist in short essay questions.

Homework: There will be a short exercise (8-12 lines) every week. Students will have to write a personal reflection on some specific material. Grade will be based on originality, structure and effort.

Final paper: The final paper is a written research paper based on a student's individual academic interests. Every student must first identify a topic that he/she finds interesting (based on course readings) and he/she must find a minimum of 2 additional academic sources on that topic. The compositions should reflect the student's research but **should also incorporate his/her own voice and analysis**. The additional academic sources must be peer-reviewed articles/essays specifically on the topic/text chosen. If the academic sources are in English, short quotes from the articles may remain in English. When paraphrasing the argument, students should write in Spanish. Please use JSTOR, the MLA bibliography, or the like to find these academic outside sources (<https://libraries.indiana.edu/all/resources>). Final Paper Requirements: approx. 850-1000 words (not including bibliography), typed, Times New Roman

12 font (or equally legible font), double-spaced, and one-inch margins (all sides), following the MLA style for all citations and works cited page (*Obras citadas*). **No late work will be accepted.**

Calendario del curso

Semana 1	
Lunes 22 de junio 9:30-10:45	<p>Introducción al curso. Culturas e identidades hispánicas: Pasado y presente Metodología para un análisis cultural: Teoría y práctica (anuncio de Coca-Cola)</p> <p><u>Deberes (para el miércoles 24):</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulos 6 y 9 • Ver <i>Cracking the Maya Code</i> • Hacer encuesta para la presentación (tarea en Canvas)
Miércoles 24 de junio 9:30-10:45	<p>Unidad 1: Antes de 1492: Culturas precolombinas y Península Ibérica</p> <p>Mayas, mexicas e incas Documental de David Lebrun: <i>Cracking the Maya Code</i> (2008)</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulos 5, 7, 8 • Leer: Cristóbal Colón: “Carta a Luis de Santángel” (1493) • Leer Howell & Negreiros: “Semiotics”
Semana 2	
Lunes 29 de junio 9:30-10:45	<p>Resumen del contexto histórico en la Península Ibérica “Carta a Luis de Santángel” (1493)</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 10, 11, 12, 13 • Leer artículo: Rolena Adorno: “The Depiction of Self and Other in Colonial Peru” (Canvas) • Ver: Dibujos de Iconografía en la <i>El primer nueva corónica y buen gobierno</i> (1615)
Miércoles 1 de julio 9:30-10:45	<p>Unidad 2: Imperio español</p> <p>Imperio español: Las Indias/América Cuadro de Andrés Sánchez Gallque: <i>Los mulatos de Esmeraldas</i> (1599) Rolena Adorno: “The Depiction of Self and Other in Colonial Peru” Iconografía en la <i>El primer nueva corónica y buen gobierno</i> (1615)</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 14
Semana 3	
Lunes 6 de julio 9:30-10:45	<p>Imperio español: Península Ibérica Renacimiento vs. Barroco Cuadros de El Greco, Bartolomé Murillo y Diego de Velázquez Misticismo: Poema de San Juan de la Cruz: “Noche oscura”</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 19, 21 y 26 • Leer: Fragmento de <i>Constitución española de 1812</i> • Leer: Antonio Muñoz Molina: “El atrevimiento de mirar” (2012)
Miércoles 8 de julio 9:30-10:45	<p>Unidad 3: Descomposición del imperio</p> <p>Guerra de Independencia (España) Antonio Muñoz Molina: “El atrevimiento de mirar” (2012) Análisis de cuadros de Francisco de Goya Fragmento de <i>Constitución española de Cádiz</i> (1812)</p>

	<p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 23 • Leer fragmento Simón Bolívar: Fragmento de “Carta de Jamaica” (1815) • Ver película Ciro Guerra (dir.): <i>El abrazo de la serpiente</i> (2015)
Semana 4	
Lunes 13 de julio 9:30-10:45	<p>Repúblicas hispanoamericanas Simón Bolívar: Fragmento de “Carta de Jamaica” (1815) Indigenismo en Perú: Fotografía de Martín Chambí Ciro Guerra (dir.): <i>El abrazo de la serpiente</i> (2015)</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 26 • Ver: Cortometraje: Luis Buñuel, “Un chien andalou (Un perro andaluz)” (1929)
	Unidad 4: Siglo XX
Miércoles 15 de julio 9:30-10:45	<p>Vanguardias hispanas Cortometraje: Luis Buñuel, “Un chien andalou (Un perro andaluz)” (1929) Cuadros de Wilfredo Lam, Frida Kahlo y Pablo Picasso</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 29 • Ver película: Fernando de Fuentes, <i>Vámonos con Pancho Villa</i> • Leer: Nellie Campobello: “Desde una ventana”
Semana 5	
Lunes 20 de julio 9:30-10:45	<p>Revolución mexicana (1910-1917) Corridos: “La Adelita” Nellie Campobello: “Desde una ventana” Fernando de Fuentes, <i>Vámonos con Pancho Villa</i> BHC: Cap. 29</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Leer BHC: Capítulo 29 • Leer fragmento de “Palabras a los intelectuales”, de Fidel Castro • Leer poesía Nicolás Guillén: “Tengo” • Leer poesía Heberto Padilla: “Fuera de juego”
Miércoles 22 de julio 9:30-10:45	<p>Revolución cubana (1959) Discurso de Fidel Castro, “Palabras a los intelectuales” Poema de Nicolás Guillén: “Tengo” Poema de Heberto Padilla: “En tiempos difíciles”</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Ver documental: <i>Haiti and the Dominican Republic: An Island Divided</i>, de Deborah Pacini Hernández • Análisis del artículo: “Cantando la cama vacía: Love, Sexuality and Gender Relations in Dominican Bachata”, de Deborah Pacini Hernández
Semana 6	
Lunes 27 de julio 9:30-10:45	<p>Raza y masculinidad en la República Dominicana Documental <i>Haiti and the Dominican Republic: An Island Divided</i> Artículo: “Cantando la cama vacía: Love, Sexuality and Gender Relations in Dominican Bachata”, de Deborah Pacini Hernández Análisis de algunos videoclips</p> <p><u>Deberes:</u></p> <ul style="list-style-type: none"> • Ver documental: Patricio Guzmán: <i>Nostalgia de la luz</i> (2010)

Miércoles 29 de julio 9:30-10:45	Golpe de estado de Pinochet en Chile (1973). Historia vs. memoria Patricio Guzmán: <i>Nostalgia de la luz</i> (2010)
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HISP-S280 Syllabus ~ Fall 2018~ Spanish Grammar in Context

General Description:

The overall goal of this course is to provide students with the language skills necessary to pursue upper-division course work in Spanish. The main focus is on the development of formal linguistic skills through explicit grammar instruction and review, vocabulary building exercises, reading original texts by contemporary authors, and exploring the link between literature and culture through writing and conversation.

The course will be conducted in Spanish.

The main objective of S280 is to strengthen students' comprehension and application of the most challenging grammatical structures for second language learners **within a meaningful language context** (see the "Prefacio" to *Lazos* for a complete discussion). This objective will be accomplished by:

1. A thorough review and practice of problematic grammatical structures
2. An analysis of these and other structures in the context provided by a series of literary readings and selections from an audio book
3. The application of these structures in writing and discussion sessions

Required materials:

1. *Spanish Grammar in Review* by James S. Holton, Roger L. Hadlich and Norhma Gómez-Estrada (SGR)
2. *Lazos: Gramática y vocabulario a través de la literatura* by Diana Frantzen (*Lazos*)
3. Audio book: *La casa en Mango Street* by Sandra Cisneros, transl. by Elena Poniatowska (available on itunes under audio books, read by Liliana Valenzuela)

Recommended materials:

1. *Spanish Grammar – Quick Reference*, David Wren
2. A good Spanish/English dictionary. Wordreference.com is an excellent online dictionary, but if you find yourself working off-line a lot, you may want to invest in a hardback dictionary.

Grading Scale:

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F = 0-59
A = 93-96	B = 83-86	C = 73-76	D = 63-66	
A- = 90-92	B- = 80-82	C- = 70-72	D- = 60-62	

Evaluation:

Three exams	30%
Composition Project	15%
Oral presentation (in group)	15%
Homework, quizzes and LCMS assignments	30% (Homework and quizzes 16%; LCMS 14%)
Class participation	10%

Daily preparation:

Preparation for each class period is expected. Before class, read the assignment carefully, and write out all assigned exercises indicated on the syllabus and/or assigned by your instructor.

Participation:

The guidelines for each grade range (e.g., A range = A+, A, A-) are outlined below:

A consistently participates in oral activities with enthusiasm and a positive attitude; often volunteers answers to homework activities that are reviewed in class based on at-home preparation; frequently asks questions that reflect preparation of material; cooperates in small groups and works actively to keep the group on task; makes a concerted effort to maintain conversation in Spanish; arrives on time

B generally participates in oral activities with enthusiasm and a positive attitude; regularly volunteers answers to homework activities that are reviewed in class based on at-home preparation; occasionally asks questions that reflect preparation of material; makes constructive contributions in small group work and assists in keeping the group on task; almost always speaks in Spanish; arrives on time

C sometimes participates in oral activities with enthusiasm; sometimes volunteers answers to homework activities that are reviewed in class, reflecting inadequate at-home preparation; infrequently asks questions which reflect preparation of material; is often unfocused or does not contribute in small group work; attempts to speak in Spanish, but is limited by vocabulary and/or grammar and English; usually arrives on time

D/F lack of at-home preparation makes it difficult for student to participate in oral activities; rarely volunteers answers to homework activities that are reviewed in class; does not ask questions which reflect prior review of material; lapses into English frequently and does not stay focused on tasks in small groups; frequently arrives late

Homework and LCMS Assignments:

Over the course of the semester, there will be three short quizzes [*pruebitas*], as well as eleven homework assignments that will be collected randomly. The writing homework assignments from the text are listed on the calendar and additional exercises or in-class quizzes from the two texts will be assigned over the progression of the course. Please complete the exercises from the textbook on a separate sheet of paper, indicating clearly the page number for each exercise, and bring the assignments with you to class each day. No late assignments will be accepted. If you know you will be absent, make arrangements with your instructor.

LCMS (*La casa en Mango Street*) Assignments:

Over the course of the semester we will be working with seven chapters from the audiobook *La casa en Mango Street* (LCMS). The particular chapters to be listened to and the dates on which they will be covered in class can be found in the *programa* below and are marked with a heart in bold. Students will be expected to have listened to each chapter at home before the date in question. A worksheet for each chapter will be assigned ahead of time. Please print out and fill out the worksheet after listening to each chapter, and bring it to class on the date assigned in order to hand it in to your instructor. No late assignments will be accepted. If you know you will be absent, make arrangements with your instructor. If you are having trouble obtaining a copy of this audiobook, there is one on reserve at the Herman B. Wells library.

Note: These worksheets may be done on line and submitted through Canvas Drop Box. Please discuss this with your instructor. Additional instructions, including the key grammatical points to be addressed, will be provided at a later time.

Exams:

There are three exams. They are designed to reflect the course context and will include reading comprehension questions, vocabulary, and grammatical structure application and analysis. All of the exams will be considered “comprehensive” for grammatical structures.

Under no circumstances will the final exam be administered prior to the scheduled final exam dates, without exception. It is critical not to miss an exam, so keep the following in mind: Only under the most extreme circumstances will a makeup exam or quiz be provided. You must contact your instructor immediately and present appropriate documentation as the initial steps in making your case.

Oral presentation:

On certain Wednesdays, a group of three students will present a current topic in the Hispanic world that is seen in newspapers from any Hispanic country. The students will choose an article and they will present the information to the class. The article has to deal with a current situation of a Hispanic society and it could refer to politics, culture, economy, etc. The presentation should last no more than 10 minutes. It is expected that all of the students in the group will contribute and participate actively both in the preparation and the presentation of the article. The students need to spend 4 or 5 minutes to sum up the article selected in front of the students and the instructor. Then, they need to present a list of 5 words of useful and new vocabulary they have learnt in the article, indicating the part of speech and trying to have as much variety as possible. Finally, they need to pose two questions so that the class can interact and debate about the topic presented by the group. Those questions need to promote debate and discussion in class. Finally, the group presenting can also have the chance to include the opinion of people from the country referred to or who is knowledgeable about that country.

A rubric will be presented to the student beforehand so that they know what is expected from them.

Composiciones:

Over the course of the semester we will have one composition project [*composición*]. In order to develop your writing skills, this project will involve three parts:

1. A thesis, topic sentence and an introductory paragraph assignment
2. First draft of the composition
3. Final draft of the composition

The first draft will be evaluated for both content and form and errors of grammar and style will be indicated. Each draft of the compositions should be 350-450 words long. They will target the use of particular grammatical constructions; however, they must have cohesion and structure (not merely a list of sentences).

Your instructor will give you a choice of topics at the start of the composition project. You may use a dictionary. Additional instructions, including the key grammatical points to be addressed, will be provided at a later time. Particular due dates for each part of the composition project can be found in the *programa* below.

PROGRAMA S280 Otoño 2018 (MWF) SGR Spanish Grammar in Review; LCMS La casa en Mango Street

Semana	Fecha	Temas y funciones lingüísticas	Léxico y/o estructuras gramaticales	En clase	Tarea después de clase
1	Agosto Lunes 20		Vocabulario: Grupos léxicos	Introducción al curso Lazos p. 22-23: grupos léxicos, gustar	Lazos p. 19, "Una carta de amor": Reflexiones 1 y 2. Contestar por escrito.
1	Miércoles 22		Vocabulario: Sinónimos y antónimos y vocabulario del cuento	Revisar la tarea. Ejercicios de vocabulario, Lazos p. 24-25: antónimos y sinónimos. Los gestos, Lazos p. 27-28	Estudiar SGR p. 271-273: la colocación de adjetivos, Hacer p. 275 #4. Estudiar SGR p. 279: la colocación de adjetivos, Hacer p. 280 #7.
1	Viernes 24	Cómo expresar gustos y preferencias	Expresiones útiles: gustar, Caer bien, congeniar	Revisar la tarea. La colocación de adjetivos, Lazos p. 35-37.	•Escuchar LCMS, capítulo 1: "La casa en Mango Street"

			Gramática: Los adjetivos descriptivos Los adjetivos y su colocación	Expresiones útiles, Lazos p. 23 y 24	Hacer el LCMS worksheet #1
2	Lunes 27	La descripción		● Escuchar y discutir LCMS “La casa en Mango Street”	Estudiar SGR p. 254-257: las cláusulas relativas, Hacer p. 254 #1 y p. 256 #2.
2	Miércoles 29		Gramática: Las cláusulas relativas Gramática: Breve repaso del uso de ser y estar con adjetivos y con el participio pasado	Revisar la tarea. Lazos p. 37-39: las cláusulas relativas. SGR p. 64 #8: ser/estar.	Leer “Una carta de amor”, Lazos p. 28-31. Estudiar SGR p. 62-65: ser/estar, Hacer p. 66 #9.
2	Viernes 31			Pruebita 1 Discusión y análisis de “Una carta”, Lazos p. 31-32. Revisar la tarea	Estudiar Lazos p. 298-302: ser y estar con adjetivos
3	Septiembre Lunes 3 Labor Day No hay clases				
3	Miércoles 5			Revisar la tarea Estrategias de composición: la carta de la mujer, Lazos p. 43 #2	
3	Viernes 7		Vocabulario: Cognados falsos, grupos léxicos y vocabulario del cuento.	Revisar la tarea.	● Escuchar LCMS: “Louie, su prima, y su primo” Hacer el LCMS worksheet #2
4	Lunes 10	La narración en el pasado		● Escuchar y discutir LCMS “Louie, su prima, y su primo”	Estudiar SGR p. 77-81: pretérito/imperfecto, Hacer p. 79 #1 y p. 81 #2
4	Miércoles 12		Gramática: Pretérito / imperfecto	Revisar la tarea.	Estudiar SGR p. 83-88: pretérito/imperfecto, Hacer p. 83 #4, p. 84 #5, p. 86 #6
4	Viernes 14		Gramática: Imp/pret de saber, conocer y otros verbos	Revisar la tarea. Hacer SGR p. 87 #8: pretérito/imperfecto	Estudiar Lazos p. 84-86: usos del pret/imp. Hacer SGR p. 60 #4: usos de “estar”

5	Lunes 17			Revisar la tarea.	•Escuchar LCMS: “La familia de pies menuditos” Hacer el LCMS worksheet #3
5	Miércoles 19			•Escuchar y discutir LCMS “La familia de pies menuditos”	Hacer el repaso para el examen I
5	Viernes 21			Repasso para el examen I	Estudiar para el examen I
6	Lunes 24		Examen I: Vocabulario, comprensión de lecturas y audio, colocación de adjetivos, cláusulas relativas, ser/estar, pret/imp.	Examen I	Estudiar SGR p. 96- 102: cláusulas nominales y subj/ind, Hacer p. 99 #3, p. 100 #4, p. 101 #5
6	Miércoles 26	Planes y sueños para el futuro	Gramática: el subjuntivo y el indicativo en las cláusulas nominales	Revisar la tarea. Hacer SGR p. 102 #6 y #7: subjuntivo/indicativo	Estudiar SGR. p. 104 y 106: subjuntivo en cláusulas nominales, Hacer p. 106 #10. Estudiar Lazos p. 317- 318: cláusulas nominales y subjuntivo/indicativo, Hacer p. 39 #2-15 Leer “La casa nueva”, Lazos p. 80-82
6	Viernes 28			Revisar la tarea. Pruebita 2 <i>Discusión y análisis de “La casa nueva”, Lazos p. 82-83</i>	Estudiar, Lazos p. 100- 101: usos del futuro Estudiar SGR p. 71-72: la probabilidad, Hacer p. 73 #1 y #2
7	Octubre Lunes 1	Hablar del futuro y de la probabilidad en el pasado y en el momento actual		Revisar la tarea	•Escuchar LCMS: “No speak English” Hacer el LCMS worksheet #4
7	Miércoles 3	Día de Research			
7	Viernes 5 Fall Break No hay clase				
8	Lunes 8		Gramática: algunos usos del futuro y del condicional	Revisar la tarea. •Escuchar y discutir LCMS “No speak English”	Revisar SGR p. 44-46: formas del futuro y del condicional, hacer p. 74 #4

8	Miércoles 10			Revisar la tarea.	Estudiar SGR p. 108-110: subjuntivo y la secuencia de tiempos en las cláusulas nominales, Hacer p. 109 #14
8	Viernes 12	<i>Expresar deseos, expectativas y reacciones emocionales</i>	Gramática: el subjuntivo y la secuencia de tiempos (cláusulas nominales)	Revisar la tarea. Hacer SGR p. 110 #15, #16 y p. 112 #18: subjuntivo en cláusulas nominales	Estudiar SGR p. 113-115: ojalá, Hacer p. 114 #20 y #21
9	Lunes 15			Revisar la tarea.	Estudiar SGR p. 202-203 y 206-207: hacer y llevar con tiempo, Hacer p. 204 #4, p. 207 #7
9	Miércoles 17	Hablar del transcurso del tiempo	Gramática: expresiones con hace ... que	Revisar la tarea.	Estudiar SGR p. 118, 120 y 124: subjuntivo/indicativo en cláusulas adverbiales, Hacer p. 121 #2, p. 122 #3
9	Viernes 19		Gramática: el subjuntivo y el indicativo en las cláusulas adverbiales	Revisar la tarea. Lazos p. 178-179: Repaso del uso del condicional	Estudiar SGR p. 126, 128-129: subjuntivo en cláusulas adverbiales, Hacer p. 127 #7, p. 129 #9 ● Escuchar LCMS: “Minerva escribe poemas” Hacer el LCMS worksheet #5
10	Lunes 22			Revisar la tarea. Lazos p. 179-180: Subjuntivo/indicativo en cláusulas adverbiales ● Escuchar y discutir LCMS “Minerva escribe poemas”	Hacer el repaso para el examen II
10	Miércoles 24			Repaso para el examen II	Estudiar para el examen II
10	Viernes 26		Examen II: Vocabulario, comprensión de lecturas y audio, usos del futuro, subjuntivo/indicativo en cláusulas nominales y adverbiales.	<u>Examen II</u>	

11	Lunes 29	La argumentación: cómo expresar una opinión	Estrategias para el debate: gramática y expresiones útiles.	Estrategias argumentativas para el debate	
11	Miércoles 31			Debate en clase	Repasar SGR p. 59-65: ser/estar/ haber, Hacer p. 59 #3, y p. 66 #10
11	Noviembre Viernes 2		Gramática: ser/estar/haber	Continuar con el debate. Revisar la tarea.	Estudiar SGR p. 222-225: “a” personal, Hacer p. 225 #4 y 5. ●Escuchar LCMS: “Bien águila” Hacer el LCMS worksheet #6
12	Lunes 5		Gramática: “a” personal	Revisar la tarea. ●Escuchar y discutir LCMS “Bien águila” Entregar worksheet 5: LCMS “Bien águila”	Estudiar SGR p. 213-214 y p. 216: por y para, Hacer p. 215 #1, p. 217 #2
12	Miércoles 7		Gramática: el uso de por y para	Revisar la tarea. Contraste entre “por” y “para”, hacer SGR p. 218 #4, p. 219 #6 y #7	Estudiar SGR p. 134-135: subj/ind en cl. adjetivales, Hacer p. 138 #6, p. 139 #7
12	Viernes 9		Gramática: el subjuntivo y el indicativo en las cláusulas adjetivales	Revisar la tarea. Estrategias para escribir un ensayo de argumentación: el uso del subjuntivo.	Leer “La mujer que llegaba a las seis”, Lazos p. 164-172
13	Lunes 12			Pruebita 5 Revisar la tarea. Lazos p. 172-173: Discusión y análisis de “La mujer”	Estudiar SGR p. 229-233: preposiciones Hacer p. 230 #2, p. 233 #5
13	Miércoles 14		Gramática: las preposiciones (uso y omisión)	Revisar la tarea.	Estudiar SGR p. 235-236, p. 238-239: preposiciones, Hacer p. 236 #7, p. 240 # 1, p. 241 #3
13	Viernes 16		Vocabulario: los cognados falsos, grupos léxicos y palabras de múltiples significados	Revisar la tarea.	Estudiar Lazos p. 241: “se le”: acciones accidentales ●Escuchar LCMS: “Rosas de linóleo” Hacer el LCMS worksheet #7
14 - Domingo 18-Domingo 25- Thanksgiving Break - No hay clase					

15	Lunes 26			Revisar la tarea SGR p. 178: Acciones accidentales, Hacer p. 178 #25 •Escuchar y descubrir LCMS “Rosas de linóleo” Entregar worksheet 7: LCMS “Rosas de linóleo”	Estudiar SGR p. 191, p. 194-195, p. 197: voz pasiva con “ser”, hacer p. 191 #1 y p. 192 #2
15	Miércoles 28		Gramática: la construcción pasiva para acciones accidentales	Revisar la tarea.	
15	Viernes 30		Gramática: la voz pasiva con “ser” y con “se”	Revisar la tarea. Hacer SGR p. 195 #4: voz pasiva con “se”	Estudiar SGR p. 141-143: cláusulas con “si”, Hacer p. 143 #2
16	Diciembre Lunes 3		Gramática: las cláusulas con “si”	Revisar la tarea. Hacer SGR p. 145 #6: cláusulas con “si”	Hacer el repaso para el examen III
16	Miércoles 5		Día de “catch-up”		
16	Viernes 7			Repasso para el examen III	

TEACHING MATERIALS. SAMPLE LESSONS, ACTIVITIES AND ASSIGNMENTS

HISP-S 324 Introduction to Hispanic Cultures (Online)

TAREA. ¿DESCUBRIMIENTO? ¿AMÉRICA?

Esta semana hemos hablado de la conquista de las Indias, un acontecimiento muy polémico. El 12 de octubre se celebra, según el país, el día de la hispanidad o el día de la resistencia indígena (en Estados Unidos suele llamarse COLUMBUS DAY). En esta tarea tienes que comparar el **acercamiento** (approach) de estos dos vídeos a este acontecimiento. Puedes hacerlo como quieras, pero estas preguntas te pueden ayudar como guía: ¿Cuál es el propósito de estos vídeos? ¿Cuál es su perspectiva? ¿Qué valores proclama? ¿Con cuál has aprendido más? ¿Cuál te parece más relevante? ¿Por qué? ¿Qué es lo que más y lo que menos te convence de estos vídeos? (**Extensión: 10-15 líneas**).

Adam Ruins Everything - Christopher Columbus Was a Murderous Moron (EE.UU.)



Academia Play. El Descubrimiento de América (España)



HISP-S 324 Introduction to Hispanic Cultures:

The Cultural History of the Hispanic Caribbean, Study Abroad Program in Santiago de los Caballeros, Dominican Republic

Exam

1.. El cuadro que estás viendo, “La silla” (1943), pertenece a la serie “La jungla”, de Wilfredo Lam. Analízalo, relacionándolo con el estilo y otras obras del autor. (3.5 puntos)



- 2. Analiza la identidad que el videoclip proclama y explica cómo lo hace (música, letra, imágenes, etc.). Apóyate en las lecturas de clase. Elige UNO. (3.5 puntos).**
- a. “Canalla”, de Romeo Santos & El Chaval.
 - b. “Latinoamérica”, de Calle 13.



Análisis de texto. Elige UNO (3 puntos).

- 3. Analiza, párrafo a párrafo, este fragmento del prólogo a *El reino de este mundo* (1949), de Alejo Carpentier. Relacionalo con lo real maravilloso y su contexto político.**

Termina con una reflexión personal.

Siempre me ha parecido significativo el hecho de que, en 1780, unos cuerdos [sane, mentalmente sanos] españoles, salidos de Angostura [en la actual Venezuela], se lanzaran todavía a la busca de El Dorado, y que, en días de la Revolución Francesa —¡vivan la Razón y el Ser Supremo!—, el compostelano Francisco Menéndez anduviera por tierras de Patagonia [región del sur de Argentina y Chile] buscando la Ciudad Encantada de los Césares.

Enfocando otro aspecto de la cuestión, veríamos que, así como en Europa occidental el folklore danzario, por ejemplo, ha perdido todo carácter mágico o invocatorio, rara es la danza colectiva, en América, que no encierre un hondo sentido ritual, creándose en torno a él todo un proceso iniciado: tal los bailes de la santería cubana, o la prodigiosa versión negroide de la fiesta del Corpus, que aún puede verse en el pueblo de San Francisco de Yare, en Venezuela.

- 4. Analiza las ideas principales de este poema, “Spanglish”, de Tato Laviera, del libro *Bendición* (2014). Relacionalo con la identidad de los nuyoricans. Termina con una reflexión personal.**

Spanglish

pues estoy creando spanglish	existentially wired
bi-cultural systems	two dominant languages
scientific lexicographical	continentally abrazándose
inter-textual integrations	en colloquial combate
two expressions	

en las aceras del soil
 imperio spanglish emerges
 control pandillaje
 sobre territorio bi-lingual
 las novelas mexicanas
 mixing with radiorocknroll
 condimented cocina lore
 immigrant/migrant
 nasal mispronouncements
 baraja chismeteos social club

hip-hop prieto street salsa
 corner soul enmixturando
 spanish pop farándula
 standard english classroom
 with computer technicalities
 spanglish is literally perfect
 spanglish is ethnically snobbish
 spanglish is cara-holy inteligencia
 which u.s. slang do you speak?

“Canalla”, Romero Santo & El Chaval

Hoy voy morir de un amargue, y la asesina
 eres tú
 Este masoquismo es rentable
 Aunque me afecta la salud

Me hago el sordo y ciego, sabiendo me puede
 ir mejor
 Cuidadito y te crees que eres muy sabía
 Amor no quita conocimiento - yo se bien
 quien eres tú

Mala, tú eres mala
 Así me gustas, así me encantas
 Malvada, pero estás buena
 No me importa que seas una canalla
 Tú me enciendes y me apagas
 Me subes a la cima y me lanzas
 Esa vaina me acorrala, una psicología que
 atrapa

Voy a permitir tus chantajes aunque
 resulten mi perdición
 Tengo una paciencia adaptable
 Que se amolda a esta situación

Me hago el sordo y ciego, sabiendo me
 puede ir mejor
 Cuidadito y te crees que eres muy sabía
 Amor no quita conocimiento
 Yo se bien quien eres tú

Mala, tú eres mala
 Así me gustas, así me encantas
 Malvada, pero estás buena
 No me importa que seas una canalla
 Tú me enciendes y me apagas
 Me subes a la cima y me lanzas
 Esa vaina me acorrala, una psicología que
 atrapa

“Latinoamérica”, Calle 13

(Presentación en quechua)

Soy lo que dejaron
 Soy toda la sobra de lo que te robaron
 Un pueblo escondido en la cima
 Mi piel es de cuero por eso aguanta
 cualquier clima
 Soy una fábrica de humo
 Mano de obra campesina para tu consumo

Frente de frío en el medio del verano
 El amor en los tiempos del cólera, mi
 hermano
 El sol que nace y el día que muere
 Con los mejores atardeceres
 Soy el desarrollo en carne viva
 Un discurso político sin saliva

Las caras más bonitas que he conocido
 Soy la fotografía de un desaparecido
 La sangre dentro de tus venas
 Soy un pedazo de tierra que vale la pena
 Soy una canasta con frijoles
 Soy maradona contra inglaterra anotándote dos goles
 Soy lo que sostiene mi bandera
 La espina dorsal del planeta es mi cordillera
 Soy lo que me enseño mi padre
 El que no quiere a su patria no quiere a su madre
 Soy américa latina
 Un pueblo sin piernas pero que camina, oye
 Tú no puedes comprar al viento
 Tú no puedes comprar al sol
 Tú no puedes comprar la lluvia
 Tú no puedes comprar el calor
 Tú no puedes comprar las nubes
 Tú no puedes comprar los colores
 Tú no puedes comprar mi alegría
 Tú no puedes comprar mis dolores
 Tú no puedes comprar al viento
 Tú no puedes comprar al sol
 Tú no puedes comprar la lluvia

Tengo mis dientes pa' cuando me sonrío
 La nieve que maquilla mis montañas
 Tengo el sol que me seca y la lluvia que me baña
 Un desierto embriagado con bellos de un trago de pulque
 Para cantar con los coyotes, todo lo que necesito
 Tengo mis pulmones respirando azul clarito
 La altura que sofoca
 Soy las muelas de mi boca mascando coca
 El otoño con sus hojas desmalladas
 Los versos escritos bajo la noche estrellada
 Una viña repleta de uvas
 Un cañaveral bajo el sol en cuba
 Soy el mar caribe que vigila las casitas
 Haciendo rituales de agua bendita

El viento que peina mi cabello
 Soy todos los santos que cuelgan de mi cuello
 El jugo de mi lucha no es artificial
 Porque el abono de mi tierra es natural
 Tú no puedes comprar al viento
 Tú no puedes comprar al sol
 Tú no puedes comprar la lluvia
 Tú no puedes comprar el calor
 Tú no puedes comprar las nubes
 Tú no puedes comprar los colores
 Tú no puedes comprar mi alegría
 Tú no puedes comprar mis dolores
 Não se pode comprar o vento
 Não se pode comprar o sol
 Não se pode comprar a chuva
 Não se pode comprar o calor
 Não se pode comprar as nuvens
 Não se pode comprar as cores
 Não se pode comprar minha'legria
 Não se pode comprar minhas dores
 No puedes comprar al sol
 No puedes comprar la lluvia
 Vamos caminando
 Vamos dibujando el camino
 No puedes comprar mi vida
 Mi tierra no se vende
 Trabajo bruto pero con orgullo
 Aquí se comparte, lo mío es tuyo
 Este pueblo no se ahoga con marullos
 Y si se derrumba yo lo reconstruyo
 Tampoco pestaneo cuando te miro
 Para que recuerdes mi apellido
 La operación cóndor invadiendo mi nido
 Perdonó pero nunca olvido, oye
 Aquí se respira lucha
 (Vamos caminando)
 Yo canto porque se escucha (vamos caminando)
 Aquí estamos de pie
 Que viva la América
 No puedes comprar mi vida

HISP-280 Spanish Grammar in Context: “Ojalá y usos del subjuntivo”

OJALÁ (SUBJUNTIVO)

HISP-S280 SPANISH GRAMMAR IN CONTEXT

Refrán de hoy:

No hay que empezar la casa por el tejado
~Don't put the cart before the horse

VAMOS A ESCUCHAR “OJALÁ”, DE SILVIO RODRÍGUEZ
¿QUÉ ES LO MÁS TE LLAMA LA ATENCIÓN DE LA LETRA (LYRICS)?

Ojalá que las hojas no te toquen el cuerpo
Cuando caigan
Para que no las puedas convertir en cristal
Ojalá que la lluvia deje de ser milagro
Que baje por tu cuerpo
Ojalá que la Luna pueda salir sin ti
Ojalá que la tierra no te bese los pasos

Ojalá se te acabe la mirada constante
La palabra precisa, la sonrisa perfecta
Ojalá pase algo que te borre de pronto
Una luz cegadora, un disparo de nieve
Ojalá por lo menos que me lleve la muerte
Para no verte tanto para no verte siempre
En todos los segundos en todas las
visiones
Ojalá que no pueda tocarte ni en canciones



Ojalá

Proviene del árabe hispánico:
'si Dios quiere'.

RECORDEMOS: ¿QUÉ ES EL SUBJUNTIVO?

- 1. Piensa en tres ejemplos y escríbelos
- 2. Compártelos con un compañero/a e intenta explicar por qué has utilizado subjuntivo y no indicativo

	Amar	Leer	Escribir
...que yo	ame	lea	escriba
...que tú	ames	leas	escribas
...que él/ella/usted	ame	lea	escriba
...que nosotros/as	amemos	leamos	escribamos
...que ellos/ellas /ustedes	amen	lean	escriban

REPASEMOS: EL SUBJUNTIVO

desear, esperar, exigir, preferir, pedir, necesitar, querer	+	que	W	Wishes (Deseos)
alegrar, enojar, sentir, encantar, gustar, lamentar,	+	que	E	Emociones
es importante/raro/probable/posible/mejor	+	que	I	Impersonal
recomendar, sugerir, aconsejar, ordenar, mandar, insistir, proponer	+	que	R	Recomendaciones
dudar, <u>no</u> creer, no estar seguro, no es cierto, negar	+	que	D	Duda o posibilidad
ojalá (que), tal vez, quizás.	+	que	O	Ojalá, tal vez, quizás

- Oraciones complejas:
- 2 cláusulas = 2 sujetos diferentes

EL SUBJUNTIVO CON OJALÁ

- Hasta ahora habíamos visto el subjuntivo en **cláusulas nominales**.
 - Espero que **vengas** a la fiesta.
 - Esperaba que **vinieras** a la fiesta.
- En este caso, tenemos un verbo principal y un **verbo subordinado** en la cláusula subordinada (**=2 verbos**).
- En el caso de ojalá sólo tenemos 1 verbo (no hay verbo principal).
 - Ojalá (que) **llueva**.
- Con ojalá, siempre usamos **subjuntivo**, pero la opción del tiempo del subjuntivo depende de lo que queremos decir.

OJALÁ CON EL **PRESENTE DEL SUBJUNTIVO**

- Un deseo (*wish*) POSIBLE del presente o del futuro.
- **Ojalá que vayas a la fiesta**
 - *I hope you go to the party*
- **Ojalá que esté en su casa ahora**
 - *I hope he is at home now*

3 voluntarios para dar un ejemplo

OJALÁ CON EL IMPERFECTO DEL SUBJUNTIVO

- Deseo (*wish*) en el PRESENTE (o futuro) que es CONTRARIO a la realidad (es imposible en el presente o en el futuro).

Ojalá (que) fuera (fuese) un cantante famoso.

- *I wish I were a famous singer. (I am not 😊)*

Ojalá (que) pudiera (pudiese) hablar chino.

- *I wish I could speak Chinese (I don't)*

3 voluntarios para dar un ejemplo

OJALÁ CON EL PRESENTE PERFECTO DEL SUBJUNTIVO

- Un deseo (*wish*) POSIBLE del **pasado**; (**es posible porque no sabemos si pasó o no**).

Ojalá (que) mi madre haya ido a comprar leche

- *I hope he went to buy milk (but I don't know)*

Ojalá (que) él haya estado en casa ayer para recibir el paquete de UPS

- *I hope he was at home to receive the UPS package (but I don't know)*

3 voluntarios para dar un ejemplo

**OJALÁ CON
PLUSCUAMPERFECTO DEL
SUBJUNTIVO**

- Ojalá with this tense implies that you *wish* that something that happened had been different. It usually expresses REGRET. It refers to something IMPOSSIBLE.
- **Ojalá que hubiéramos/hubiésemos ido a la fiesta (pero no fuimos)**
 - We wish we would have gone to the party (but we didn't)
- **Ojalá no hubiera/hubiese salido de casa (pero salí)**
 - I wish I had not left home (but I did)
 - I should have stayed home (but I didn't)

3 voluntarios para dar un ejemplo

PRÁCTICA

- Va a haber una fiesta mañana. ¡Ojalá que (yo-terminar) **termine** la tarea de física cuántica pronto para poder ir!
 - ¡Ugh! Este trabajo es muy difícil. ¡Ojalá yo (**ser**) **fueras** Albert Einstein!
 - Mi hermana fue ayer al supermercado. Necesitamos más galletas porque ya no hay. ¡Ojalá que mi hermana (**comprar**) **haya comprado** Oreos ayer!
 - La gasolina está muy cara y mi coche gasta muchísimo. Ojalá (**cambiar**) **hubiera/hubiese cambiado** mi coche por uno híbrido cuando tuve la oportunidad; pero no lo hice. Me arrepiento mucho.
- ¡Ojalá que la gasolina (**bajar**) **baje** de precio pronto!

¡VAMOS A HABLAR!

- Con un compañero/a, habla de los siguientes temas:
 - Un deseo posible en el futuro.
 - Un deseo imposible en el futuro.
 - Una cosa de la que te lamentas (deseo imposible en el pasado).

OJALÁ Y EL SUBJUNTIVO

Ojalá (que)	Tiempo del subjuntivo	Interpretación
	Presente del subjuntivo	Un deseo POSIBLE del presente o del futuro. •Ojalá <u>vaya</u> al cine en el fin de semana.
	Imperfecto del subjuntivo	Un deseo presente CONTRARIO a la realidad. •Ojalá <u>fueras</u> un súper héroe..
	Presente perfecto del subjuntivo	Un deseo del pasado de una situación posible; que no sabemos si pasó o no. •Ojalá <u>hayas ido</u> al supermercado.
	Pluscuamperfecto del subjuntivo	Un deseo del pasado CONTRARIO a la realidad PASADA . Es un deseo IMPOSIBLE . •Ojalá te <u>hubiera llamado</u> . ¡pero no lo hice! ☺

¿PREGUNTAS?

Audio-based Activity

This activity was the germ of a task that I developed and implemented with four groups of S280, along with some surveys. In my article "Communicative Stress Simulations in the Classroom: An Attempt with American Students" I describe the process and the results of this task. The article is under review by the journal *Didáctica. Lengua y Literatura*.

EJERCICIO DE TOMA DE DECISIONES EN GRUPOS DE 5-6

- ❖ Vamos a escuchar audios extraídos de un noticiero
- ❖ Para cada paso, escribe en el espacio correspondiente
- ❖ Si no puedes responder, deja el espacio en blanco
- ❖ No modifiques lo que ya hayas escrito. Ej. Si estamos en el paso 3, no modifiques 2

CONTEXTO

- ❖ Esta noche ustedes acaban de llegar al hotel de Washington D.C. para pasar el fin de semana
- ❖ Aunque hace mucho frío, tienen muchas ganas de visitar la ciudad
- ❖ Escuchen las noticias y decidan cuál es el plan para mañana



PRIMERA escucha:

1. Mientras escuchas, escribe las palabras o ideas que entendiste (escribir)
 - Comparte lo que has entendido y lleguen a un acuerdo (Hablar con el grupo)
 - ¿Cuál es su decisión por el momento? (Hablar con la clase)

SEGUNDA escucha:

2. Mientras escuchas, escribe las palabras o ideas que entendiste (escribir)
 - Comparte lo que has entendido y tomen una decisión final (Hablar con el grupo)
 - ¿Cuál es su decisión final? (Hablar con la clase)

SI SU DECISIÓN HA SIDO SALIR A
VISITAR LA CIUDAD...



¡Se congelan en 10
minutos!

SI SU DECISIÓN HA SIDO IR AL
AEROPUERTO...



¡Póngase cómodos
porque todos los
vuelos han sido
cancelados!

SI SU DECISIÓN HA SIDO QUEDARSE EN EL HOTEL...



La mejor decisión, ja
pesar de la mala resaca
[hangover]!

TERCERA escucha:



3. ¿Has entendido algo diferente o nuevo
esta vez? (escribir)

- ¿Qué has aprendido haciendo este
ejercicio? (hablar con la clase)

Culture Book Sample. Study Abroad Program in Oviedo, Spain

Artículo de prensa & cortometraje: La inmigración africana en pateras

Hallados tres fallecidos en una patera con 32 supervivientes en Almería

Salvamento Marítimo rescata otra embarcación con 50 personas a siete millas de la isla de Alborán

Salvamento Marítimo ha recuperado los cuerpos de tres fallecidos y ha rescatado a 82 personas con vida en una de las dos pateras socorridas en las inmediaciones de la isla de Alborán (Almería) en la mañana de este viernes después de que el avión Sasemar 101 diera con las infraembarcaciones. Durante las



labores de rescate se ha recuperado los cadáveres de tres varones que iban en una patera con otras 32 personas y que se encontraba a unas 27 millas al sureste de la isla de Alborán, ha declarado una portavoz del servicio dependiente de Fomento, que detalla que la patera no había naufragado y que los cadáveres se encontraban en el interior del bote, por lo que la autopsia determinará la causa de los fallecimientos aunque las primeras hipótesis apuntan a que podrían haber perecido a raíz de una hipotermia.

Por otro lado, la Guardamar Polimnia ha rescatado poco antes de las 11.00 a 50 personas (48 hombres y dos mujeres) de una patera encontrada a siete millas al sureste de la isla de Alborán mientras que la segunda estaba ocupada por los tres fallecidos, otros 26 varones y seis mujeres con la ausencia de menores. La embarcación de rescate de Salvamento Marítimo ha puesto rumbo al puerto pesquero de Almería cuya llegada está prevista a las 13.30. Una vez allí, los auxiliados serán atendidos por un equipo de respuesta inmediata ante emergencias de Cruz Roja.

Por otra parte, Salvamento Marítimo ha activado nuevos medios para buscar y rescatar a los ocupantes de una tercera patera después de que a primera hora de la mañana una ONG alertara de la presencia en el mar de una neumática que había partido de las costas de Bouyafard durante la madrugada. Según los primeros indicios, la patera estaría ocupada por 45 hombres, a cuyo encuentro ha zarpado la Salvamar Hamal con base en Motril (Granada) para tratar de localizarla.

El País. Almería, 9 febrero 2018

“El viaje de Said” (2006), dirigido por Coke Riobóo

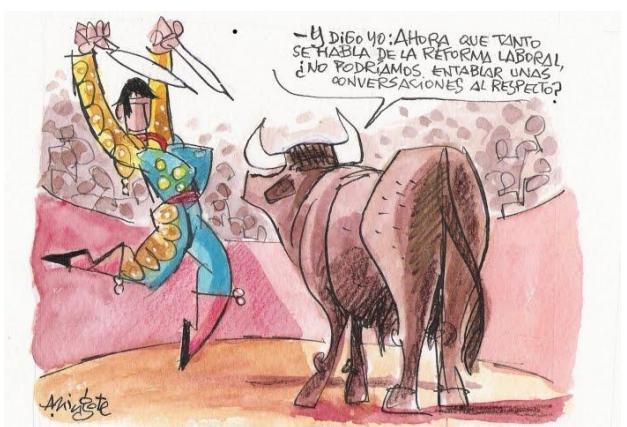


Sinopsis

Said, un niño marroquí, cruza el Estrecho. Al otro lado, en el país de las oportunidades, descubre que el mundo no es tan bello como le habían contado.
FILMAFFINITY

España contemporánea a través de viñetas





Problemas del Primer Mundo



Sample Culture Book. Study Abroad Program in Merida, Mexico

Los mayas

En una vasta y rica región de América, el pueblo maya creó una de las más originales y grandiosas civilizaciones antiguas. Los mayas no constituyen a un grupo homogéneo, sino un conjunto de etnias. La sociedad es de carácter tribal, es decir, grupos de familias relacionadas por parentesco, que compartían una cultura, un lenguaje y un territorio. La clase dirigente se ocupaba de funciones intelectuales, como la planeación socioeconómica, la proyección de obras públicas, la organización política, la creación de conocimientos científicos (matemáticas, astronomía, cronología, medicina) y la conservación, por medio de una desarrollada escritura, de la historia de los linajes gobernantes.

La trayectoria histórica de la civilización maya prehispánica se ha dividido en tres grandes períodos:

El preclásico

La agricultura se convierte en el fundamento económico, surgen las primeras aldeas y centros ceremoniales, y se inician diversas actividades culturales en torno a la religión.

El clásico

Que empieza alrededor del siglo III, constituye una época de florecimiento en todos los órdenes: se da un gran desarrollo en la agricultura, aumento en la tecnología, una intensificación del comercio, y se consolida la jerarquización política, social, sacerdotal y militar. Así mismo se construye grandes centros ceremoniales y ciudades, donde florecen las ciencias, las artes y la historiografía. Hacia el siglo IX, se presenta un colapso cultural, cuya causa pudo haber sido una crisis económica y, consecuentemente, socio-política. Cesan las actividades políticas y culturales en las grandes ciudades clásicas en el área central, muchas de las cuales son abandonadas, y se inicia el período denominado postclásico.

El postclásico

Iniciado alrededor del siglo X, termina con la conquista española en el siglo XVI. Ella puso fin al proceso cultural mesoamericano, y los mayas quedaron sometidos y marginados en sus propios territorios.

Paso 1: Pongan los siglos de los tres períodos y otras fechas importantes. Escriban una característica principal de cada período.



1. ¿Qué conocimiento tenían los mayas?



2. ¿Qué grupos existían en la sociedad?

0	1	2	3	4
•	•	••	•••	••••
—	—	—	—	—
10	11	12	13	14
—	—	—	—	—
15	16	17	18	19
—	—	—	—	—
20	21	22	23	24
•	•	•	•	•
0	•	•	•	•
25	26	27	28	29
—	—	—	—	—
Mayan positional number system				

Los números (base de 20):



Calendarios mayas

Tarea: Hablar con la familia.

- ¿Cómo es la cultura maya? ¿Qué elementos se ven hoy en día?

COMPLETE STUDENT AND SUPERVISOR EVALUATION



INDIANA UNIVERSITY

IUB Spring 2021 Course Questionnaire Individual Report for HISP S328 (DIS) 5087 INTRO TO HISPANIC LITERATURE (Damian Solano Escolano)

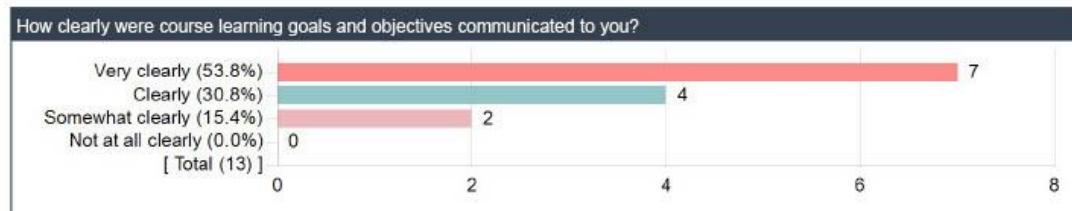
Project Title: IUB Spring 2021 Course Questionnaire

Courses Audience: 18
Responses Received: 13
Response Ratio: 72.2%

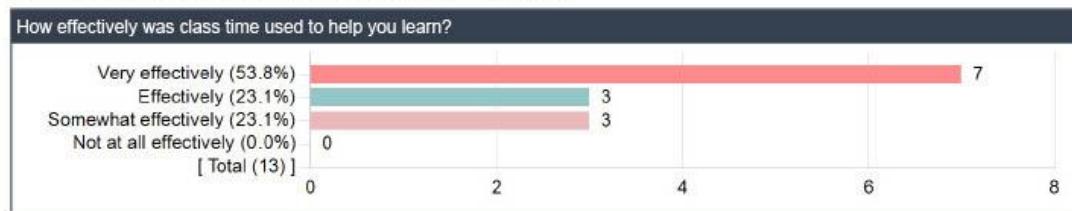
Creation Date: Monday, June 21, 2021

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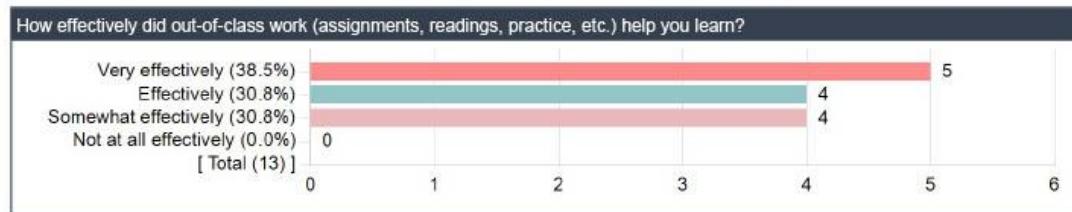
Individual Report

University Questions**How clearly were course learning goals and objectives communicated to you?**

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How clearly were course learning goals and objectives communicated to you?	13	3.4	0.8	1419	3.5	0.7	69524	3.5	0.8

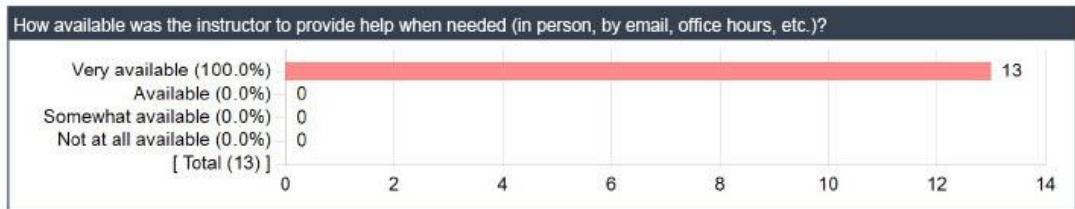
How effectively was class time used to help you learn?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively was class time used to help you learn?	13	3.3	0.9	1423	3.4	0.8	68282	3.3	0.9

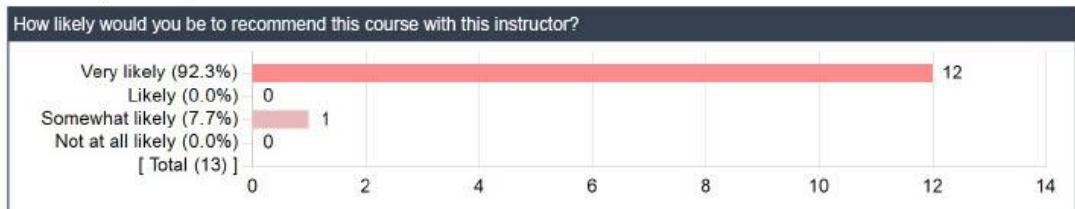
How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?

Individual Report

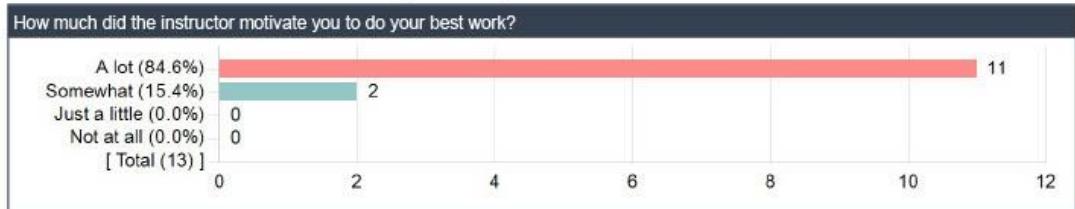
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?	13	3.1	0.9	1424	3.2	0.8	69312	3.2	0.9

How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?	13	4.0	0.0	1429	3.7	0.6	78439	3.6	0.7

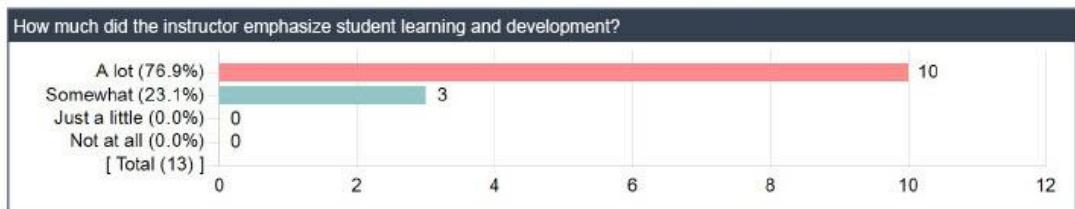
How likely would you be to recommend this course with this instructor?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How likely would you be to recommend this course with this instructor?	13	3.8	0.6	1434	3.6	0.8	78694	3.4	0.9

How much did the instructor motivate you to do your best work?

Individual Report

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor motivate you to do your best work?	13	3.8	0.4	1399	3.7	0.6	76635	3.5	0.7

How much did the instructor emphasize student learning and development?

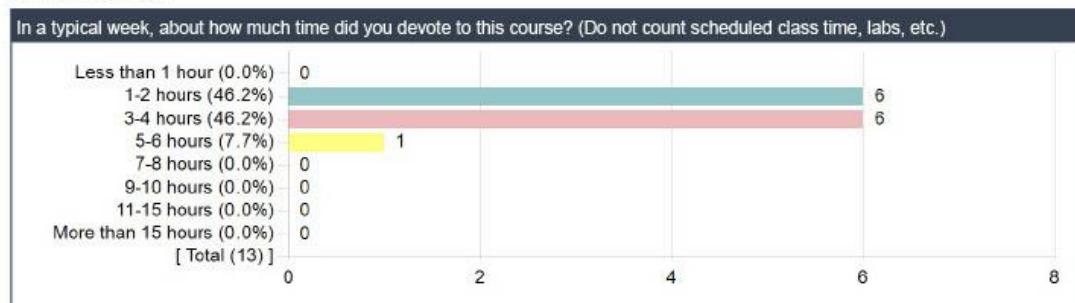
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor emphasize student learning and development?	13	3.8	0.4	1414	3.8	0.6	77233	3.6	0.7

Compared to other courses you've taken, how much time did this course require?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Compared to other courses you've taken, how much time did this course require?	13	2.9	0.5	1420	3.3	0.8	69950	3.3	1.0

Individual Report

In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)



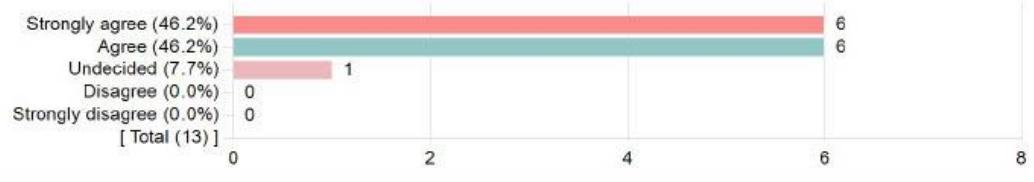
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)	13	2.6	0.7	1432	3.1	1.0	70288	3.2	1.3

Individual Report

HISP Departmental Questions

Overall, I would rate the quality of this course as outstanding.

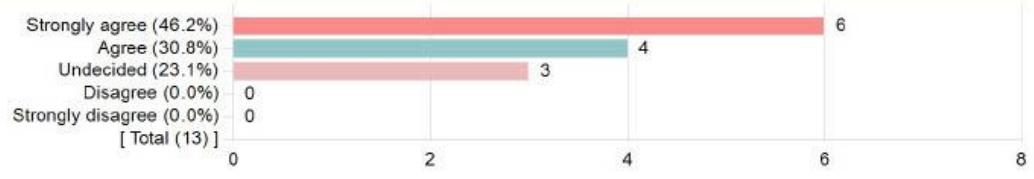
Overall, I would rate the quality of this course as outstanding.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate the quality of this course as outstanding.	13	4.4	0.7	1404	4.1	1.0

This course helped me develop/improve my analytical and critical skills.

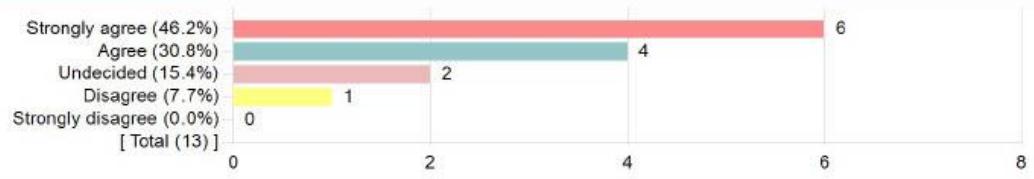
This course helped me develop/improve my analytical and critical skills.



Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
This course helped me develop/improve my analytical and critical skills.	13	4.2	0.8	794	4.3	0.9

I learned a lot in this course.

I learned a lot in this course.



Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
I learned a lot in this course.	13	4.2	1.0	792	4.4	0.9

Individual Report

Overall, I would rate this instructor as outstanding.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate this instructor as outstanding.	13	4.8	0.6	1422	4.5	0.9

My instructor is well prepared for class meetings.



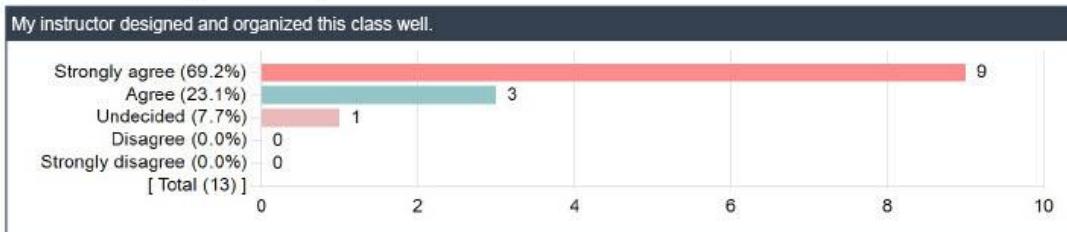
Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is well prepared for class meetings.	13	4.8	0.4	1425	4.7	0.6

My instructor treats students with respect.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor treats students with respect.	13	5.0	0.0	1425	4.8	0.6

Individual Report

My instructor designed and organized this class well.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor designed and organized this class well.	13	4.6	0.7	791	4.5	0.9

My instructor is fair and impartial when dealing with students.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is fair and impartial when dealing with students.	13	4.9	0.3	796	4.7	0.7

Individual Report

HISP Open Ended Questions**What did you like most about this course and instructor?****Comments**

The passion for literature and dedication to the students' learning
 easy to communicate
 Professor Damián is extremely nice and understanding to students and came to class in this manner every class day.
 The pacing of the class and material
 I liked how understanding Damian was with assignments and I liked how he understood that we are still learning Spanish and we are not perfect. He was very lively and I enjoyed going to his class.
 I think he really knows what he's doing and is a good teacher. Definitely tries his best and is understanding.
 The instructor was enthusiastic and some of the literature we read was interesting.
 Very well organized and very kind, understanding Professor
 La classe era interasante y aprendi mucho gracias creo que era la mejor classe que tome en IU.
 I like how relaxed he was in class, he made the conversations so any input would be valid.
 I like the content a lot, Damian presented it in a way that was easy and enjoyable to discuss.
 Mr. Solano Escolano was incredibly kind and understanding, and he made all of the material understandable and, more than that, fun. He encouraged participation and was concerned for our wellbeing. I hope to be able to take another class with him one day.

What did you like least about this course and instructor?**Comments**

Online and COVID restrictions prevented a more connected class which hampers discussion.
 Maybe a little less discussion about the literatures because I did not always know how to analyze the texts.
 I think he could be awkward at times, but that's also just the room and being on Zoom. Everything is awkward.
 A lot of the readings would be hard to understand and dragged on. Also, I wish people would have gotten to see my presentation.
 Nada en específico
 I didn't like how in the beginning the literature seem so Spanish (the country) focused. I almost thought I took a Spain literature class. I would like to see more latin american works put into the beginning two sections. Also maybe just call on people more instead of letting people volunteer all the time, have some more guidance.
 Having to read in spanish.
 N/A



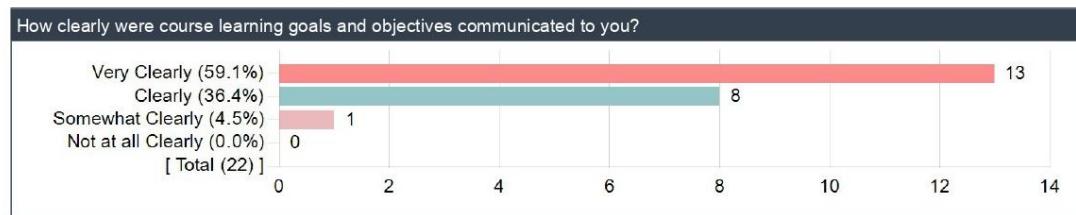
IUB Spring 2019 Online Course
Questionnaire Individual Report for
HISP S324 (DIS) 5738 INTRO
STUDY OF HISP CULTURES
(Damian Solano Escolano)

Project Title: IUB Spring 2019 Course Questionnaire
Courses Audience: 23
Responses Received: 22
Response Ratio: 95.7%

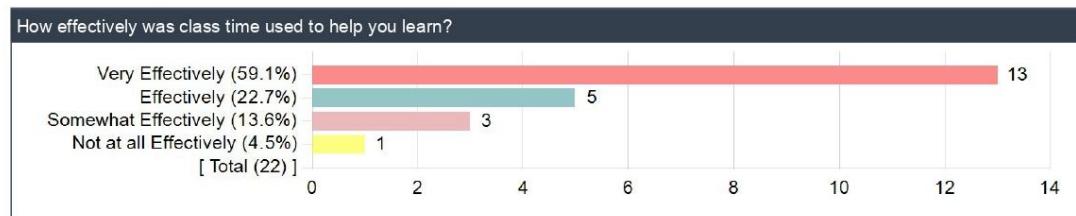
Creation Date: Thursday, September 26, 2019



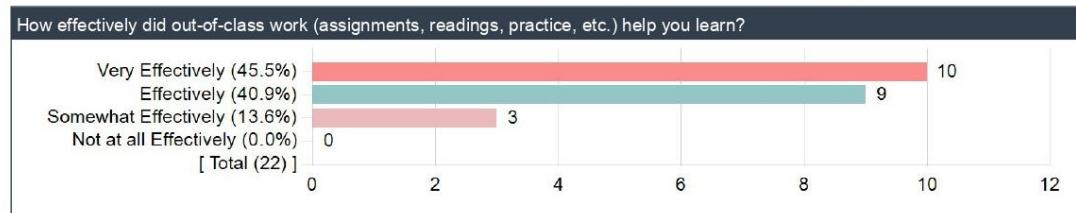
Individual Report

University Questions**How clearly were course learning goals and objectives communicated to you?**

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How clearly were course learning goals and objectives communicated to you?	22	3.5	0.6	1858	3.5	0.7	86300	3.4	0.8

How effectively was class time used to help you learn?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively was class time used to help you learn?	22	3.4	0.9	1850	3.4	0.8	85114	3.3	0.9

How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?

Individual Report

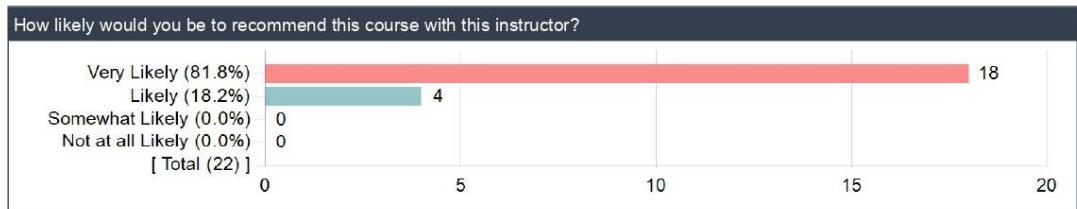
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?	22	3.3	0.7	1846	3.1	0.9	84262	3.1	0.9

How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?	22	3.8	0.4	1953	3.7	0.6	95156	3.5	0.7

How likely would you be to recommend this course with this instructor?



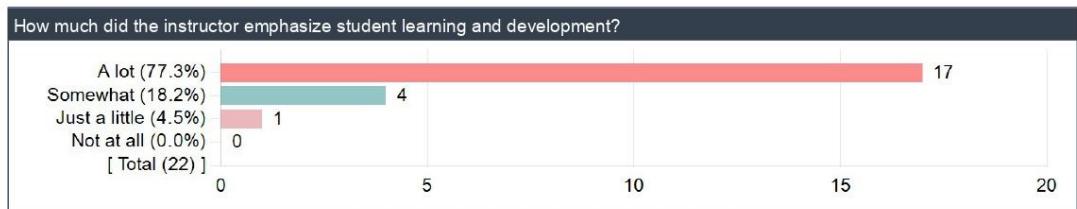
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How likely would you be to recommend this course with this instructor?	22	3.8	0.4	1959	3.5	0.8	95492	3.4	0.9

How much did the instructor motivate you to do your best work?

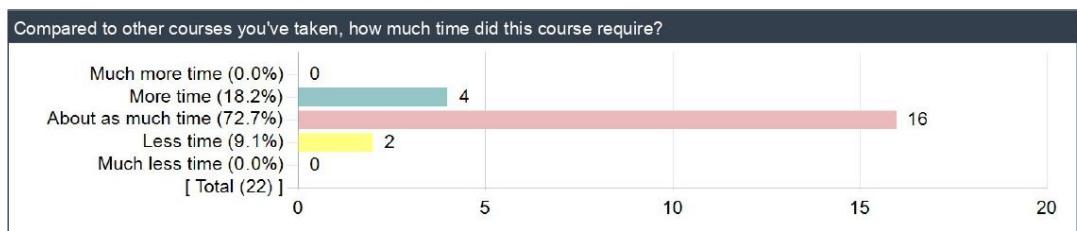


Individual Report

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor motivate you to do your best work?	22	3.7	0.6	1942	3.7	0.6	94959	3.5	0.8

How much did the instructor emphasize student learning and development?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor emphasize student learning and development?	22	3.7	0.6	1921	3.7	0.6	93974	3.6	0.7

Compared to other courses you've taken, how much time did this course require?

Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Compared to other courses you've taken, how much time did this course require?	22	3.1	0.5	1832	3.4	0.8	85620	3.3	1.0

Individual Report

In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)

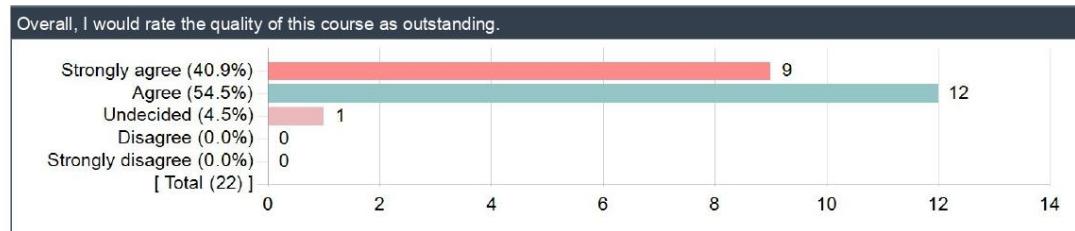


Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)	22	3.0	1.2	1849	2.9	1.0	85970	2.9	1.3

Individual Report

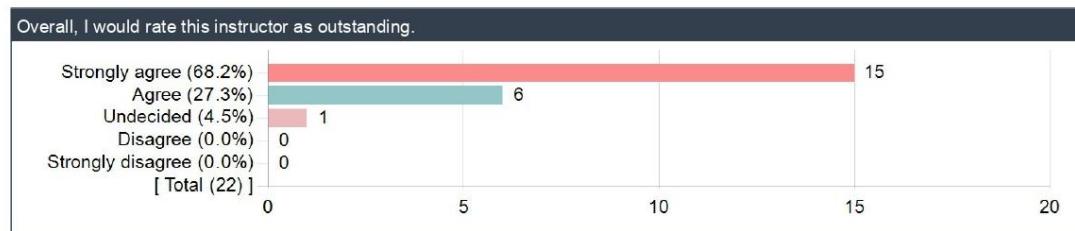
HISP Departmental Questions

Overall, I would rate the quality of this course as outstanding.



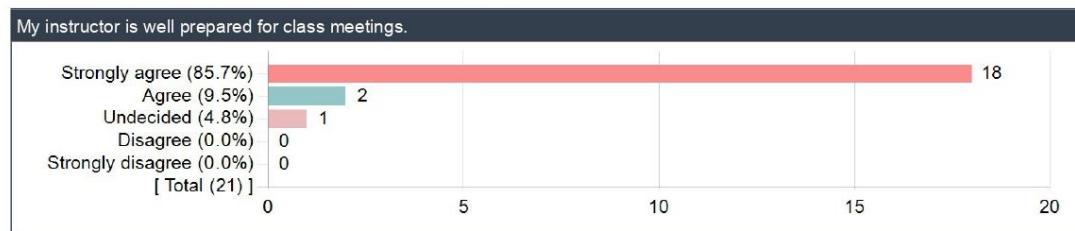
Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate the quality of this course as outstanding.	22	4.4	0.6	1842	4.1	1.0

Overall, I would rate this instructor as outstanding.



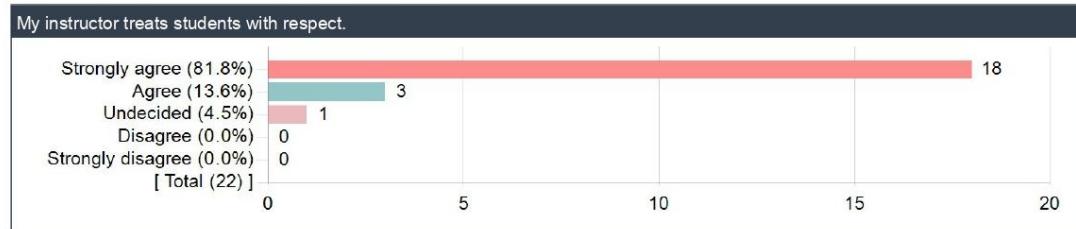
Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate this instructor as outstanding.	22	4.6	0.6	1939	4.4	0.9

My instructor is well prepared for class meetings.

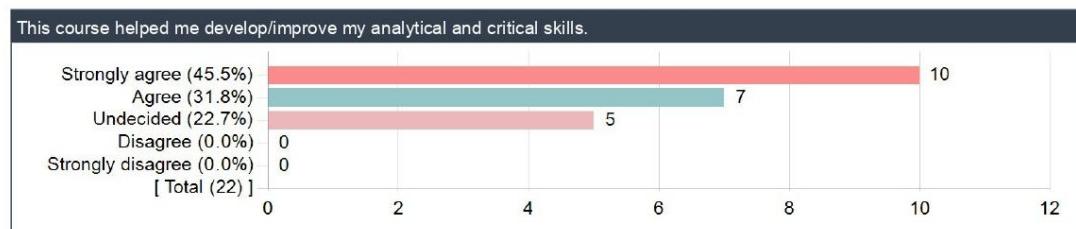


Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is well prepared for class meetings.	21	4.8	0.5	1936	4.7	0.6

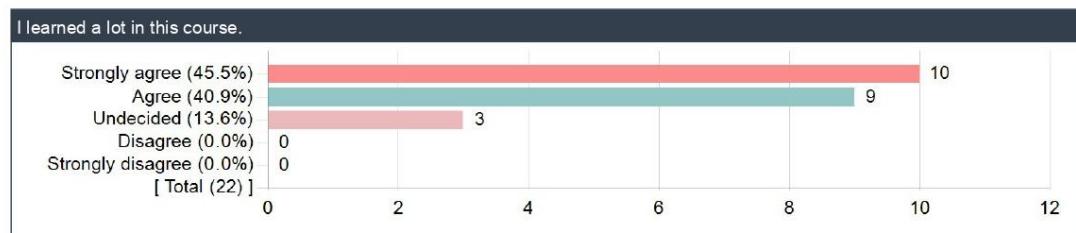
Individual Report

My instructor treats students with respect.

Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor treats students with respect.	22	4.8	0.5	1938	4.7	0.6

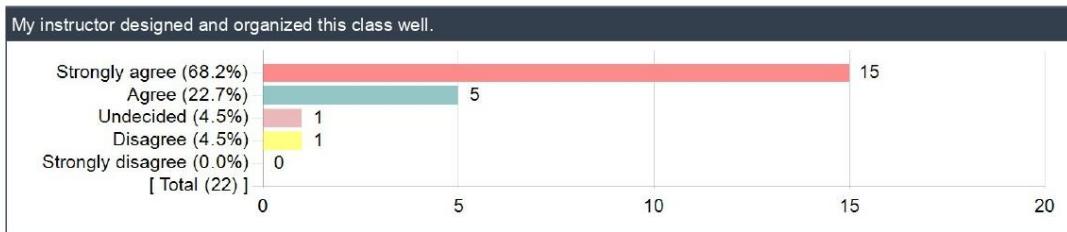
This course helped me develop/improve my analytical and critical skills.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
This course helped me develop/improve my analytical and critical skills.	22	4.2	0.8	977	4.2	0.9

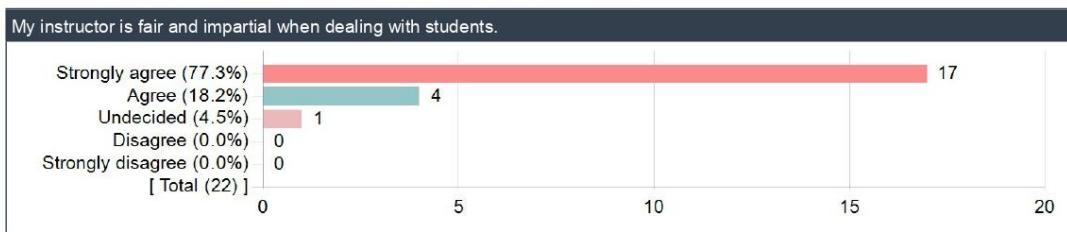
I learned a lot in this course.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
I learned a lot in this course.	22	4.3	0.7	975	4.3	0.9

Individual Report

My instructor designed and organized this class well.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor designed and organized this class well.	22	4.5	0.8	1074	4.3	1.0

My instructor is fair and impartial when dealing with students.

Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is fair and impartial when dealing with students.	22	4.7	0.6	1072	4.6	0.7

Individual Report

HISP Open Ended Questions**What did you like most about this course and instructor?****Comments**

Very understanding and encouraging of students. Amazing teacher and conveys the information in the class effectively. Inspires students to learn with untraditional and creative assignments that make students interested and excited to learn more about Hispanic culture and language. He also makes an effort to meet up with students if they have questions or are confused. I always feel comfortable coming up to him after class and asking additional questions. He always wants his students to excel in his class and does his best to make efforts to help students with their learning experience. Inspires students about hispanic culture and learning the language. Since Damian is from Spain, he always says interesting things about Spain and his culture, and it is wonderful to have a native speaker who is from Spain teaching the course.

I really enjoyed how he engaged with the whole class and made it a comfortable environment. Great professor!

he really cares about his students and is always willing to help you. he wants his students to succeed and he makes that very clear

I liked how this class was very structured and there were not a lot of surprises, because he made it clear what you had to do and by when.

Damian was extremely nice and always available to help us. He was funny and did an incredible job relating out of class homework with lectures and material of the class.

I liked how the homework was never busy work and it always related to what we learned in class.

What I liked most about this course was the form of discussion of art forms that no other class I have previously taken had spent time on learning about. I also liked the form of the course, being taught in Spanish has surely developed my listening and comprehension skills for the language. I like everything about this instructor. He takes time to explain what students don't obviously understand right away, and he works hard with individual students to make success in this course attainable.

I think that Damian did a very good job ensuring that everyone in the class was on the same page and that he was available to help students outside of class and give feedback to help improve their work.

I liked the content in general and that it was more of an overview than a deep discussion of dates and military knowledge. The lens of art and social change was quite helpful for me because I am not very good at history in general.

The course was very interesting, and Damian was very nice and made the lessons easier to understand

I liked that the instructor added a lot of discussions to the class in place of just being lectured at

Class discussions

The instructor created a very open learning environment in which we could practice our Spanish speaking and engage with the material without judgement or penalty for making mistakes. The material was generally engaging and the instructor did his best to incorporate outside activities, such as field trips, movies, videos, etc to make the material more interesting.

He was very knowledgeable about the information he teaches and really encourages students to try their best and use their spanish to the best of their abilities.

You can tell that the instructor is incredibly passionate about what he is teaching.

I liked how all assignments were nicely spaced out.

The discussions, where we talked about the art or the movie or the history we read.

He was organized, helpful, and overall, I learned a lot about a subject I have never learned about before

Damian is an incredibly understanding instructor who gives great feedback and encourages hard work and insightful thinking.

I really loved the content of this course. Damian taught it in a really interesting way, and there was never a point that I was bored in class. He truly was interested in all the subjects he talked about, which then made me interested in them as well. He was so encouraging and always encouraged students to participate even if they were wrong and to not be afraid. It was a really positive environment all the time, and I truly learned a lot. He was such a good instructor, and he always knew what he was talking about. Very kind to all students. I really would love to take more Spanish classes with him.

He is understanding and very flexible. His assignments and homework was reasonable and he has a well-organized class.

Individual Report

What did you like least about this course and instructor?

Comments
Nothing to dislike about Damian, amazing professor.
The amount of reading was challenging but the professor explained all topics clearly in class.
i feel like the course is very dry and the name is a little misleading because i didn't think it would be so much history
I felt like sometimes the assignments wouldn't relate to each other.
I could be better at speaking Spanish.
Sometimes the lectures were a little boring, but that's probably because I am just not interested in history.
What I liked least about this course was the course readings, but that is just something that I am bad at working into my work schedule because of my subpar time management skills. This is probably not as much of a flaw of the course, but of my character as a student.
I would like to have made more connections between the history lessons and cultural artifacts.
The syllabus did not include the Tareas and we skipped several readings without notice. I think the museum visit was a bit much. Yes, it was fascinating but with the time of the class and the museum location on the other side of campus, it was more stressful than helpful. Maybe it would be better to use this as an extra credit opportunity next semester.
NA
N/A
N/A
I would have liked more opportunity to use my Spanish in a dialogue – more group discussion time.
I wish we had more activities in class other than discussing in small groups.
It's a lot of him talking at us the entire time. The class structure is very poor. I often felt very bored in his class.
Nada.
Nothing, he was great!
Sometimes, the readings seemed unrelated to the class material, and the workload was higher than it needed to be (as far as I know, this is due to the department's requirements).
I didn't dislike anything about this course.
He is not super personable with his students, but he does try.



INDIANA UNIVERSITY

IUB Fall 2018 Course Questionnaire
Individual Report for for HISP S280
(DRL) 6480 SPANISH GRAMMAR
IN CONTEXT S 4188 HISP (Damian
Valentin Solano Escolano)

Project Title: IUB Fall 2018 Course Questionnaire

Courses Audience: 22

Responses Received: 19

Response Ratio: 86.4%

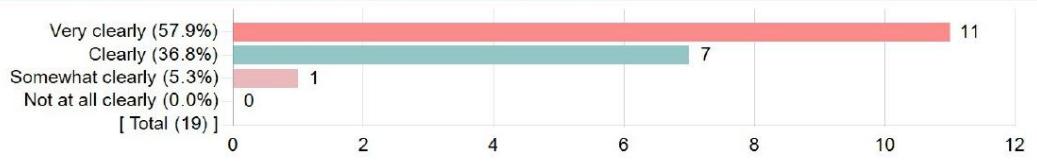
Creation Date: Wednesday, April 24, 2019



University Questions

How clearly were course learning goals and objectives communicated to you?

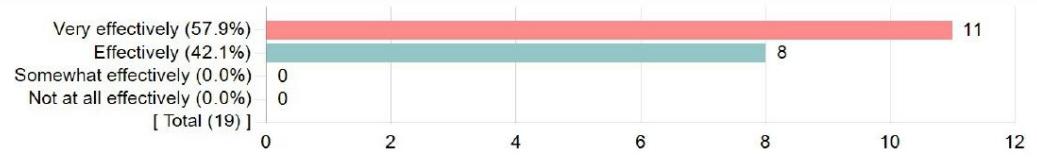
1. How clearly were course learning goals and objectives communicated to you?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How clearly were course learning goals and objectives communicated to you?	19	3.5	0.6	2600	3.6	0.6	99996	3.4	0.8

How effectively was class time used to help you learn?

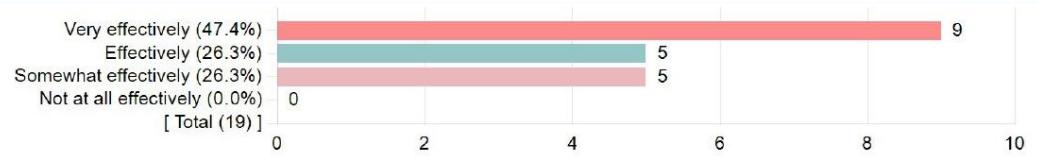
1. How effectively was class time used to help you learn?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively was class time used to help you learn?	19	3.6	0.5	2588	3.5	0.7	98868	3.2	0.9

How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?

1. How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?

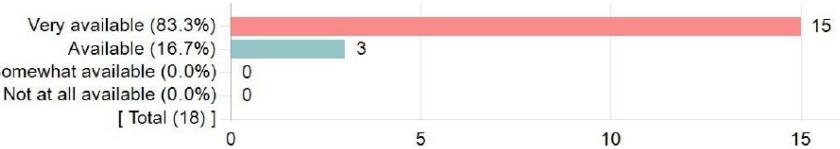


Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How effectively did out-of-class work (assignments, readings, practice, etc.) help you learn?	19	3.2	0.9	2594	3.1	0.8	97705	3.1	0.9

Individual Report for HISP S280 (DRL) 6480 SPANISH GRAMMAR IN CONTEXT (Damian Valentin Solano Escolano)

How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?

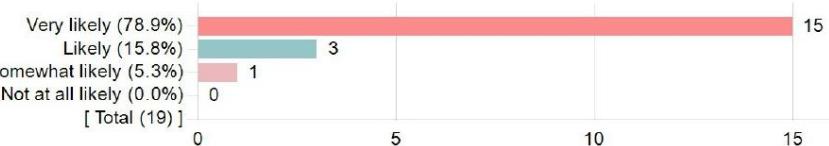
1. How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How available was the instructor to provide help when needed (in person, by email, office hours, etc.)?	18	3.8	0.4	2597	3.7	0.5	110812	3.5	0.7

How likely would you be to recommend this course with this instructor?

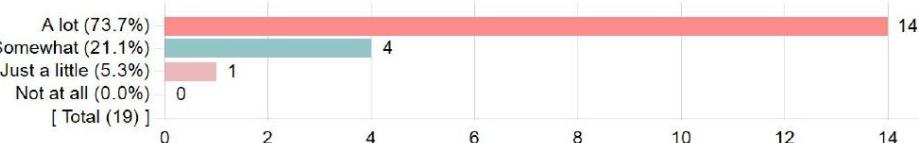
1. How likely would you be to recommend this course with this instructor?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How likely would you be to recommend this course with this instructor?	19	3.7	0.6	2606	3.6	0.7	111136	3.3	0.9

How much did the instructor motivate you to do your best work?

1. How much did the instructor motivate you to do your best work?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor motivate you to do your best work?	19	3.7	0.6	2600	3.7	0.6	110704	3.5	0.8

Individual Report for HISP S280 (DRL) 6480 SPANISH GRAMMAR IN CONTEXT (Damian Valentin Solano Escolano)

How much did the instructor emphasize student learning and development?

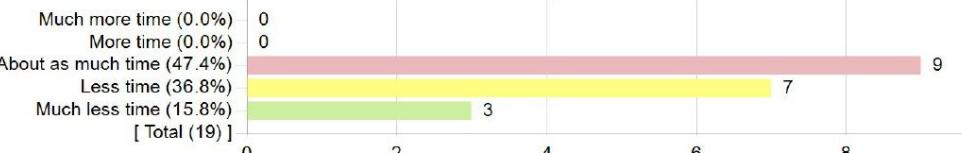
1. How much did the instructor emphasize student learning and development?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
How much did the instructor emphasize student learning and development?	19	3.8	0.6	2570	3.8	0.5	109631	3.6	0.7

Compared to other courses you've taken, how much time did this course require?

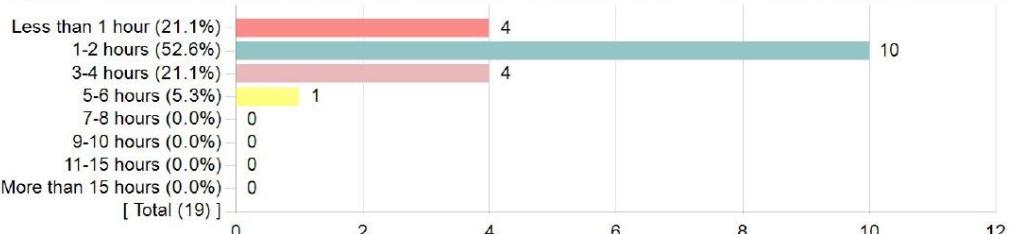
1. Compared to other courses you've taken, how much time did this course require?



Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Compared to other courses you've taken, how much time did this course require?	19	2.3	0.7	2592	3.2	0.8	99638	3.3	1.1

In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)

1. In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)



Individual Report for HISP S280 (DRL) 6480 SPANISH GRAMMAR IN CONTEXT (Damian Valentin Solano Escolano)

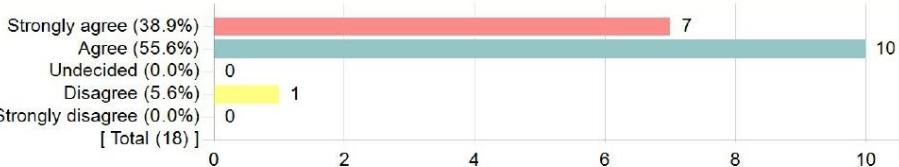
Question	Course			Department. (HISP)			Institution		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
In a typical week, about how much time did you devote to this course? (Do not count scheduled class time, labs, etc.)	19	2.1	0.8	2598	2.8	1.0	100041	2.9	1.4

HISP Departmental Questions

As a description of this Course/Instructor, this statement is: (select the best response for each of the following statements, marking "Not Applicable" only if it is clearly not relevant)

Overall, I would rate the quality of this course as outstanding.

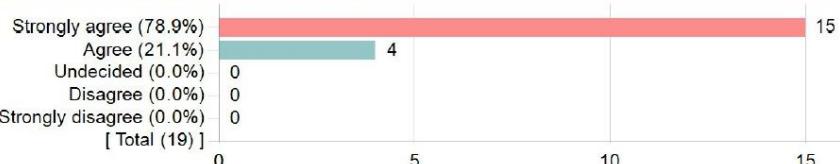
1. Overall, I would rate the quality of this course as outstanding.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate the quality of this course as outstanding.	18	4.3	0.8	2597	4.2	0.9

My instructor is well prepared for class meetings.

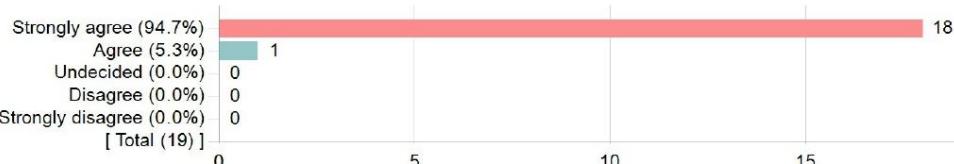
1. My instructor is well prepared for class meetings.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is well prepared for class meetings.	19	4.8	0.4	2599	4.7	0.5

My instructor treats students with respect.

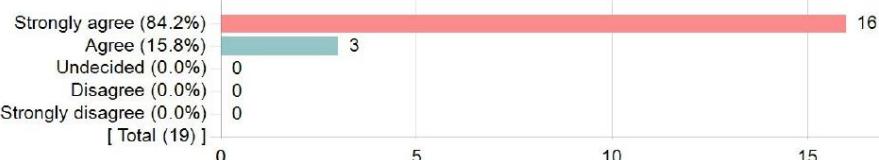
1. My instructor treats students with respect.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor treats students with respect.	19	4.9	0.2	2596	4.8	0.5

Overall, I would rate this instructor as outstanding.

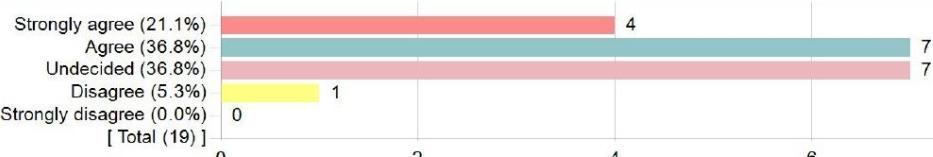
1. Overall, I would rate this instructor as outstanding.



Question	Course			Department (HISP)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
Overall, I would rate this instructor as outstanding.	19	4.8	0.4	2601	4.6	0.7

This course helped me develop/improve my analytical and critical skills.

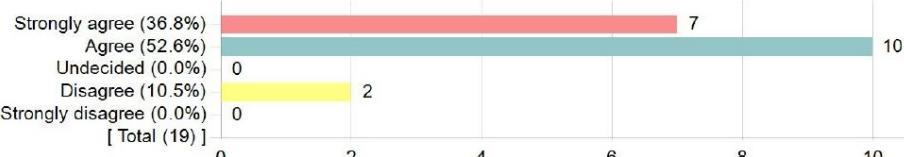
1. This course helped me develop/improve my analytical and critical skills.



Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
This course helped me develop/improve my analytical and critical skills.	19	3.7	0.9	1152	4.2	0.9

I learned a lot in this course.

1. I learned a lot in this course.

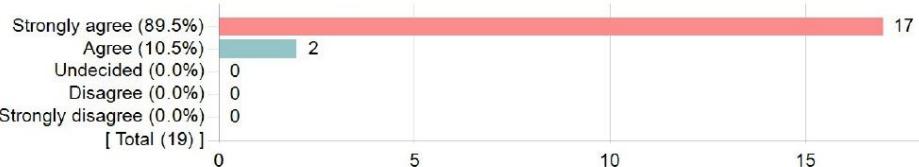


Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
I learned a lot in this course.	19	4.2	0.9	1156	4.3	0.8

Individual Report for HISP S280 (DRL) 6480 SPANISH GRAMMAR IN CONTEXT (Damian Valentin Solano Escolano)

My instructor is fair and impartial when dealing with students.

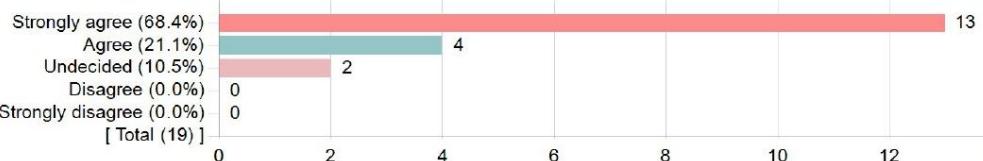
1. My instructor is fair and impartial when dealing with students.



Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor is fair and impartial when dealing with students.	19	4.9	0.3	1159	4.7	0.6

My instructor designed and organized this class well.

1. My instructor designed and organized this class well.



Question	Course			Alt-Department (HISP_High)		
	Response Count	Mean	Standard Deviation	Response Count	Mean	Standard Deviation
My instructor designed and organized this class well.	19	4.6	0.7	1160	4.5	0.8

HISP Open Ended Questions

What did you like most about this course and instructor?

Comments

Damian makes himself available to any and every student. He has office hours and offers to make an appointment with those who cannot attend his office hours.

He would pause the class if anyone had a question about the material or related material.

Very helpful and taught me more spanish than my four years of high school spanish combined. Instructor is extremely helpful and comfortable to talk to, which is important for people who don't have much confidence in their spanish speaking to develop.

I liked how relaxed the classroom setting was and how much Profesor Solano was able to calm us down and be reassuring when a more difficult concept was introduced

I liked how we reviewed in depth each of the more difficult Spanish lessons and he was available for help consistently

Damian was very engaging and really cared about his students

The course was taught completely in Spanish which I feel helped me to further my language skills. There were always review sessions offered before each test which really helped me study and get the best grade possible. Damian was very passionate about teaching us and always wanted us to do our best and he would help us get there.

I liked how flexible and stress free the class environment was

He tried to make the learning personal and fun for us.

The course was a lot of review of the hardest topics we covered in high school, so it was nice to expand and actually understand those. And the instructor is super nice and lenient with grading and slightly missed deadlines!

He was honest and passionate about teaching. The course helped me learn contexts of words and grammar structures that I did not know before.

I like the pace of this class. Although it moves relatively quickly, it does not feel that way and Damian is very open to slowing down if we do not understand. I appreciate Damian's kind nature and he is very understanding. It has been very nice to have a flexible professor as those are hard to come by in college.

Damian truly cares about his students and reaches out. Hire more people like him!

I liked the way it was taught and the instructors enthusiasm

I liked how he actually cared about developing my spanish ability and he promoted an environment where it was okay to make mistakes while learning. He was very available and always made sure we understood the topic.

My instructor was very respectable and patient with us. He always took his time to explain things if something was not understood. He never made students feel uncomfortable around each other, around him or with the activities we had to do.

I liked that the exercises were verbally based rather than writing based, and I liked that Professor Solano Escolano made it clear when the grammatical structures we learned were used in real life.

Very personal – easy to ask questions and communicate difficulties

What did you like least about this course and instructor?**Comments**

For me, most of the information was review from my 5 previous years of Spanish.
N/A
I did not like the grading system as it was based too heavily on weights and gave me a lower score than if it was a normal grade distribution.
The group project for this course was not very helpful. I think the same project could be used but it should be an individual project.
I really had no complaints about this course.
It seemed very sporadic. There was never enough time to focus on any particular topic.
There were not a lot of activities to practices mostly just doing book work to practice.
At times, class is redundant and not very exciting. This makes it hard to pay attention.
I dislike mandatory attendance.
There was nothing I didn't like
There was nothing I disliked.
I disliked that a lot of it was stuff I learned in high school. It did not challenge me that much.
There was sometimes a lack of class participation, which was frustrating since it is so dependent on that, but it's not something the instructor can control.
SGR isn't very well supported

OBSERVATION FEEDBACK FORM

Instructor observed: Damián Solano Escolano
Observer: Paul Coats
Observation date and time: 11/12 9:05AM
Level: S 280
Actual starting time: 9:05AM Actual ending time: 9:55AM
Size of class: 18 attending

This form has been created to assist you in evaluating the class period you observed. It is not intended to limit your observations when other information is pertinent and there may be items that are not applicable to each class observation. In addition to completing an evaluation form, please remember to discuss your comments with the instructor following the class observation. When you submit this form to Jane, please copy the instructor as an indication that this conversation has taken place.

Note: The class hour should be conducted *exclusively* in Spanish. Any use of English will have to be justified.

I. SEQUENCE AND TIMING OF ACTIVITIES

Clock time:	Activity:	Minutes:
Before class	Instructor sets up materials. Asks students what type of music they would like to hear. One student gives a suggestion which the Instructor then plays. The title includes the word <i>rehusar</i> which the Instructor discusses with the students, due to its infrequency. Instructor then discusses an administrative issue with a student as he comes in.	
9:05	Instructor greets students to mark the beginning of the class, asking after their weekend and commenting on their need for coffee. Takes roll.	1
9:06	Instructor introduces observer and explains that the observation is for him, the instructor, not for them. Then mentions how a student gave him a Netflix recommendation, so he made his own recommendation (<i>El ministerio del tiempo</i>).	3
9:09	Instructor then begins an activity to review <i>Por y Para</i> , asking for volunteers to answer and explain their answers. He gives his own explanation when a student doesn't answer accurately. When students don't volunteer, he chooses one. Instructor explains one word in the activity, <i>caradura</i> , and how this is expressed in his home country. One student asks why <i>por</i> is used in cases like <i>Latinos por Trump</i> , using some words in English, and the Instructor asks him to keep in Spanish. This discussion also brings up the word <i>marchar</i> , which the Instructor explains.	8
9:17	Instructor then introduces the topic for the day: the subjunctive mood. Gives mirrored example sentences, one using indicative and the other using subjunctive. First asks students for their explanation for the difference between the two contexts, and later summarizes their explanation. Then gives further examples with visuals of speakers using subjunctive and indicative in various contexts. Then gives examples of compared situations, one with a known antecedent, and another with an unknown antecedent.	9
9:26	Instructor first asks if students want to start practicing, then explains how to decide if an antecedent exists or not, to know whether to use the subjunctive or not.	2

9:28	<p>Instructor then tells students to take a minute to read over some practice questions (multiple choice), and think about the <i>why</i>, individually, in groups, or however they want.</p> <p>Instructor makes the point of saying <i>probablemente</i> before every “rule”, stating that, in languages, one can rarely be definitive about any rule. When answering a student’s question, the Instructor says he doesn’t like to use the word <i>always</i> for this same reason.</p> <p>In the final example, the Instructor explains that the subjunctive must be in the correct tense, that it isn’t always in present.</p> <p>A student asks a question about a specific example he’s thinking of. It’s a good question, but both the instructor and other students have difficulty understanding him.</p>	7
9:35	<p>Instructor then throws the “ball” to the same student, and the student has to complete the sentence (on the PPT, there are phrases which begin sentences, requiring either the subjunctive or indicative to complete them). Students pass the paper “ball” from student to student as each one gives their answer. One answer is incorrect, but the Instructor mentions that the student could be correct if the statement were converted into a question, bringing in another facet of the usage. At one point, the instructor asks the students to throw the “ball” farther to reach other areas of the class.</p> <p>Instructor reiterates the physicality of the indicative in these clauses (something or someone you can touch) versus the nonexistence of the subjunctive (cannot be touched, isn’t there). One student asks whether, even if something doesn’t exist, isn’t the statement saying so true? The Instructor reminds her that it has to follow the rule of existence vs. nonexistence rather than true vs. false, but remarks that her logic is good. Another student asks about the same statement, but starting with. Instructor then ends the activity with the encouragement that, bit by bit, with practice, they will get it and become more and more fluent in the use of these constructions.</p>	9
9:44	<p>Instructor then explains a group activity where students must discuss an invention which does not yet exist, but which could be useful. However, most examples on slide are for nominal clauses (<i>Queremos que...</i> <i>Deseamos que...</i> <i>Necesitamos que...</i>). Students begin discussion and the Instructor walks around, answering questions and checking on students’ work. (As students get louder, some unrelated discussion in English spring up in one group)</p>	6
9:50	<p>Instructor then asks students to begin sharing their examples. As students give examples, the Instructor restates some portions in order to highlight some minor corrections, and gives other commentaries.</p>	4
9:54	<p>Instructor wraps up the activity and tells students what their homework will be and when their next quiz will be. Hands out students’ previous quizzes.</p>	1
9:55	<p>Instructor makes sure everyone has their quizzes, and then wishes them a good day (and following day).</p>	
After class	<p>Instructor stays behind and answers student questions, some are conducted in Spanish. Had to leave with a student to speak privately about attendance.</p>	

Rating Scale

- 3 – accomplished very well
- 2 – more emphasis recommended
- 1 – significantly more emphasis recommended
- N/A does not apply

II. PLANNING AND PREPARATION – How does the instructor handle material?

- | | |
|---|-----------------|
| 1. The lesson plan was developed around the material designated for the day on the course syllabus. | ③ ② ① |
| 2. The instructor had a clearly discernible lesson plan. | ③ ② ① |
| 3. Overview of day's objectives clearly provided, with visual support. | ③ ② ① |
| 4. The class followed a logical sequence. | ③ ② ① |
| 5. The transitions were smooth. | ③ ② ① |
| 6. All class, group and/or pair activities were planned to involve all students | ③ ② ① |
| 7. The instructor did not stall for time or finish early. | ③ ② ① |
| 8. Appropriate amount of material for class session. | ③ ② ① |
| 9. Effective closure was given to the lesson. | ③ ② ① |

III. USE OF SPANISH – How does the instructor use Spanish in class?

- | | |
|--|--|
| 1. Spanish was used consistently for general communication in the class. | ③ ② ① |
| 2. Instructor repeated and/or rephrased instructions in Spanish, rather than resorting to English when students didn't understand. | ③ ② ① |
| 3. Instructor encouraged and reminded students to speak only Spanish. | ③ ② ① |
| 4. Instructor's command of grammatical structures is: | <input checked="" type="checkbox"/> very good <input type="checkbox"/> needs improvement |
| 5. Instructor's pronunciation is: | <input checked="" type="checkbox"/> very good <input type="checkbox"/> needs improvement |
| 6. Instructor's voice is clear and audible. | <input checked="" type="checkbox"/> very good <input type="checkbox"/> needs improvement |
| 7. Instructor's level of Spanish when explaining material is: | <input checked="" type="checkbox"/> very good <input type="checkbox"/> needs improvement |

IV. MANAGEMENT AND ATTITUDE – How does the instructor handle him/herself?

- | | |
|---|--------------------|
| 1. Demonstrated organizational skills when appropriate.
(small groups, pair work, individual work, etc.) | ③ ② ① |
| 2. Appeared competent. | ③ ② ① |
| 3. Demonstrated professional demeanor. | ③ ② ① |
| 4. Created positive working atmosphere. | ③ ② ① |
| 5. Appeared fair and impartial. | ③ ② ① |
| 6. Demonstrated patience. | ③ ② ① |
| 7. Responded appropriately to problematic situations. | ③ ② ① NA |

V. INSTRUCTIONAL TECHNIQUES – How does the instructor handle the class?

- | | |
|--|-----------------|
| 1. Posed questions, led discussions and assigned tasks appropriate to students' level. | ③ ② ① |
| 2. Gave students time to think about their answers. | ③ ② ① |
| 3. Facilitated response and gave appropriate feedback. | ③ ② ① |
| 4. Presented one thing at a time. | ③ ② ① |
| 5. Used both oral and written input. | ③ ② ① |
| 6. Emphasized key vocabulary. | ③ ② ① |
| 7. Made comprehension checks. | ③ ② ① |
| 8. Kept explanations brief and accurate. | ③ ② ① |
| 9. Moved about the room with a purpose. | ③ ② ① |

- | | | | |
|--|---|---|---|
| 10. Monitored group/pair work. | ③ | ② | ① |
| 11. Paced the class. | ③ | ② | ① |
| 12. Made effective use of non-textbook materials (board, visuals, video, audio, Web) | ③ | ② | ① |
| 13. Used legible and accurate transparencies, handouts and writing on board. | ③ | ② | ① |
| 14. Maximized participation. | ③ | ② | ① |
| 15. Kept teacher talk suitable for level. | ③ | ② | ① |
| 16. Clear explanations and directions for exercises and assignments. | ③ | ② | ① |

VI. STUDENT BEHAVIOR AND ATTITUDE – How do students handle themselves?

- | | | |
|---|--|---|
| 1. Attended to what was happening in class. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement* |
| 2. Were responsive to class format. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement |
| 3. Demonstrated good rapport with instructor. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement |
| 4. Interacted with one another. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement |
| 5. Were aware of what was expected of them. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement |
| 6. Tried to communicate in Spanish. | <input checked="" type="checkbox"/> most | <input type="checkbox"/> needs improvement |

* needs improvement implies that the instructor must continue to work on techniques which will foster improved student behavior and attitude.

COMMENTS:

Greatest teaching strengths

Mr. Solano Escolano is an experienced instructor who displays highly developed teaching skills evidenced by his patience, explanations, and interactions with students, as well as the way in which he makes his materials, which present highly nuanced topics in ways easy for students to grasp, making particular use of tenable concepts such as everyday situations and visuals. Furthermore, the manner in which he addresses student errors is such that, rather than point out that the student is wrong and why, he often explains how the student's answer *could* be right in specific contexts, both avoiding discouragement of the student in question and bringing in further content into the discussion in the same moment. Overall, Mr. Solano Escolano's rapport with students and his style of teaching both motivates his students and provides them with a comfortable environment in which to express their thoughts, ultimately facilitating effective learning.

Specific areas for improvement

These are more suggestions rather than true areas in need of improvement:

- For certain activities, it may be helpful to specify how you would like students to group up, in order to avoid any students getting left out of a particular communicative experience. Likewise, the think-pair-share strategy can also be useful.
- Although students were given ample time to work on specific topics/activities, they may not always need *so* much time. It might be helpful to reanalyze some activities (depending on your students) to reevaluate how much time they may need.
- Make sure that the questions you ask are appropriate for the output which you would like students to produce (see 9:44).

NOTE TO SUPERVISOR/OBSERVER: When you return this form to the department (jmdrake@indiana.edu), please make sure to copy the instructor. This will be taken to indicate that the observation form has been shared and discussed by both parties.

Date submitted to Department 11/29/2018

Signature of Observer [Signature]

Signature of Instructor [Signature]