

Kansas State University – Spanish 779 (Spring 2023)
Art of Spain & Mexico in the L2 Classroom
Mondays 5:30-7:30pm CT via zoom, +1 hour asynchronous per week

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COURSE DESCRIPTION:

This graduate-level course will consist of a mix of traditional academic and literary readings, non-traditional texts and commentary, and a variety of virtual and digital resources. Participants will read critical articles, book chapters, literary texts, and art volumes, and they will also visit online archives and museums in the US, Spain, and Mexico. We will work throughout the semester – independently and collaborating as a class, with peers, and with the instructor – on a thematic art gallery that will serve as a resource in the classroom. The gallery will be accompanied by art based L2 activities. Participants will share galleries, lesson plans, and activities, such that each teacher will leave the course with multiple resources to adapt and incorporate into their own classroom activities at the middle or high school level, or even first- and second-year college language courses.



COURSE OBJECTIVES:

- **Think critically about what constitutes “Art”** by identifying distinct forms of interpretation (from descriptive to message-based to experiential).
- **Evaluate the role of art in the Second Language (L2) curriculum** and consider multimodal ways of employing it for the purposes of language acquisition (SLA)
- **Think creatively** about the implementation non-traditional projects and alternative assessments rooted in visual and interactive media by adopting a semiotic approach to “text and image”
- **Design and experiment** with different activities, using art as a vehicle for teaching (L2) language and culture.
- **Create effective and meaningful lessons and materials** for use in the L2 classroom, informed by theoretical readings, best practices, and the identification and acquisition of a range of new artists, art styles/genres, and aesthetic tendencies, spanning Spanish and Mexican history and culture.

- **Advance individual Spanish (L1/L2) skills** in professional and educative contexts by practicing with theoretical vocabulary, engaging in summary and discussion of critical and academic articles, and expanding vocabulary and cultural knowledge through visual and literary components.
- **Perform scholarly research**; learn how to seek out information on literary works and art, as well as their historical and cultural contexts. **Synthesize and share** findings, establishing connections beyond literary studies and art history and into the practical, pedagogical realm of the classroom.
- **Research and design** a final pedagogical project that demonstrates careful evaluation and application of cultural studies (art, art history, or literature) and L2 pedagogy theories.

BOOKS AND MATERIALS:

- Critical articles and digital textbooks available via K-State Libraries (Canvas)
- Contemporary media and journalism; online archives and museum galleries

EVALUATION:

- **Engagement** **40%**
 - Participación y asistencia 15%
 - Homework / tareas 25%
- **Final Project** **45%**
 - StoryMap 20%
 - Lecciones (Arte-L2) 25%
- **Presentation & Reflection** **15%**

K-State uses the following grading scale. In this course, grades will be earned as follows:

A=outstanding 90-100	B=very good 80-89.9	C=acceptable; ok 70-79.9	D=poor 65.0-69.9	F=insufficient; failure < 64.99
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XF Violation of the K-State Honor Code (*Academic Honesty*)

Engagement (homework and participation) (40%)

Participation and attendance:

This course offers current/future Spanish educators the opportunity to dedicate an entire semester to learning and workshopping with other professionals and educators in their field. For this reason, attendance and participation in the weekly zoom meeting is essential. Participants will receive credit for attendance and active participation during the full 2-hour zoom (full class discussions and breakout rooms). Completing the homework before class is essential to being able to participate fully and productively. **Participants are allowed 1 absence during the semester.** More than one absence will result in a lowering of the final course grade by 5%. Please consult with Dr. Bender immediately if you have a conflict of attendance; small graduate classes are most productive with full participation.

Homework / tareas

Preparing homework before every class is essential for success in this course. Participants will keep a weekly journal (GoogleDoc) in which they will write homework assignments. The professor will provide feedback in this document, thus allowing participants to maintain an ongoing asynchronous discussion with the professor all semester. Complete all homework as instructed in Canvas *before the class period* dedicated to its discussion. When assignments require additional information or sourcing (finding paintings; websites, etc.), participants should make sure these resources/links/images are readily available in their GoogleDoc.

Final Project (45%)


The final project will consist of 2 parts:

1. (20%) A gallery-map, or [StoryMap](#) (via Knightlab) that establishes an original narrative based upon the exploration of a singular theme in Spanish/Mexican art. [A very simplified model of this project can be seen here](#). Each gallery (StoryMap) will include a minimum of 10 slides (one with a video), a cover page, and a final bibliography; more details will be posted in Canvas as we approach weeks 3-4.
2. (25%) Lesson plans and activities that accompany your gallery map. These lesson plans and activities will be shared with the clas, so that upon completing the course, everyone will have several galleries and lesson plans to adapt to their own L2 classrooms.

Final Presentation and Reflection (15%): The final week of the semester (week 15: May 1-7) will be reserved for workshopping and completing your final project in consultation with the professor and your peers. Our final exam meeting (week 16: May 8) is reserved for final presentations (oral) and reflections (written).

GENERAL COURSE POLICIES AND RECOMMENDATIONS

- **Use of Spanish** – Dr. Bender takes a **multilingual, translanguaging approach** to teaching and learning Spanish. This means that Spanish is the primary language of instruction in the classroom, and everyone is encouraged to use Spanish as much as possible – but English is NOT prohibited, nor is codeswitching. On the contrary, **you are encouraged to make use of their entire linguistic repertoires** in the classroom or on assignments when appropriate for clarifying communication and expanding knowledge and mastery of Spanish (this is different than simply not trying to use Spanish or being lazy!). For more information on “Translanguaging” and its benefits for language study (vs. immersion or “Spanish-only” approaches), listen to this podcast (50-min): [Language Ideologies and Translanguaging with Emma Trentman](#), via *We Teach Languages* (January 24, 2020). If you listen to it, let me know what you think and consider incorporating this content into your coursework.
- **Deadlines** – All deadlines appear on the syllabus or Canvas. If you are absent, your work is still due on the date indicated. Speak with the professor to discuss extenuating circumstances.
- **E-mail and communication:** Communication with your professor is essential for success in a graduate course. Consult with me immediately (email) if you have questions or concerns. You may also book an appointment for office hours via [Calendly](#).
- **Movies** – When possible, movies will be streaming via Swank, Netflix, etc. We will NOT watch movies in class; you must watch them **before the class dedicated to their discussion**.
- **Grammar and writing** – Although this course does not focus explicitly on grammar, one of the objectives of the oral and written assignments is to improve your control of advanced grammar structures and vocabulary. **Revising and re-reading your written work to avoid and catch basic errors demonstrates high engagement and reflection.** Excessive careless errors reflect minimal engagement and scant reflection.
- **Dictionaries** – Online dictionaries are encouraged, as opposed to translators, which can be unreliable without appropriate context. I encourage you to consult the following resources:
 - [www.wordreference.com](#) – Spanish/English; there are also discussion forums for common phrases, a verb conjugator, and a free App for your smartphone.
 - [www.spanishdict.com](#) – Spanish/English; similar to WordReference, but without discussion forums. It also provides a variety of informal and colloquial words (slang).
 - [www.rae.es](#) – Spanish/Spanish. *Diccionario de la Real Academia Española*. Especially useful for finding less common words in Spanish that may not have English equivalents.

- **Social Media:** Social media can be very useful for academic purposes – especially in conversation and literature courses. Follow me on [Twitter](#) where I share links related to my ongoing projects and K-State courses, or visit my blog (www.rebeccabender.com) to learn about my research.
 @rebeccadactyl Course hashtag: #KSUArtL2



KANSAS STATE UNIVERSITY POLICIES

Academic Honesty: Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System (www.k-state.edu/honor). The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: *"On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."* A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

Academic dishonesty, as defined by the Honor System, includes, but is not limited to:

- Turning in work that you have purchased, been given, or that another person has done;
- Turning in a paper for which you have received excessive assistance from a tutor/friend;
- Turning in someone else's work that you have downloaded or copied from the Internet;
- Including others' ideas in your work without giving credit (i.e. including correct citation);
- **Using an Internet or electronic translator, or having a Spanish-speaking friend of family member translate your written assignments to Spanish** without prior approval from the professor.

Academic Accommodations: At K-State it is important that every student has access to course content and the means to demonstrate course mastery. Students with disabilities may benefit from services including accommodations provided by the Student Access Center (SAC). Disabilities can include physical, learning, executive functions, and mental health. You may register at the Student Access Center (k-state.edu/accesscenter) or to learn more contact the [Student Access Center](#) via email or in 202 Holton Hall, 785-532-6441. For students already registered with SAC, please request your Letters of Accommodation early in the semester to provide adequate time to arrange your approved academic accommodations. Once SAC approves your Letter of Accommodation it will be e-mailed to you, and your instructor(s) for this course. Please follow up with your instructor to discuss how best to implement the approved accommodations.

Expectations for Classroom Conduct: All student activities in the University, including this course, are governed by the [Student Judicial Conduct Code](#) in the Student Governing Association [By Laws](#), Art. V, sect. 3, no. 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.

Mutual Respect and Inclusion in K-State Teaching and Learning Spaces: At K-State, faculty and staff are committed to creating and maintaining an inclusive and supportive learning environment for students from diverse backgrounds and perspectives. K-State courses, labs, and other virtual and physical learning spaces promote equitable opportunity to learn, participate, contribute, and succeed, regardless of age, race, color, ethnicity, nationality, genetic information, ancestry, disability, socioeconomic status, military or veteran status, immigration status, Indigenous identity, gender identity, gender expression, sexuality, religion, culture, as well as other social identities. Faculty and staff are committed to promoting equity and believe the success of an

inclusive learning environment relies on the participation, support, and understanding of all students. Students are encouraged to share their views and lived experiences as they relate to the course or their course experience, while recognizing they are doing so in a learning environment in which all are expected to engage with respect to honor the rights, safety, and dignity of others in keeping with the [K-State Principles of Community](#). If you feel uncomfortable because of comments or behavior encountered in this class, you may bring it to the attention of your instructor, advisors, and/or mentors. If you have questions about how to proceed with a confidential process to resolve concerns, please contact the Student Ombudsperson Office. Violations of the [student code of conduct](#) can be reported here <https://www.k-state.edu/sga/judicial/student-code-of-conduct.html>. If you experience bias or discrimination, it can be reported here <https://www.k-state.edu/report/discrimination/>.

Face Coverings: Kansas State University strongly encourages, but does not require, that everyone wear masks while indoors on university property, including while attending in-person classes. For additional information and the latest on K-State's face covering policy, see <https://www.k-state.edu/covid-19/guidance/health/face-covering.html>.

Statement Regarding Discrimination, Harassment, and Sexual Harassment: Kansas State University is committed to maintaining academic, housing, and work environments that are free of discrimination, harassment, and sexual harassment. Instructors support the University's commitment by creating a safe learning environment during this course, free of conduct that would interfere with your academic opportunities. Instructors also have a [duty to report](#) any behavior they become aware of that potentially violates the University's policy prohibiting discrimination, harassment, and sexual harassment ([PPM 3010](#)).

Mental Health: Your mental health and good relationships are vital to your overall well-being. Symptoms of mental health issues may include excessive sadness or worry, thoughts of death or self-harm, inability to concentrate, lack of motivation, or substance abuse. Although problems can occur anytime for anyone, you should pay extra attention to your mental health if you are feeling academic or financial stress, discrimination, or have experienced a traumatic event, such as loss of a friend or family member, sexual assault or other physical or emotional abuse. If you are struggling with these issues, do not wait to seek assistance.

- **K-State University Counseling Services** ([k-state.edu/counseling/](https://www.k-state.edu/counseling/)) offers free, confidential services
- **Lafene Health Center** (<https://www.k-state.edu/lafene>) has specialized nurse practitioners
- **The Office of Student Life** ([k-state.edu/studentlife](https://www.k-state.edu/studentlife)) can direct you to additional resources
- **K-State Family Center** offers individual, couple, and family counseling services on a sliding fee scale (<https://www.hhs.k-state.edu/familycenter/>).
- **Center for Advocacy, Response, and Education (CARE)** provides free and confidential assistance for those in our K-State community who have been victimized by violence (<https://www.k-state.edu/care/>).

HORARIO TENTATIVO DEL CURSO

*** La profesora tiene el derecho de modificar el horario y las lecturas durante el curso para mejorar el aprendizaje y la experiencia académica. Se comunicarán los cambios inmediatamente en clase y por medio de Moodle y email. ***

sem	fecha	en clase discutiremos:
1	17-20 enero	Día de Martin Luther King Jr. No hay clase el lunes. Familiarizarte con el contenido del curso y con Canvas. Completar la encuesta. Crear y compartir tu GoogleDoc. Preparar para la primera reunión el lunes 23/enero (tarea/lectura).
2	23/enero	Presentación del curso: ¿Qué es el arte? ¿Cómo se analiza el arte? ¿Cómo considerar/incorporar el arte en el aula L2 o ELE? <u>Leer / Tarea:</u> Arriaga, Amaia y Imanol Agirre (2010). “Un aparato metodológico para analizar las ideas de arte e interpretación en discursos y prácticas educativas de museos de arte.” <i>Revista Iberoamericana de Educación</i> , no. 53, pp. 203-23.
3	30/enero	Los códices. Arte y escritura I. <u>Leer:</u> (1) Leon-Portillo, Miguel (2012). “La riqueza semántica de los códices mesoamericanos.” <i>Estudios de Cultura Náhuatl</i> , vol. 43, pp. 139-60. (2) McCloud, Scott (2000). <i>Entender el Comic</i> . (selecciones de Cap. 2, Vocabulario de los Comics y Cap. 6, Mostrar y contar , pp. 138-61) “Visita”: Archivos virtuales; Códices Florentino y Dresden; Glifos y números mayas
4	6/febrero	Arte y escritura II: Play y CBI para la clase L2 <u>Ver:</u> “ Let's Play ”, Yesmin Kunter (2014) <u>Leer:</u> Selecciones “modules” de CoBaLLT sobre CBI (Content Based Instruction); consultar Canvas para los detalles 7-10 feb: CoBaLTT (CBI): Instructional Strategies for CBI y Graphic Organizers
5	13/febrero	Arte y escritura III (literatura y ékfrasis): Don Quijote <u>Leer (lunes):</u> (1) Worden, William (2005). “The First Illustrator of <i>Don Quixote</i> : Miguel de Cervantes.” In <i>Ekphrasis in the Age of Cervantes</i> , Ed. Frederick A. de Armas, Bucknell U P, pp. 144-55. (2) Capítulo 8-9, <i>Don Quijote de la Mancha</i> (pp. TBA, ed. Lathrop). Escuchar o leer: “ Poetry Challenge: Paint a Picture with Words ”. 14-17/feb: <u>Leer</u> (selecciones) Cabañas Bravo et al (2011). “Augusto Fernández, ilustrador de <i>Don Quijote</i> en el exilio mexicano.” <i>Anales Cervantinos</i> , vol. 43. “Visita”: Museo Iconográfico del Quijote
6	20/febrero	Perspectivas e Historias: Las meninas y el barroco Lectura TBA en Canvas. Consultar las imágenes y leer en <i>Cruce de camino</i> , pp. 74-92, Bartolomé Esteban Murillo y Miguel Cabrera Discutir y planear proyectos: Humanidades digitales: Knightlab : Juxtapose, StoryMap
7	27/febrero	Siglo de Oro y el Barroco, en el Siglo XX (España y México) <u>Leer:</u> (1) Scott, Nina M. (2005). “Measuring Ingredients: Food and Domesticity in Mexican Casta Paintings”. <i>Gastronómica</i> , vol. 5, no. 1, pp. 70-79. (2) Rothschild, Deborah (2001). “Picasso’s <i>El bobo</i> .” <i>Gastronómica</i> , vol. 1, no. 3, pp. 10-13.

8	6/marzo	<p>Pasado indígena, la muerte y las fiestas (Posada, Paz, Rivera) <u>Leer:</u> (1) Paz, Octavio (1952), “Cap. III-Todos santos, Día de muertos”, <i>El laberinto de la soledad</i>, pp.68-87. (2) Correa Ceseña, Carlos. “La ‘danza de la muerte’ en Posada: Un canto de amor desesperado a la vida.” <i>ISLAS</i>, vol. 46, pp. 58-62.</p>
9	13/marzo	<p>El muralismo: Diego Rivera, José Clemente Orozco, David Alfonso Siqueiros <u>Leer:</u> (1) Mandel, Claudia (2007). “Muralismo mexicano: Arte público, identidad, memoria colectiva.” <i>Revista Escena</i>, vol. 30, no. 61, pp. 37-54. (2) Cortés, Hernan (1520-25), <i>Las cartas de relación, selecciones</i>, (3) Exhibicion, NYC, 2020 y (4) “Mexico, Not France, Had “Most Profound and Pervasive” Impacto n 20th-century American Art” “Visita”: Palacio Nacional y Castillo Chapultepec (México); Dartmouth College</p>
	20/marzo	<p>VACACIONES DE PRIMAVERA / SPRING BREAK</p>
10	27/marzo	<p>El surrealismo: Salvador Dalí <u>Leer:</u> (1) Breton, André (1924). “Primer manifiesto surrealista.” (2) Borghesi, Silvia (2004). <i>Art Book Dalí, “Los años surrealistas, 1926-39.”</i> pp. 46-79. (3) Weyers, Frank. (2000). <i>Salvador Dalí. “Surrealismo, 1929-36.”</i> pp. 23-45. 28-31 marzo: <u>Leer:</u> Pelaez (2008): “La didáctica del arte abstracto: realidad y juego en el aula de ELE [L2]”</p>
11	3/abril	<p>Mujer y surrealismo: Maruja Mallo y Remedios Varo <u>Leer:</u> (1) Caballero Guiral, Juncal (1995). “Mujer y surrealismo.” <i>Asparkía. Investigación feminista</i>, vol. 71, no. 5, pp. 71-81. <u>Ver:</u> Obras de Remedios Varo, https://remedios-varo.com/</p>
12	10/abril	<p>Frida Kahlo y los exiliados españoles (1) Domínguez Romero, Noelia (2015). “Frida Kahlo: El autorretrato como solución.” <i>Aportaciones a la investigación sobre mujeres y género</i>, pp. 59-77. (2) “Fridolatry: Frida Kahlo and Material Culture”, via JSTOR Daily. 11-14 abril: <u>Leer:</u> (1) Jill Walker Rettburg, Seeing Ourselves Through Technology, Ch. 1. (2) Pineda Pérez (2006): “Picasso en la clase de ELE”.</p>
13	17/abril	<p>Picasso: La guerra en el arte desde el Siglo de Oro al cubismo <u>Leer:</u> (1) Poema: “Oda a los niños Muertos de Madrid por la metralla” por Vicente Aleixandre; (2) Seleccionar UNO de los artículos disponibles en Canvas, depende de tus intereses: (opción A) sobre Picasso’s <i>Guernica</i> y el turismo y <i>marketing</i> (2003), o (opción B) Las metáforas de Picasso <u>Ver/Estudiar:</u> Guernica, Picasso (1937) y las siguientes obras de la argentina Raquel Forner: <i>El drama, Retablo del dolor, La victoria y Mujeres del mundo</i> (1939-46).</p>
14	24/abril*	<p>Trabajar en proyectos – galerías y lecciones Workshopping session and/or individual meetings with Prof. Bender this week</p>
15	1º/mayo* (*depende del progreso en los	<p>Conclusión <u>Leer:</u> Wobeser, Gisela von (2005). “La historicidad de la fama. Diego y Frida a través del tiempo.” <i>Boletín de la Academia Chilena de la Historia</i>, no. 115, pp. 299-</p>

	<i>proyectos, podemos cambiar estas clases)</i>	305. Ver: The Carters, “Apehit” (2018).
F I N A L	8/mayo	Presentaciones, reflexiones y discusión