

## **SPANISH 495 SENIOR CAPSTONE: DIRECTIONS & MODELS**

### **A. CATALOG DESCRIPTION**

#### **SPAN 495 Senior Capstone (3)**

An in-depth study of pan-Hispanic issues, culminating with a final research project.

*Prerequisite:* One 400-level SPAN course.

### **B. DESCRIPTION & EVALUATION**

**1. Course Description / Objectives:** As a capstone experience, SPAN 495 explores contemporary and/or historic pan-Hispanic issues. The course is designed to integrate and synthesize students' undergraduate experiences in language, literature and cultural topics.

SPAN 495 engages in an in-depth study of the Hispanic world on a topic that might be cultural, linguistics, social, political and/or socio-economic in nature. Six examples of the many possible topics that might be covered appear later in this document.

The Senior Capstone is a required of all Spanish majors during their senior year and after the completion of at least one 400-level Spanish course. Non-Spanish majors may not enroll. This capstone course, like all other courses in the major, will be conducted exclusively in Spanish, and all class assignments must require the student to demonstrate mastery in the major. The final project will be the culmination of the student's semester-long work.

**2. Texts:** To be determined as appropriate for the area of focus in question.

**3. Evaluation:** The Senior Capstone course is assigned a final grade with the following components:

a) Attendance and Participation: 20%

To receive full credit for this component, students must attend all classes, prepared and with assignments completed. They must also actively participate in the proceedings, contributing in a substantial and sustained manner over the course of the semester. Attendance policies will be set by the professor(s).

b) Written work: 65%

This will include all assignments leading to and including the final project. The final project will be of significant quality and quantity, and may take on various formats. The recommended format is a final portfolio that will take shape progressively throughout the semester. It is possible, at the discretion of the professor(s), that students engage in the writing of a traditional term paper, create a mixed-media project with a significant writing component, and the like, as appropriate to the course topic.

c) Public Presentation of final research project: 15%

Presentation of the final project is the final, culminating experience for the student. Public presentations might involve a poster session, the production of video(s) that could be shown in some on-campus forum, a mini in-house conference, and the like, with the approval of the roster faculty on a yearly basis.

4. Student learning outcomes:

<u>Student Learning Outcomes</u> What will students know and be able to do when they complete the course?	<u>Assessment Method and Performance Expected</u> How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?
<b>1.</b> Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.	A final project where students analyze an idea or ideas related to the major focus area and employing the concepts, methods or practices appropriate to the discipline.  At least 80% of students score 3 or 4 on rubric.
<b>2.</b> Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.	A final project where students analyze an idea or ideas related to the major focus area employing the concepts, methods or practices appropriate to the discipline.  80% of students receive a score of 3 or 4 on each dimension.
<b>3.</b> Students make connections between related cultural, social, political, and/or economic issues across time and across continents to understand and synthesize the contributions of Spanish-speaking peoples to the human experience.	A final project and public presentations where students analyze multiple human contributions and tie them together under one topic.  For both activities, 80% of receive a score of 3 or 4 on each dimension.

## **C. CONSIDERATIONS FOR PREPARING & TEACHING SPAN 495**

1. SPAN 495 may be singularly or team-taught. At the same time, it could be offered as a hybrid course (that is, components of the course are offered in an online environment). The format of the course is flexible, and is determined by the professor(s) in consultation with the Chair.
2. Recognizing the extra time required to design the capstone and other topical courses, faculty are reminded of related LCWA opportunities via the “Planning Initiatives Grant”:  
<http://lcwa.cofc.edu/faculty-grants/index/php> . Also, departmental funds continue to be available via direct requests of the HISP chair for needed teaching materials, especially for newly designed or enhanced courses.
3. SPAN 495 is meant to be a **student centered** seminar. Students should be in charge of a significant part of the class. For example, assuming MW or TR scheduling, students might be in charge of leading class one of the two meeting days per week. Conversely, a semester might begin with an instructor-centered focus to develop the topic and model presentation techniques, after which students take over class presentations. Most important is that students be actively involved in the course development.

**D. SAMPLE TOPICS FOR SPAN 495.** The following are presented as just 6 examples of many possible “topical” and “pan-Hispanic” models.

### **1. Immigration and exile.**

The purpose of this section of the senior seminar is to introduce students to the topic of immigration and exile in Latin America and the United States. The first part of the section will acquaint students with European and African cultures that have immigrated to Latin America. Specific emphasis will be placed on Jewish communities in Mexico and Argentina and the African Diaspora in Cuba. Another portion of this section will focus on the “hot topic” of Hispanic Immigration in the United States.

Tentative topics:

- Introduction to Immigration in Latin America. Historical Context: Effects of Immigration in the Construction of National Identity.
- Immigration in 19th Century, Racism (inclusion and exclusion: Echeverría, Roberto. “El matadero”); - Isaacs, Jorge. María
- Jewish Experience: - Agosín, Marjorie, Editor. *The House of Memory: Stories by Jewish Women Writers of Latin America*; Berman, Sabina. *Bubbeh*
- Film: “Novia que te vea” (Jewish experience in Mexico)
- African: - Guillén, Nicolás. *Sóngoro Cosongo*; poemas mulatos; Nancy Morejón
- Folclor afrocubano (santería, música, etc.)
- Introduction to Hispanic Immigration in the U.S.: Selections from *Aquí, ahora y para siempre: Una colección de lecturas sobre la población hispana en los Estados Unidos.*, ed. Donna Van Bodegraven.
  
- Mexican Americans: *Pocho* by José Antonio Villareal; *Woman Hollering Creek* by Sandra Cisneros.
- Mexicans in Popular Culture: Televisión: “Ugly Betty,” “George Lopez.” Contemporary music
- La Republica Dominicana – Julia Alvarez; cultura popular – el béisbol

- Puerto Rico: *Cuando era puertorriqueña* by Esmeralda Santiago; Selections from *The Puerto Rican Diaspora: Historical Perspectives*
- *Soñar en cubano* by Cristina García
- Cuba (and political exile) – Documentary: “Balseros”
- Current Events – Immigration in the United States, select newspaper articles

## **2. Empire and Aftermath: ‘Global’ Spain, It’s Progeny and Lessons for the Future**

This course investigates the rise and fall of Spain as one of the first truly global powers and delves into the ramifications of empire for both the Iberian Peninsula and for its former colonies in the New World.

Throughout the course, the student will be encouraged to draw parallels between his/her contemporary geo-political context and those described in the content of the course.

## **3. World Heritage Sites in the Spanish-speaking world.**

UNESCO awards World Heritage designation to sites or intangible cultural manifestations that have cultural or historical significance to humanity. There are numerous UNESCO World Heritage sites throughout the Spanish-speaking world. Many of them are physical sites, like Mérida, Spain’s Roman theater; Mexico’s Teotihuacán and Chichén Itzá; and Perú’s Machu Picchu. Others are classified as ‘intangible’ cultural contributions, such as Mexico’s cuisine and Argentina and Uruguay’s tango.

Given the sheer number of sites in the Spanish-speaking world, we conclude that Spain and Hispanic America have significantly contributed to humanity.

Objective: Students will explore pan-Hispanic World Heritage sites and discover their significance and contributions to humanity. By the end of the course, students will have a panoramic vision of the Spanish-speaking world’s contributions to world culture.

Specifically, the course will cover:

1. What is UNESCO, and what does World Heritage designation mean?
2. How do we define “cultural significance”?
3. Case study: the most recent designation of Uruguay’s Fray Bentos meat packing plant.

How can a meat packing plant contribute to humanity?

4. Case study: the Roman amphitheater in Mérida, Extremadura. The role of Spain in the Roman Empire, and its contributions to humanity.
5. Case study: Machu Picchu. Pre-Columbian Amerindian societies: their structure and their contributions.
6. Case study: Mexican cuisine. How can a country’s food tradition be considered a significant intangible cultural contribution?

Student research will involve small group investigations of at least three sites, of the groups’ choosing, but following criteria that the professor will provide. For example, students will likely

be directed to choose at least one Spanish site and at least one Latin American site; at least one ancient site; at least one 20th century site.

#### **4. Religious and Secular Sites: The Hispanic World Through Travel**

**Course description:** The purpose of this section of the senior seminar is to introduce student to religious and secular sites in the Hispanic world through the lens of travel. This course will allow students to develop a more global viewpoint of the world through literature, history, film, art, politics, and gender.

Tentative topics:

- The Shrine of Our Lady of Guadalupe: Travel literature related to the shrine, from the colonial period until present day. Chicano culture and the shrine.
- Machu Picchu – Pablo Neruda, Hiram Bingham, Film: *Motorcycle Diaries*
- El camino de Santiago – Film and literature
- La Sagrada Familia – Barcelona through art and architecture
- La Carrera de Indias – travel through the eyes of Spanish nuns: from early modern Spain to Mexico to the Philippines

#### **5. Multiple Reflections on the Same: Spanish and Latin American Artistic Responses to World Events.**

This course will consider the manner in which the artistic productions of Spain and the Americas have reflected upon and resonated with major social, political and intellectual occurrences of the past centuries. Through such consideration, the student will gain an appreciation for what unites and divides the various participants in what is often described, rather monolithically, as “Hispanic Culture.”

#### **6. Pilgrimages**

**Introduction:** A pilgrim is a devout individual who tests his/her strength for the purpose of fulfilling a meaningful journey. The successful journey is personally gratifying, but also a testament of cultural values that represent a people, their history, and their culture. Throughout the Spanish-speaking world, we find multiple pilgrimages that are generally religious in nature. Those that are not religious per se are clearly spiritual for the pilgrim.

**Objective:** Students will explore pan-Hispanic World Heritage sites and discover their significance and contributions to humanity. By the end of the course, students will have a panoramic vision of the Spanish-speaking world’s contributions to world culture.

Specifically, the course will cover:

1. What is a pilgrim? What is a pilgrimage?
2. How do we define culture? What role does religion play in culture?
3. Case study: Camino de Santiago. The role of St. James in Spain; the meaning of the pilgrimage; why people do it; Santiago de Compostela’s role.

4. Case study: The Inca Trail. Who were the Incas? What is the Sacred Valley like and what importance does it have? Why would one travel the Inca Trail?

5. Case study: The Penitentes of Chimayó, NM, USA. What is Chimayó? How does this ancient rite fit into the modern world?

6. Case study: Pilgrimages to the Basilica of the Virgin of Guadalupe, Mexico City.

Student research will involve small group investigations of at least three pilgrimages, of the groups' choosing, but following criteria that the professor will provide. For example, students will likely be directed to choose at least one pilgrimage in Spain and at least one in Latin America.

## APPENDIX: SAMPLE PORTFOLIO ASSIGNMENT AS A FINAL PROJECT

HONS 381

Postcards from Mexico

### **Mi Portafolio de México**

In all college classes, the final exam or, in this case, final project is meant to be a vehicle for you to show how well you have fulfilled the course's objectives (found on all syllabi). Our objective in Postcards from Mexico is that you have an understanding and appreciation of Mexico by the end of the course. Do you? Do you understand Mexico better than you did at the beginning?

Your final project, aptly entitled **Mi Portafolio de México**, is the culmination of what we've been developing throughout the semester. The final product is a combination scrapbook / information book that consists of the multiple entries you produced throughout the semester, as well as your additional research that will complete the project.

As a portfolio, your final project is a creative work. Crayons, glue sticks, postcards, pictures, and the like, will make your project interesting. Organization will make it professional. Make sure you apply both criteria in putting together your **Portafolio de México**. At the same time, there is sufficient leeway in the assignment to allow you to address the required points in the way you feel best accomplishes the task. In all cases, use pictures or other illustrations, and explain all entries so it is clear to the reader what they are reading.

The primary question you are to answer is this: **What is Mexico?**

Answering that question is complex, and requires a multi-disciplinary approach. Mexico is the product of multiple centuries of people and their development, for better or for worse. As such, organize your Portfolio with these chapters and contents:

**TABLE OF CONTENTS:** Please allow the reader to locate materials readily.

**INTRODUCTION:** Preface your portfolio with an Introduction. At the beginning of the semester, you wrote about what you thought about Mexico at the time. Include that. Has your perspective changed?

**CHAPTER 1: Geografía y turismo.** Include at least 3 entries about Mexican geography and places in Mexico.

**CHAPTER 2: Tradiciones mexicanas.** Include at least 6 entries in this chapter that speak to and depict Mexican celebrations, gastronomy, music, art, and any other manifestations of what Mexico is all about.

**CHAPTER 3: Mesoamérica, Mayas y Mexicas.** Include at least 3 entries in this chapter that speak to and depict major pre-Hispanic civilizations. Explain their importance. Identify sites; use pictures; do not leave the reader dangling devoid of narrative which need not be extensive, but inclusive.

**CHAPTER 4: La Conquista.** Include at least 2 entries that illustrate the importance of the Conquest and its aftermath.

**CHAPTER 5: México Colonial.** Three hundred years as a colony of Spain ... how did those centuries contribute to what Mexico is? Include at least 2 entries.

**CHAPTER 6: Independencia and Beyond.** In at least 4 entries, explain and illustrate how independence from Spain, a native born Emperor, a native born indigenous President, a European Emperor, the French and US invasions, and the Porfiriato contributed to modern Mexico.

**CHAPTER 7: La Revolución Mexicana.** At least 2 entries dealing with this important period of time are necessary.

**CHAPTER 8: Revolución de Esperanza** (Revolution of Hope). The aftermath of the Revolution, leading to the present day, is an important period of change. Vicente Fox writes in detail about the 20<sup>th</sup> Century and the beginning of the 21<sup>st</sup> Century. Follow in his footsteps. At least 4 entries are required to speak about this period of time. One of those entries will be your reaction paper to Fox's book.

**CHAPTER 9: ¿Quiénes son los mexicanos?** (Who are the Mexicans?) Octavio Paz writes about Mexicans and their search for identity. Include your reaction to his work. Beyond Paz, who are the Mexicans, in your opinion? Include 2 additional entries.

**EPILOGUE:** How has your perspective changed? What have you learned about Mexico that you didn't know prior to taking the class? Reflect in a 2-3 page essay on how your perspective has changed. As to "what have you learned?" .... Ideally, quite a bit. Include your Fast Facts here as evidence of what you've learned.

**A few definitions:**

"Entry" is defined as a 2 page work, often a summary. Weekly assignments of 2 pages constitute "entries".

"Narrative" implies detailed description. It does not have to be in paragraph form, but must clearly identify and explain the importance of all aspects of the Portfolio.

"Deadlines" are meant to be met. This is equivalent to a final exam. You wouldn't show up late for an exam, would you?

A final interview will follow during the final exam period.