

Course Overview

This course covers the major movements in Hispanic literature from the medieval period through the latest literary trends. It breaks down the barriers of national literatures to illustrate the ties that exist between the cultural productions of both sides of the Hispanic world. For instance, the unit on the Baroque puts the Mexican Sor Juana and the Peruvian Valle y Caviedes alongside the Spaniards Góngora and Quevedo. For each cultural period we attempt to provide a wide range of expressions, so that in the unit on Romanticism we read authors who are socially committed, like Larra and Echeverría, together with those who tend to evade reality, like Ricardo Palma. Because of time constraints, we tend to read shorter pieces rather than longer works. The text, *Momentos cumbres de las literaturas hispánicas: Una introducción al análisis literario* (Upper Saddle River, N.J.: Pearson Prentice Hall, 2004), which I have written precisely for this course, is structured on these very premises.

The course has five general objectives agreed upon by the department: students should (1) learn the major literary movements, writers, trends, and ideas that have shaped Hispanic peoples; (2) learn modern literary theory and its application in literary analysis; (3) think critically and logically; (4) practice speaking and writing Spanish; and (5) appreciate the arts as both aesthetic artifacts and sources for knowledge.

Course Planner

Objetivos de la asignatura:

1. Dar a conocer los grandes escritores y las obras maestras de las letras hispánicas.
2. Enseñar las técnicas del análisis literario.
3. Ver el desarrollo de las literaturas hispánicas y aprender a identificar las diferentes corrientes y movimientos culturales.
4. Entender las obras literarias como textos polifacéticos que, además de ser textos lingüísticos, se pueden leer como textos culturales, históricos, sociales, filosóficos, etc.
5. Aprender cómo hablar y escribir elocuentemente sobre la literatura.

Método de enseñanza:

1. Cada época o corriente literaria la explicará el profesor, para que el estudiante entienda algo del ambiente cultural e histórico en que se produjo la obra.
2. Antes de leer cada texto, el profesor, por medio de las preguntas “Antes de leer” del texto, introducirá el tema general de la obra para que el estudiante ya tenga alguna idea de qué se trata.

3. Por su propia cuenta, y como tarea, el estudiante ha de leer la obra y responder a las preguntas de “Pasos para la comprensión.” Es muy recomendable que esta labor se haga en equipo con otros compañeros.

4. En clase, se repasará rápidamente estos “Pasos,” pero la mayoría del tiempo se dedicará a repasar los “Pasos para una lectura más a fondo.” Para ello, los estudiantes se reunirán en grupitos para comentar los pasos, y luego presentarlos a la clase.

Obligaciones del estudiante:

1. Leer los textos y preparar los “Pasos para la comprensión,” tal como se describe arriba.
2. Dar dos presentaciones orales a la clase cada semestre: una sobre la vida de un autor y otra sobre algún tema histórico o cultural que proponga el profesor.
3. Escribir dos ensayos cada semestre, que por lo general serán: (1) análisis de un poema, (2) desarrollo de un tema o discurso en una obra, o (3) un trabajo de investigación.
4. Ver por su propia cuenta en el “Media Center” tres películas cada semestre. En el otoño: Lázaro de Tormes, El burlador de Sevilla y Yo, la peor de todas. En la primavera: La casa de Bernarda Alba, Il postino y La ciudad y los perros.
5. Tomar dos exámenes por semestre, uno a mediados del curso y otro al final.

Here are three options- I will choose the best option after attending the AP conference in December 2010

Course Planner

The following Monday–Friday calendar shows how the curriculum can be adjusted to allow for flexibility, depending on the school’s holidays and student progress. Students must be prepared with evidence of having read the indicated works on the days shown. Days labeled “hablar” or “escribir” can be used as you see fit—for reteaching, discussion, presentations, or quizzes and essay writing.

Semester 1-

The following themes represent an interesting way to present the works to the students. Some weeks are suited to four days, some five, and others six, depending on the school calendar and student progress.

- Week 1: Father and son. “El hijo,” “Mi caballo mago,” “No oyes ladrar los perros” (introduction to course and reading, discussions, and dramatizations)
- Week 2: Views of the Latin American sociopolitical situation. “La siesta del martes,” “Un día de estos” (discussions, dramatizations, and introduction to essay writing)
- Week 3: Views of Spanish family relationships. El conde Lucanor, “¡Adiós, Cordera!” “Las medias rojas” (discussions, drawings, and essay)
- Week 4: Spanish family relationships continued. “Las ataduras”
- Week 5: Spanish society through poetry. “Romance de la pérdida de Alhama,” “Romance del

- conde Arnaldos,” “Romance de la luna, luna” “Romance de la pena negra” (introduction to Spanish poetry [limited to techniques in a romance], choral reading, listening, quiz)
- Week 6: Reality and fantasy. “El alacrán de fray Gómez,” “El sur,” “La muerte y la brújula” (drawings, videos of Jorge Luis Borges and his stories)
- Week 7: Reality and fantasy. “Continuidad de los parques,” “La noche boca arriba,” “Chac Mool” (dramatizations)
- Week 8: Reality and fantasy. “Un señor muy viejo con unas alas enormes,” “Dos palabras” (time lines of the stories, essay on reality and fantasy)
- Week 9: Sonnets and carpe diem. Sonetos by Garcilaso, Góngora, and Quevedo (characteristics of sonnets, formal analysis of sonnet)
- Week 10: Poetry of the Romantic era. “En una tempestad,” “Canción del pirata,” “Rimas IV, XI, LIII” (listening, dramatizations with art or music in the background)
- Week 11: Latin American sociopolitical scene, modernism, and existentialism. Versos sencillos, “Dos patrias,” “A Roosevelt,” “Canción de otoño en primavera,” “Lo fatal” (listening, poem to analyze)
- Week 12: San Manuel Bueno, mártir
- Week 13: San Manuel Bueno, mártir (dramatizations, essay)
- Week 14: Feminist poetry. “En perseguirme, mundo, ¿qué interesas?,” “Hombres necios que acusáis,” “Tú me quieres blanca,” “Peso ancestral,” “A Julia de Burgos,” “Autorretrato” (essay)
- Week 15: Experiences of twentieth-century humankind. “He andado muchos caminos,” “Walking around,” “La primavera besaba,” “Me gustas cuando callas,” “Oda a la alcachofa” (listening)
- Week 16: Experiences of twentieth-century humankind continued. “Caminante, son tus huellas,” “Balada de los dos abuelos,” “Sensemayá” (choral reading, dramatizations, essay or analysis of a poem)
- Week 17: Adjustments to the list above to accommodate your school calendar.
- Week 18: Review and final exams

Only twelve weeks’ worth of themes are listed for the second semester in order to adjust for the date of the AP Exam. If there is time before the exam, students can review the works read during the first semester and polish their writing skills. After the exam, students can read a variety of works not included on the list—for example, a play by Miguel Mihura, Alfonso Sastre, Buero Vallejo, or Fernando Arrabal; selected titles by other Chilean authors, such as José Donoso, Marcela Serrano, and María Luisa Bombal; or a novel by Rosa Montero or Elvira Lindo; or they might enjoy filming their favorite work. If you prefer, you can get the students acquainted with the Spanish cinema and watch *Mujeres al borde de un ataque de nervios*, or choose other Latin countries as a focus for contemporary video. Note that five weeks are spent studying *El burlador de Sevilla y convidado de piedra*. This work requires an introduction to Spain in the Golden Age (history, daily life, and value systems) and the theater of the time. Students who are non-Christian or non-Catholic are helped by prereading explanations of the themes expressed and the allusions made. In addition, a review of poetry helps to focus students. The fifth week allows time for students to plan a major project.

- Week 1: El pícaro. Lazarillo de Tormes (movie)
- Week 2: El soñador. Don Quijote (movie, listening)
- Week 3: Don Quijote (“newspaper” project)
- Week 4: Culture shock. “Vuelva Ud. mañana,” Naufragios
- Week 5: Society—class differences. El delantal blanco, La casa de Bernarda Alba (introduction to drama, dramatizations)

Week 6:	Society—gender differences. La casa de Bernarda Alba
Week 7:	La casa de Bernarda Alba (continued)
Week 8:	More gender and class differences. El burlador de Sevilla y convidado de piedra
Week 9:	El burlador de Sevilla y convidado de piedra
Week 10:	El burlador de Sevilla y convidado de piedra
Week 11:	El burlador de Sevilla y convidado de piedra
Week 12:	El burlador de Sevilla y convidado de piedra

ORGANIZACIÓN

Otoño

Primera Semana: ¿Qué es la literatura? ¿Por qué la estudiamos?
—Bases de la crítica literaria contemporánea
—Introducción a la época medieval

Semanas 2 y 3: Formas de expresión en la época medieval
—Mester de juglaría/Mester de clerecía (El Cid y Berceo)
—El gallego y el catalán (Alfonso X y Ausias March)
—Los orígenes de la prosa ficción (Juan Manuel)
—Otras culturas (Sem Tob y Juan Ruiz)

Semanas 3 y 4: Los testimonios del encuentro entre dos culturas
—El discurso de los derechos humanos (Las Casas)
—La conquista de México (Díaz del Castillo y Bernardino de Sahagún)
—El discurso del “otro” (Sahagún y Huamán Poma de Ayala)
—La literatura mestiza (El Inca Garcilaso)
—El encuentro entre dos mundos (Cabeza de Vaca)

Semana 5: El renacimiento y las diferentes formas de expresión poética
—Introducción al renacimiento y al Siglo de Oro
—La herencia medieval (El Romancero y Lope de Vega)
—El soneto italiano (Garcilaso y Herrera)
—La poesía humanista (Fray Luis de León)
—La poesía religiosa (Santa Teresa y San Juan de la Cruz)
—La epopeya renacentista (Ercilla)

Semanas 6 y 7: La novela moderna: Invención de España
—La picaresca (Lazarillo de Tormes)
—Cervantes (Don Quijote)
—La novela ejemplar (María de Zayas)

Semana 8: La comedia del Siglo de Oro
—Introducción a la comedia (importancia de Lope de Vega)
—El burlador de Sevilla

Semanas 9 y 10: El barroco
—Introducción al barroco en arte, arquitectura y literatura
—La poesía del barroco (Góngora y Quevedo)
—La prosa del barroco (Quevedo y Gracián)

- El teatro del barroco (Calderón)
- El barroco en el nuevo mundo (Sor Juana y Valle y Caviedes)

Semanas 11 y 12: El fin del antiguo régimen y comienzos de la edad moderna

- Introducción al romanticismo
- La transición del clasicismo al romanticismo (Heredia)
- Dos facetas de la prosa romántica: el compromiso y el escapismo (Larra y Palma)
- La poesía romántica (Espronceda y La Avellaneda)
- El romanticismo argentino (Echeverría y Hernández)
- La poesía romántica tardía (Bécquer y Rosalía de Castro)

Primavera

Semanas 1 y 2: El realismo y el naturalismo

- Introducción al realismo
- El realismo urbano y burgués (Pérez Galdós)
- El regionalismo (Pardo Bazán y Clarín)
- El realismo social (Viana, Sánchez y Bosch)
- El realismo histórico (Azuela)
- El realismo psicológico (Quiroga)

Semana 3: El modernismo

- Introducción al modernismo
- El modernismo puro (Silva, Darío y Jiménez)
- El modernismo comprometido (Martí, Darío y Mistral)
- El modernismo feminista (Storni y Julia de Burgos)

Semanas 4 y 5: La generación del 98 en España

- ¿Qué es “La generación del 98”?
- La herencia modernista (Valle Inclán, Baroja y Machado)
- La experimentación (el esperpento de Valle Inclán)
- La preocupación por España (Machado)
- Los principios de existencialismo en la novela (Unamuno, San Manuel)

Semanas 6 y 7: Los movimientos de vanguardia

- ¿Cuáles son los movimientos y los experimentos de la vanguardia en arte y literatura?
- El surrealismo (Huidobro, Lorca, Cernuda, Carrera Andrade y Neruda)
- El existencialismo (Vallejo)
- La poesía negra (Nicolás Guillén y Palés Matos)
- El teatro de Lorca (La casa de Bernarda Alba)
- Formas del teatro de lo absurdo (Vodanovic)
- Las varias etapas de la poesía de Pablo Neruda

Semanas 8 y 9: La prosa de la posguerra española

- El tremendismo (Cela)
- El realismo social (Matute, Sánchez Ferlosio y Goytisolo)
- El realismo rural y costumbrista (Delibes y Martín Gaité)

Semanas 10 y 11: El “boom” de la narrativa hispanoamericana

- ¿Qué es el “boom”?

- Los “padres” (Borges, Asturias y Rulfo)
- El juego con el tiempo y el espacio (Borges y Cortázar)
- Los experimentos narrativos (Vargas Llosa)
- El realismo mágico (García Márquez y Fuentes)

Semana 12: Un surtido de “nuevas” voces femeninas

- Rosario Castellanos
- Elena Poniatowska
- Esther Tusquets
- Luisa Valenzuela
- Cristina Peri Rossi
- Isabel Allende

La época medieval

- Los orígenes de la prosa (Juan Manuel)
- La poesía del pueblo (El Romancero)

El Siglo de Oro (renacimiento y barroco)

- El descubrimiento del Nuevo Mundo (Cabeza de Vaca)
- La poesía renacentista (Garcilaso y Góngora)
- Los orígenes de la novela moderna europea
- La novela picaresca (Lazarillo de Tormes)
- Cervantes (Don Quijote)
- La “comedia” del Siglo de Oro (Burlador de Sevilla)
- El barroco (Quevedo)
- El barroco en México (Sor Juana)

El romanticismo

- La transición del clasicismo al romanticismo (Heredia)
- Dos caras de la prosa romántica: compromiso y escapismo (Larra y Palma)
- La poesía romántica exaltada (Espronceda)
- La poesía posromántica (Bécquer)

El realismo y el naturalismo

- El realismo social y regionalista (Pardo Bazán y Clarín)
- El realismo psicológico (Quiroga)
- La continuación del realismo en el siglo XX (Martín Gaité)

El modernismo y posmodernismo

- El modernismo simbolista y puro (Darío, “Canción de otoño”)
- El modernismo intimista (Martí, Versos sencillos; Machado, “La primavera”; Neruda, “Me gustas cuando callas”)
- El modernismo filosófico (Darío, “Lo fatal”; Machado, “He andado muchos caminos” y “Caminante”)
- El modernismo comprometido (Martí, “Dos patrias”; Darío, El posmodernismo feminista (Storni y Julia de Burgos)

El vanguardismo

- La novela existencialista (Unamuno)

El surrealismo poético (Lorca; Neruda, “Walking around”)

La poesía negra (Guillén)

El teatro poético (La casa de Bernarda Alba)

El teatro de lo absurdo (Vodanovic)

La nueva voz femenina (Castellanos)

El “boom” de la narrativa hispanoamericana

Juegos con el tiempo y el espacio (Borges, Cortázar)

El realismo poético (Rulfo, García Márquez, “La siesta del martes”)

El realismo mágico (García Márquez, Fuentes, Allende)

Teaching Strategies

The text, *Momentos cumbres de las literaturas hispánicas*, provides the strategies that I use in teaching this course. First, I always introduce the work prior to the reading by posing the questions in the “Antes de leer” section, which relates the text to basic human experience. I then go over the “Códigos para la comprensión.” Codes are bodies of knowledge that the author assumes, either consciously or unconsciously, that his or her readers know. Since our students are not the public for which these works were intended, these codes must be explicated prior to the reading.

The most important strategy is to convince the students at the beginning of the course that they are about to read some of the most beautiful, interesting, and thought-provoking literature that has ever been written. You must convey your excitement about the material right from the start, and as you approach each new author or work, you must once again share this enthusiasm or excitement. The simple act of wearing bright red socks on the day that you are introducing “Las medias rojas” or a torn shirt when presenting *Lazarillo de Tormes* will capture their attention. I always tell the students in so many words that they will love these works. This must be done, otherwise the long list of titles and authors will just be a formidable task for them.

The literary text itself is followed by a two-pronged process: “Pasos para la comprensión” and “Pasos para una lectura más a fondo.” These “pasos” are not merely questions; they are actually clues designed to guide the student slowly and carefully through the text. I encourage my students to use them in conjunction with the reading, not as a postreading exercise. In class, we review the comprehension pasos and then go to discuss the meatier “Pasos para una lectura más a fondo.” Here we delve into the subtext. If the first set of pasos reveals the main concerns and discourses of the text, the second set uncovers some of the work’s more complex and hidden meanings.

I make a distinction between works I should explicate, with minimal assistance from the students (e.g., Renaissance and Baroque sonnets, *El burlador de Sevilla*), those works that are hard but manageable, so I can share the analysis with them (e.g., the “boom” short stories), and those works that they are capable of comprehending on their own, in which case I leave the interpretation entirely in their hands (e.g., *San Manuel Bueno, mártir*, *El delantal blanco*).

It is also helpful to use images from Internet sources such as those that can be found at www.google.com. Here you can access a lovely photo of “una azucena” or “Chac Mool” or even a dagger used by the gauchos. Students respond to visual stimulation. There are several videos available, but I use them in a very limited way because I have found that they are often a poor substitute for students’ imaginations. I might show a snippet of *Don Quijote*, *El burlador*, or *Cabeza de Vaca*, but I do not play the entire video. Students are welcome to borrow them if they

wish. They enjoy acting and using props, and these activities can enhance the study of *El burlador de Sevilla*, *La casa de Bernarda Alba*, and *El delantal blanco*.

So that my class is not monotonous, I vary the way I deal with the pasos. Sometimes I ask the students to respond to a particular paso (usually one that is controversial or interpretative) by e-mail prior to class. I then compare responses and set up a debate, since I am sure to get an array of opinions. Other times I divide the class into small groups to discuss a particular paso, and each group reports on what was said. Here again I play off of contrasting viewpoints.

Vocabulary is problematic. Students need to learn the literary terms as well as the difficult vocabulary in the texts that date from the medieval period. I begin the year with a generalized poetry unit to familiarize students with the literary vocabulary. This vocabulary is constantly used and reinforced over the two-year period. *Abriendo puertas* provides vocabulary quizzes that may be used for that purpose or as practice. In my school students are trained to define vocabulary in the target language. I often begin the class by focusing on a particular word that is key to the comprehension of the text. This word is on the whiteboard or the overhead projector when the students enter the classroom. The “palabra clave” is defined and discussed, and students are invited to create their own sentences. Students also make their own individual lists of new words that they encounter, and they maintain these lists in their notebooks. I often ask them what interesting words they have added. It has been my experience that students will study the vocabulary necessary to pass a test, but the real joy comes from their own personal discoveries.

Working with quotations from the texts is very successful. They can be used to identify the work, the speaker, the theme, or the literary devices employed by the author. This is challenging for the student, and it provides excellent review. Another means of review is to choose a dominant theme and then compare its treatment in several works. As more and more works are read, the students are able to make more connections and comparisons. This provides them with a deep sense of accomplishment as well as excitement.

Student Activities

Venn diagrams are useful for visually clarifying both the structure of the works and the relationships of the characters within the works. Below is an example of the diagram I use when teaching “Las ataduras.” The idea of the exercise is to pinpoint the interrelationships of the characters by focusing on the intersections of the circles. The students then create their own diagrams individually, as a class, or in small groups, depending on the size of the class and its chemistry. It has been my experience that teenagers are competitive and have the most fun when two or more groups compete to make the “best” one. The criteria for judging the diagrams are accuracy, originality, and aesthetics. The teacher, some “objective” person in the department, or the students themselves can be the judge. This type of competition is never totally objective, of course, but it’s fun. It is amazing to see what they design.

A good follow-up to the Venn diagram used for “Las ataduras” is to have the students go to <http://images.google.com> and find pictures of Galicia and Paris, including the Seine. I also assign a type of treasure hunt. Students have to find images of a centipede, an octopus, an eel, a firecracker, a raffle ticket, and other items that are described in the story and that may be emblematic of personal qualities or actions of the main characters or merely examples of “costumbrismo.” Visual aids such as these do not cost anything, are easy to access, and—best of all—draw the students into the story and stimulate conversation.

Another very successful activity is Bingo. I have adapted this traditional game for use in

reviewing literary terms and names of characters. I give students a blank game card, as shown below in the example from *Don Quijote*, and they fill in the boxes randomly with the words from the first column of terms. I read the synonym from the second column, and they have to cross off the appropriate term. The source of these synonyms is the footnotes from *Abriendo puertas*, volume 2. The same principle can be applied to characters. Students are given a list of names, I read a brief clue, and they cross off the name. They enjoy playing the game and winning a little prize. This activity can be expanded by having students submit the descriptions of the characters in advance.

I require all of my students to view movies and to engage in a series of activities out of class. Our geographic location just 30 miles outside of the Twin Cities provides me with a wealth of resources.

Because I cannot take class time to show full-length films, I put them on reserve in the library. For instance, I have my students see the new Spanish film entitled *Lázaro de Tormes*, the old and not-too-good version of *El burlador*, and the wonderful Bemberg film on Sor Juana, *Yo, la peor de todas*. I have discovered that students never complain about seeing movies!

Lastly, I set up discussion sessions in the evening for the students to meet in groups and discuss the readings and prepare the *pasos*. I encourage them to study together for exams. I believe in the value of teamwork and collaborative learning. This is a great skill to learn before entering college.

Student Evaluation

The academic year is divided into four quarters, with midyear examinations in January and final exams in June, so the curriculum has to revolve around these important events. The midyear examination consists of specific questions pertaining to the works read, plus a reading comprehension passage from an AP Spanish Literature Released Exam. In addition there are two essay questions, one on poetry analysis and the other on literary analysis, crafted in the format of the AP Exam.

Each quarter the students also are required to write two essays outside of class. The content of the essays is worth two-thirds of the grade, and the language to support the content counts for one-third. The percentage of the grade based on language is higher than that of the actual AP Exam, but in my experience it has encouraged the students to be more careful with the grammar, thus minimizing the class time spent on grammar review and maximizing the time spent on the literature.

I give short quizzes as well, which may consist of a single question modeled on one of the two questions in a two-part text analysis question from the AP Exam. A quiz may also consist of defining important vocabulary from the text and/or writing original sentences using the vocabulary.

A required oral presentation involves the illustration and presentation of a poem. Students are assigned a poem from the reading list, and they must make a poster on standard-size poster board with drawings, photos, or images from the Internet that illustrate the metaphors or images in the poem. The entire poem must be on the poster, and the images that are being illustrated must be highlighted in some way. Students read the poem and explain their choice of images to the class.

The various assessments count as follows toward the final grade:

Exams	30 percent
Quizzes	20 percent
Homework/class participation	20 percent
Essays or projects	30 percent

Teacher Resources

As the basic text, I use the two volumes of *Abriendo puertas*, which has the advantage of containing every work on the list. Compiled below are a number of other excellent titles that may be used as textbooks, supplements, and/or grammar reviews if you or your school have other sources for the works on the reading list that are not included in them.

Books

Abriendo puertas: Antología de literatura en español. 2 vols. Evanston, Ill: McDougal Littell/Nexttext, 2003.

Borsi, Emilia, and Fay R. Rogg. *El arte de escribir*. New York: McGraw-Hill, 1994.

Colbert, Ana, et al. *Azulejo: Study Guide for the New AP Spanish Literature Course*. Sandwich, Mass.: Wayside Publishing, 2002.

Díaz, José M., and María F. Nadel. *En marcha*. Glenview, Ill: Prentice Hall, 2001.

Giulianelli, Elisabeth. *Lecturas avanzadas: Spanish AP Reader*. New York: Amsco School Publications, 2002.

Kanter, Abby. *Encuentros maravillosos*. Glenview, Ill: Scott Foresman Addison Wesley, 1998.

Mujica, Bárbara. *Mil años de literatura española*. New York: Wiley, 2002.

Mujica, Bárbara. *Texto y vida: Introducción a la literatura hispanoamericana*. New York: Wiley, 2002.

Rodríguez, Rodney T. *Momentos cumbres de las literaturas hispánicas*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2004.

Tamayo, Reve. *Lenguaje*. Woodside, N.Y.: Bastos Book, 2001.

Tamayo, Reve. *Literatura*. Woodside, N.Y.: Bastos Book, 2002.

Virgilio, Carmelo, et al. *Aproximaciones al estudio de la literatura hispánica*. 5th ed. Boston: McGraw-Hill, 2004.

Films

El burlador de Sevilla. Spain: RTVE, 1987. Available from Films for the Humanities and Sciences, PO Box 2053, Princeton, NJ 08543-2053; 800 257-5126; custserv@films.com; www.films.com.

Cabeza de Vaca. Mexico: IMCINE, 1992. Available as video and DVD.

Don Quijote. Spain: RTVE, 1993. Available from Films for the Humanities and Sciences

La casa de Bernarda Alba. Directed by Mario Camus. Spain: Paraíso Films, 1987. Available on DVD from Facets Multimedia, 1517 W. Fullerton Ave., Chicago, IL 60614; 773 281-9075; sales@facets.org; <http://www.facets.org/asticat>. (Search under The House of Bernarda Alba.)

El Lazarillo de Tormes. Directed by César Fernández Ardavín. Spain, 1959. Available from Facets Multimedia

Yo, la peor de todas (Sor Juana de la Cruz). Directed by María Luisa Bemberg. Argentina: GEA Cinematográfica, 1990. Available from Facets Multimedia (see above). (Search under I, the Worst of All.)

Music

Belén, Ana. *Lorquiana: poemas de Federico García Lorca*. Spain: BMG Music, 1999.

Juanes. *Un día normal*. Miami Beach: Surco Records, 2002.

Marinero en tierra: Tributo a Neruda (various artists). Chile: Warner Music, 1999.

Serrat, Joan Manuel. *Dedicado a Antonio Machado, poeta*. Spain: RCA International, 2000.

Tierra Santa. *Tierras de leyenda*. Spain: Locomotive Music, 2000.