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**Spanish Language and Literature (Year 1, Three-Year Course Students; One-Year Course Students; Year 1, Two-Year Course Students)**

## Prof. Michela Craveri

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

Semester 1

The course aims to study the relationship between literature and cinema in the Spanish cultural context of the 20th century. After a first introduction based on the analysis the social and political context of the Spanish Civil War and the Post-war era (in Spanish: *Posguerra*), the course will study the works by Sanchis Sinisterra, Manuel Rivas, and Javier Cercas on the Spanish Civil War and their transposition to the screen, exploring their narrative structure, symbolism, and the main themes.

At the end of the course, students will have acquired the critical thinking tools they need to carry out an in-depth study of the works under analysis, both in their book and film version, and place them in the cultural and historical context of the 20th century and in the intertextual relationship between cinema and literature.

Semester 2

The course aims to explore the culture of Postmodernity in Spain and its reflection on the literary production. After a first general introduction of the concept and the ideology of Postmodernity, the course will focus on the artistic peculiarities in the Spanish context and its transposition in literature. Part of the course will be based on the analysis of Eduardo Mendoza’s literary production, especially *La verdad sobre el caso Savolta* and *La ciudad de los prodigios*.

At the end of the course, students will be able to understand the organisation of Postmodern society, as well as its cultural features and literary production, within the contemporary Spanish social dynamics. Furthermore, they will be able to carry out a critical analysis the works by Eduardo Mendoza, and understand the structural and thematic peculiarities, in the light of the narrative paradigms between Modernity and Postmodernity.

***COURSE CONTENT***

Semester 1

The Spanish Civil War: theatre, fiction, and cinema.

1. El contexto histórico y cultural de la Guerra Civil española y la Posguerra.

2. Cine y literatura en España en la segunda mitad del siglo XX.

3. Sanchis Sinisterra, Manuel Rivas y Javier Cercas, análisis de su producción literaria

1. Del texto escrito al cine: estudio de las películas *Ay, Carmela!* (de Carlos Saura, 1990), *La lengua de las mariposas* (de José Luis Cuerda, 1999), *Soldados de Salamina* (de David Trueba, *2002)*

Semester 2

Modernity and Postmodernity in the works by Eduardo Mendoza: *La verdad sobre el caso Savolta* y *La ciudad de los prodigios*

The course content will be structured as follows:

1. Modernidad y Posmodernidad: ideología, características y pensamiento

2. La literatura de la Posmodernidad: desestructuración, intertextualidad, hibridez, nuevos modelos narrativos

1. La producción literaria de Eduardo Mendoza
2. Análisis de *La verdad sobre el caso Savolta* y *La ciudad de los prodigios*

***READING LIST***

Semester 1

Reading list:

José Sanchis Sinisterra, *¡Ay, Carmela!*, Barcelona: Espasa Libros, 2000

Manuel Rivas, ¿*Qué me quieres, amor*?, Madrid: Alfaguara, 2010

Javier Cercas, *Soldados de Salamina*, Cátedra: Madrid, 2007

Critical reading list for further analysis:

Alvar Manuel, “Técnica cinematográfica en la novela española de hoy”, *Arbor*, n. 276, 1968, pp. 253-270

Amell Samuel, “El cine y la novela española de la posguerra”, *Asociación Internacional de Hispanistas,* n. 10, 1992, pp. 1593-1599

*Bonilla Cerez*o Rafael, “Cinetrompa y espiriletra en *La lengua de las mariposas*”, *Studi Ispanici*, n. 7, 2004, pp. 131-161

Cabanilles Antonia, “El principio de montaje y la función poética”, *1616 Anuario de la Sociedad Española de Literatura General y Comparada*, n. 8, 1990, s.p.

Cañizares Fernández Eugenio, *El lenguaje del cine. Semiología del discurso fílmico*, tesis de doctorado, Madrid: Universidad Complutense, 1992.

Castro Delgado Luisa, “De Manuel Rivas a Rafael Azcona: Antonio Machado en *La lengua de las mariposas* (José Luis Cuerda, 1998)”, en Dolores Fernández López, Mónica Domínguez Pérez y Fernando Rodríguez-Gallego, *Campus stellae: haciendo camino en la investigación literaria*, vol. 2, 2006, pp. 559-568

García Templado José, “La homología estructural en las adaptaciones cinematográficas”, *Signa*, n. 6, 1997, pp. 259-271

García-Abad García María Teresa, “El cuento en el cine: La realidad inteligente de Manuel Rivas en *La lengua de las mariposas*”, *Letras peninsulares*, n. 16, 1, 2003, pp. 227- 248

González Arce Teresa, “El texto migratorio: nota sobre la adaptación cinematográfica de tres cuentos de Manuel Rivas”, *Alpha*, n. 20, 2004, s.p.

Kaplan Gregory, “La representación de la represión franquista en *La lengua de las mariposas”*, *Área abierta*, 27, 2010, pp. 1-10

Gubern Roman *et al*., *Historia del cine español*, Madrid: Cátedra, 2009

Lüning Marita, “*La lengua de las mariposas*: del cuento a la película. La relación entre cine y literatura”, *Espéculo,* s.n. 2005, pp. 1-14

Mabrey Cristina, “Experiencia de la memoria o memoria de la experiencia: novela y film, *Soldados de Salamina*”, *Espéculo*, n. 37, 2007, s.p.

Macciuci Marta, “*La lengua de las mariposas*: de Manuel Rivas a Rafael Azcona (or El golpe a la República de los maestros)”, *Espacios Nueva Serie*, n. 2, 2006, pp. 186-202

Millán Barroso Pedro Javier, “Género literario y género audiovisual. Una propuesta para el relato cinematográfico”, *Cauce*, n. 30, 2007, pp. 243-275

Mínguez Arranz Norberto, *La novela española de postguerra: del texto literario al texto fílmico*, tesis de doctorado, Madrid: Universidad Complutense, 1996

Navajas Gonzalo, “La duración temporal en la novela y el cine”, *Revista de Filología de la Universidad de La Laguna*, n. 5, 1986, pp. 1-6

Núñez Ramos Rafael, “El ritmo en la literatura y el cine”, *Signa*, 4, 1995, pp. 181-199

Paz Gago José María, “Propuestas para un replanteamiento metodológico en el estudio de las relaciones de literatura y cine. El método comparativo semiótico-textual”, *Signa*, n. 13, 2004, pp. 199-232

Peña Ardid Carmen, “La influencia del cine en la novela española del medio siglo: una revisión crítica”, *Cuadernos de Investigación Filológica*, n. 17, 1991, pp. 1-23

Rizea Odeta Elena, *Recuperación de la memoria histórica en la obra teatral de José Sanchis Sinisterra ¡Ay, Carmela!,* tesis de maestría, Montréal, Universidad de Montréal, 2011

Rojas Gordillo Carmen, “Notas para el estudio de *La lengua de las mariposas* en la clase de lengua y cultura españolas”, [*Revista Electrónica de Didáctica del Español como Lengua Extranjera,*](https://redib.org/Record/oai_revista851-revista-electr%C3%B3nica-de-did%C3%A1ctica-del-espa%C3%B1ol-como-lengua-extranjera-redele) n. 0, 2004, pp. 1-30

Torres Augusto, *El cine español en 119 películas*, Madrid: Alianza, 2007

Utrera Rafael (ed.), *Escritores y cinema en España: un acercamiento histórico*, Madrid: Ediciones JC Monteleón, 1985

Details of reading material will be provided by the lecturer during the course and posted on the noticeboard. Any study resources will be uploaded to the course Blackboard page.

SEMESTER 2:

Reading list:

Eduardo Mendoza, *La verdad sobre el caso Savolta*, Barcelona: Seix Barral, 2002

Eduardo Mendoza, *La ciudad de los prodigios*, Barcelona: Seix Barral, 2011

Critical reading list for further analysis:

AA.VV., *Eduardo Mendoza y* La ciudad de los prodigios*. Homenaje al premio Cervantes*, Alcalá, Universidad de Acalá, 2017

Alonso Santos, *La verdad sobre el caso Savolta. Eduardo Mendoza*, Madrid: Alhambra, 1988

Alonso, Santos, *Guías de lectura: La verdad sobre el caso Savolta,* Madrid: Alhambra, 1988

Berman Marshall, *Todo lo sólido se desvanece en el aire. La experiencia de la Modernidad*, Madrid: Siglo XXI, 1988

Carravetta Peter e Paolo Spedicato (eds.), *Postmoderno e Letteratura. Percorsi e Visioni della Critica in America*, Milan: Bompiani, 1984

Díaz Navarro Epicteto, “*La verdad sobre el caso Savolta*, la Transición y la historia”, *Revista Electrónica de Estudios Filológicos*, n. 21, 2011, s.p.

García Carlos Javier, “Las otras cartas de *La verdad sobre el caso Savolta*”, *Hispanic Review*, n. 3, vol. 69, 2001, pp. 319-336

Gil Casado Pablo, *La novela deshumanizada española (1958-1988),* Barcelona: Anthropos, 1990

Hoeg Jerry, “*La ciudad de los prodigios* de Eduardo Mendoza frente a una visión latinoamericana de ciencia, cultura y tecnología”, *Revista Iberoamericana*, vol. 73, n. 221, 2007, pp. 861-870

Jameson Fredric, *Postmodernismo ovvero la logica culturale del tardo capitalismo*, Rome: Fazi Editore, 2015

Jencks Charles, “¿Qué es el Posmodernismo”, *Cuadernos del Norte*, n. 43, 1987, pp. 2-17

Lyotard Jean-François, *La condizione postmoderna*, Milan: Feltrinelli, 2014

Picó Josep (ed.), Modernidad y Postmodernidad, Madrid: Alianza, 1988

Ramos Ortega Manuel, *Eduardo Mendoza. La paradoja de la lucidez*, Cádiz, Editorial de la Universidad de Cádiz, 2021

Rodríguez Magda Rosa María y María del Carmen África Vidal, *Y después del Posmodernismo ¿Qué?,* Barcelona: Anthropos, 1998

Sánchez Vázquez Adolfo: “Radiografía del Posmodernismo, *Nuevo Texto Crítico*, n. 3, vol. 6, 1990, pp. 5-15

Saval José, *La verdad sobre el caso Mendoza*, Madrid: Editorial Fundamentos, 2005

Sebastián Alejandro y Carmen Servén, “Urbanismo y literatura en *La ciudad de los prodigios*”, *Inventio*, n. 7, 13, 2021, pp. 99-105

Soubeyroux Jacques, Le récit á la troisiéme personne dans *La verdad sobre el caso Savolta*”, in *La rénovation du román espagnol depuis 1975*, Toulouse: Presses Universitaires du Mirail, 1991, pp. 97-106

Soubeyroux Jacques, “De la historia al texto: génesis de *La verdad sobre el caso Savolta* de E. Mendoza”, *Actas de la Asociación Internacional de Hispanistas*, n. 11, 1992, pp. 370-378

***TEACHING METHOD***

For both semesters: Frontal lectures; analysis of the literary texts, watching movies. There will also be practical exercises, group tasks and conferences held by guest lecturers.

Students in the first year of their three-year degree (12 ECTS credits) will participate in a series of practical classes (3 hours per week) for one semester, held by Alessandra Ceribelli, focusing on analysing the works of some of the main Spanish authors from the earliest examples to the 15th century. The detailed syllabus is found below.

***ASSESSMENT METHOD AND CRITERIA***

For the students on the three-year course (12 ECTS credits), the end-of-course exam will consist of a written part of the syllabus of the series of practical classes (a computer-based test using the Blackboard platform: see the syllabus below) and an oral exam on the contents of the single-subject course (both semesters). Assessment criteria for the exam include relevance of answers, appropriate use of specific terminology, logic and structure of arguments and use of the textual analysis techniques presented on the course. Students will also be assessed on their critical thinking and the depth of their reflection on the forms and functions of the literary texts covered on the course.

Students may choose to take the exam in Spanish or Italian.

Students must pass the written test on the content of the practical classes in order to take the exam on the single-subject course. Both exams require knowledge of the fundamental aspects of the literary periods in question, and students must read the texts on the syllabus in full (point 1: key texts) and be able to translate them and analyse their stylistic features. Students can take the exam on the content of the practical classes first, followed by the exam on that of the single-subject course on two different exam calls, but these must be within the same exam session.

 Students may only sit the Spanish Language and Literature 1 exam if they have successfully completed the Spanish Language interim oral and written tests (as per the Faculty Guide).

 The final mark will be based on the weighted average of the interim written and spoken language tests (up to a maximum of 1/6 and 2/6 of the final mark respectively).

Students on the one-year (*annualisti*) or two-year course (*biennalisti*) (8 ECTS credits) in their first year will not have to take the exam on the content of the practical classes but must pass the written and oral Spanish-speaking test of their course (*annualisti* and first-year *biennalisti*) before sitting the exam on the single-subject course (semester 1 and 2) within the same day. Students taking the semester-long course (6 ECTS credits) do not take the practical classes and need only sit the part of the exam on the single-subject course of either semester 1 or 2 (their choice).

Students are invited to bring their own texts to the exam.

***NOTES AND PREREQUISITES***

There are no prerequisites for this course in terms of content. The lectures will be held in Italian, while the texts will be analysed in Spanish. It is hoped that students will harbour an interest in and intellectual curiosity about the Spanish language and culture and possess well-developed critical-thinking skills.

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.

**Spanish Literature Practical Classes (1st year of the three-year course)**

Dr Alessandra Ceribelli

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course accompanies the Spanish Language and Literature 1 course. It aims to offer a structured overview of Spanish history and literature from its origins to the 15th century. By analysing texts by representative authors, the course offers a historical-literary itinerary to equip students with the necessary tools for enhancing their understanding of the developments of Spanish literature during this period.

By the end of the course, students will be able to: contextualise authors, texts and literary periods within the historical and literary development of Spain; classify texts and authors according their most characteristic stylistic features and themes; demonstrate an understanding of the content of the texts and, where required, provide critical commentary.

***COURSE CONTENT***

Spanish literature from its origins to the end of the 15th century.

Reading, translation, literary analysis and commentary of some passages from the following works:

– *Jarchas*.

– *Poema de mío Cid*.

– Gonzalo de Berceo, *Milagros de Nuestra Señora*.

– *Romancero viejo*.

– Jorge Manrique, *Coplas por la muerte de su padre*.

– Juan Manuel, *El conde Lucanor*.

– Fernando de Rojas, *La Celestina*.

***READING LIST***

A course pack of materials will be available on Blackboard on the course page and from the photocopy office.

On literary history, we recommend one of the following textbooks:

C. Alvar-J.C. Mainer-R. Navarro, *Storia della letteratura spagnola*, ed. By P.L. Crovetto, Einaudi, Turin, 2000, vol. I.

F. Rico, *Historia y crítica de la literatura española*, Crítica, Barcelona, 1979, vol. 1

A. Valbuena Prat, *Historia de la literatura española*, Gustavo Gili, Barcelona, 1960

C. Vian, *Storia della letteratura spagnola,* Cisalpino, Milan, 1979, vol. I.

***TEACHING METHOD***

Frontal lectures.

***ASSESSMENT METHOD AND CRITERIA***

Assessment criteria include accuracy of answers, knowledge of the specific terminology of the literary field and ability to make links within the context of Spanish cultural and literary history. Students will also be assessed on their ability to contextualise the Spanish literary works from the period studied, identifying their key features and recognising the specific characteristics of the forms and functions of the literary text.

The exam of the Practical activities is a prerequisite for the exam of the Spanish Language and Literature 1 single-subject course and will consist in a computer-based online test. Students will be asked to answer a selection of questions, on Blackboard, aimed to assess the proper acquisition of the course content.

***NOTES AND PREREQUISITES***

The series of practical classes lasts for one semester. As this is an introductory course, there are no prerequisites in terms of content. Lectures will be held in Italian.

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.

**Spanish Language Classes (Year 1, Three-Year Course Students)**

Dr. María Campos Cánovas; Dr. Eva Casanova Lorenzo; Dr. Carla Sofía García Citerio; Dr. Laura Morales Sabalete; Dr. María José Ortiz Rodrigo; Dr. Cristina Vizcaíno Serrano; Dr. Ximena Miranda Olea

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The aim of the course is for students to learn the basic grammar, vocabulary and discursive structures of Spanish, with a particular focus on comparative analysis with Italian. Students will acquire communicative skills enabling them to: manage everyday situations; describe people, environments, objects and moods; narrate and connect past and present events through the use of suitable spatial and temporal markers; make simple presentations and arguments on topical issues in the form of informative-type texts.

***COURSE CONTENT***

– Phonetics and spelling.

– Definite and indefinite articles.

– Names and adjectives: rules for the feminine and plural forms.

– Possessive, demonstrative and indefinite pronouns and adjectives.

– Personal subject pronouns; direct and indirect complements.

– Pronoun combinations.

– Interrogative pronouns.

– The auxiliary verbs: *haber* and *ser*.

– The verbs *ser*, *estar*, *haber* and *tener*.

– The regular verbs: the three conjugations.

– Reflexive and pronominal verbs.

– Irregular verbs: diphthongs, vowel change, gutturalised, etc.

– True irregular verbs

– The meaning and use of the indicative mood: *presente, pretérito imperfecto, pretérito perfecto compuesto, pretérito perfecto simple, pretérito pluscuamperfecto, futuro y condicional*.

* The meaning and use of the imperative (affirmative and negative) mood. Imperative + complement pronouns.

– Basic periphrasis: i*r a+ infinitivo; haber/tener+ que+ infinitivo; deber + infinitivo; volver a/ acabar de+ infinitivo; estar a punto de+ infinitivo; estar+ gerundio.*

* Adverbs of time, place, manner, quantity etc., and some adverbial idioms.

– Prepositions.

– Basic vocabulary.

– Translation of short texts from Italian to Spanish.

***READING LIST***

**Key texts**

E. Conejo: P. Seijas; B. Tonnelier; S. Troitiño*,  Cuadernos de gramática española A1-B1,* Barcelona, Difusión, última edición.

C. Aguirre., *El mundo en español. Lecturas de cultura y civilización*, Nivel A2, Habla con eñe, Madrid, 2019.

Exercises, translations and a mock exam will be made available on Blackboard during the *Lingua spagnola 1 – prova intermedia* course.

**Required** **reading** (also available on Kindle):

D. Lozano, *Desconocidos,* any edition in Spanish language

J. Villoro, *El libro salvaje*, any edition in Spanish language.

**Dictionaries**

AA.VV, *Clave,* Hoepli, Milano, 2012.

María Moliner, *Diccionario de uso del español*, Edición abreviada por la editorial Gredos, Madrid, 2007.

Real Academia Española, *Diccionario de la Lengua Española*, Espasa, Madrid, 2014.

L. Tam, *Dizionario spagnolo-italiano. Diccionario italiano-español,* Hoepli, Milan, 2021.

Further reading material will be communicated at the beginning of practical classes.

**Recommended texts**

A. Sánchez Pérez; R. Sarmiento González*,* *Gramática Práctica del español actual*, Madrid, Sgel, 2007.

F. Castro Viudez, *Uso de la gramática española, Nivel Elemental*, Madrid, Edelsa, 2020.

R. Odicino; C. Campos; M. Sánchez*, Gramática española. Niveles A1-C2*, Turin, UTET Universitaria, 2019.

***TEACHING METHOD***

Lectures will include the explanation of basic Spanish grammar accompanied by phonetics, grammar and translation exercises.

***ASSESSMENT METHOD AND CRITERIA***

Written and oral assessments.

The written test comprises: a grammar test with exercises based on the content of the syllabus; a reading comprehension test (with various types questions); a brief translation from Italian to Spanish using basic vocabulary, and a dictation. *Dictionaries are not permitted.*

The oral test consists of a conversation on the reading indicated in the syllabus and free questions on topics related to Hispanic civilisation and to familiar and everyday topics relating to student's personal and daily experience. Students must demonstrate pronunciation, grammatical and lexical accuracy and knowledge appropriate to level A2 in the European Framework of Reference for Languages.

***NOTES AND PREREQUISITES***

The lecture timetable is available on the University website.

Students must to check on *Blackboard* and the lecturer's virtual classroom for any notifications or changes and additions to the syllabus.

The syllabus is valid for two years (also for reading texts).

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.

**Spanish Language Classes (One-Year Course Students; Year 1, Two-Year Course Students)**

## Dr Elena Stella

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to help students acquire the basic morphosyntactic, lexical, and discourse structures of the Spanish language allowing them to meet the main requirements in terms of oral and written communication.

The practical activities aim to guide students towards the acquisition of a language proficiency that will allow them to meet the main requirements in terms of oral and written communication (A2 level of the Common European Framework of Reference for Languages) through a functional and communicative methodology. At the end of the course, students will be able to speak in a simple way and interact in communicative situations related to everyday aspects.

***COURSE CONTENT***

– Phonetics and spelling.

– Definite and indefinite articles.

– Nouns and adjectives: rules for the feminine and plural forms.

– Possessive, demonstrative, and indefinite adjectives and pronouns.

– Subject pronouns, direct and indirect object.

– Combined pronouns.

– Interrogative pronouns.

– Auxiliary verbs: *haber* and *ser*.

– The verbs *ser*, *estar*, *haber*, and *tener*.

– Regular verbs: the three conjugations.

– Reflexive

 and pronominal verbs.

– Irregular verbs: diphthongs, vowel changes, gutturalisation, etc.

– Irregular verbs that cannot be classified.

– Meaning and use of the indicative mood: *presente, pretérito imperfecto, pretérito perfecto compuesto, pretérito perfecto simple, pretérito pluscuamperfecto, futuro y condicional*.

* Meaning and use of the imperative mood (affirmative and negative). Imperative + complement pronouns.

– Key verbal periphrases: i*r a+ infinitivo; haber/tener+ que+ infinitivo; deber + infinitivo; volver a/ acabar de+ infinitivo; estar a punto de+ infinitivo; estar+ gerundio.*

* Adverbs of time, place, manner, quantity etc., and some adverbial phrases.

– Prepositions.

– Basic vocabulary.

***READING LIST***

**Key texts**

AA.VV.,*Frecuencias Fusión A1+A2* *Libro del estudiante + Libro de ejercicios*, Madrid, Edinumen, 2021

E. Conejo: P. Seijas; B. Tonnelier; S. Troitiño*,  Cuadernos de gramática española A1-B1,* Barcelona, Difusión, última edición.

C. Chamorro; M. Martínez; N. Murillo; A. Sáenz, *Todas las voces* (A1-A2), Barcelona, Difusión, ult. ed.

Exercises will be made available on Blackboard during the *Lingua spagnola 1 – prova intermedia.*

**Reading** (also available on Kindle):

J. Sierra i Fabra*, La memoria de los seres perdidos,* any edition in Spanish

B. Navarro, *Casas vacías*, any edition in Spanish

**Dictionaries**

AA.VV, *Clave,* Hoepli, Milano, 2012.

María Moliner, *Diccionario de uso del español*, Edición abreviada por la editorial Gredos, Madrid, 2007.

Real Academia Española, *Diccionario de la Lengua Española*, Espasa, Madrid, 2014.

L. Tam, *Dizionario spagnolo-italiano. Diccionario italiano-español,* Hoepli, Milan, 2021.

Further reading material will be communicated at the beginning of practical classes.

**Recommended texts**

A. Sánchez Pérez-R. Sarmiento González*,* *Gramática Práctica del español actual*, Madrid, Sgel, 2007.

F. Castro Viudez, *Uso de la gramática española, Nivel Elemental*, Madrid, Edelsa, 2020.

R. Odicino; C. Campos; M. Sánchez*, Gramática española. Niveles A1-C2*, Turin, UTET Universitaria, 2019.

***TEACHING METHOD***

Classroom lectures, written and oral practical classes.

***ASSESSMENT METHOD AND CRITERIA***

Written and oral exam.

The written exam consists in a grammar test on Blackboard based on the topics specified in the course content. If students obtain a positive mark in the written exam, they will be allowed to take an oral exam consisting in a conversation in Spanish focused on the textbook for the reading activity and the one on culture and civilisation specified in the reading list. Students will have to demonstrate that they have acquired a correct pronunciation, the ability to apply grammar rules, and a knowledge of vocabulary corresponding to the A2 level of the Common European Framework of Reference for Languages.

***NOTES AND PREREQUISITES***

The students who pass the written and the oral exam will be allowed to take the Spanish literature 1 exam or the Spanish language 1 – Language and Phonology exam on the same official exam date.

The course content will be valid for two years, also in terms of textbook for the reading activity.

For further information on the *Spanish literature 1* course, please contact the lecturer: Prof. Michela Craveri.

For further information on the *Spanish language 1* *– Language and Phonology* course, please contact the lecturer: Prof. Elena Stella for the students of the LI curriculum and Prof. Enrique García Fernández for those of the ELRI curriculum.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.