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Review of: España y su civilización

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center of the educational system.

The third part of the present volume (“A Print and Oral Approach”) proposes a print and oral pedagogy for learning at every grade level. Portales and Portales claim that teachers need to develop pedagogical methods that emphasize learning how to read all print symbols available as well as gradually learning how to speak to different audiences to secure and maintain attention. According to the authors, improving print and oral skills is a central part of preparing students for school success and social advancement.

The present volume provides a useful resource for those in the field of education working with ethnically and linguistically diverse student populations. The authors provide concrete examples of the academic inequalities that many minority students face, and they link these to the broader societal effects that these inequalities can have. Their arguments and suggestions also provide useful tools that schools (specifically teachers) can employ to improve the educational outcomes of Latina/o and other minority students.

Portales and Portales’s book offers an important text for parents, educators, students, and policy makers to read. Like Jonathan Kozol’s *Savage Inequalities: Children in American’s Schools* (1992), the present volume also seeks to improve educational outcomes for minority students by documenting Latina/o students’ experiences in U.S. school systems. Reading this book informs us of the systemic barriers to school success that minority students often face (most tellingly, a profoundly weak teacher-student relationship). The present volume’s arguments could have been strengthened had the authors further contextualized their data (e.g., providing the dates of events and places visited, explaining the transcription conventions used, and providing statistics to complement qualitative findings). Educational researchers may in fact find Portales and Portales’s book provocative and insightful, but ultimately unconvincing from the perspective of research methodologies commonly employed in the social sciences. These methodological weaknesses aside (that admittedly only affect a small and specialized sub-group of the present volume’s potential readers), *Quality Education for Latinos and Latinas: Print and Oral Skills for All Students, K-College* would make a very useful addition to undergraduate courses on school and society, multicultural and bilingual education, and curriculum development.

Laura Méndez Barletta

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Ugarte, Francisco, Michael Ugarte, and Kathleen McNerney. *España y su civilización*. 5th ed. Boston: McGraw, 2005. Pp. 236. ISBN 0-07-255843-1.

With this textbook, Michael Ugarte and Kathleen McNerney offer a new and revised fifth edition of the late Francisco Ugarte’s well-known and much-used *España y su civilización*, first published in 1952. In keeping with the elder Ugarte’s original goal of presenting an overview of “the fundamental aspects of Spain’s culture” (xi), the younger Ugarte and McNerney also employ “a historical perspective to explore the great developments in fine arts: literature, visual arts, music” (xi). That is, like the original and other previous versions, this new edition combines Spanish history and important aspects of so-called “large-C” culture in a format accessible to third-year college-level students.

This new edition is now organized chronologically rather than thematically. It includes an Introduction that focuses largely on geography. Following the Introduction, the text is divided into sixteen chapters within five larger sections: “La prehistoria hasta la Edad Media,” “Siglo de Oro,” “Siglo de luces y reformas: XVIII y XIX,” “Siglo XX” and “Presente y futuro.” Historically, the text has been brought up-to-date through the 2004 electoral victory of José Luis Rodríguez Zapatero and the subsequent withdrawal of Spanish troops from Iraq.

Each section is cross-referenced to an accompanying supplemental video. Additionally, each section includes comprehension questions, “Preguntas,” as well as a list of “Temas de conversación e investigación.” The historical sections also include a “Cronología.” The text is punctuated by photos; it is well-glossed, and includes a “Vocabulario” at the end. Various lists of “Source and

Supplementary Materials” are included throughout, and the package is rounded out by a website including additional activities.

Other than the chronological organization, the video, and the website, new to this edition is an expanded appreciation of the intellectual contributions of women. Now included are discussions of such women writers as María de Zayas, Gertrudis Gómez de Avellaneda, Carmen Martín Gaité, Carme Riera, and Montserrat Roig, among others. While it is a bit disconcerting to see María de Zayas rather anachronistically labeled “la primera feminista conocida en España” (76), it is refreshing to find these talented women included here.

There is new emphasis on and new analysis of the role and contributions of minorities, both historically with regard to the Jews and Muslims, and contemporarily in terms of the challenges of immigration and racism. Political commentary has been expanded; modern movements such as feminism and environmentalism have been included; new museums and several artists not previously discussed have been included.

While the Preface notes that topics of popular culture have been further developed in this new edition (xii), it is clear that this type of “small-C” culture is not the emphasis of this text; despite some overly-vague discussion of “Temperamento y vida diaria” briefly at the outset (15–17), “small-C,” daily-life aspects of Spanish culture are rather poorly handled here. In a mere thirteen pages in the final chapter, with the expansive title of “La cultura del pasado a la actualidad,” the text attempts to cover an overly broad range of topics including women and feminism, the contemporary novel, the press, movies, popular music, television, bullfighting and the *tertulia*, all under the rubric of popular, contemporary culture. One could clearly be justified in questioning the inclusion of some of these topics and the exclusion of others. Further, some of the organizational decisions evident here are also open to dispute. For example, why is feminism considered an aspect of popular culture while ecology, immigration and racism are handled more as political issues? Why is the contemporary novel considered an aspect of popular, “small-C” culture, grouped with television and music, while other literary developments are clearly viewed within the “fine arts” and, thus, “large-C” culture?

Undoubtedly, these few topics do not explain or adequately present the diversity and richness of contemporary popular culture in Spain. Little is included, for example, of cultural or governmental institutions, languages, foods, daily schedules or regional differences. Further, soccer is almost completely dismissed with the inclusion of just one photo, despite the fact that the accompanying caption exclaims that “El fútbol es el primer deporte de España” (204).

An examination of popular culture was not Francisco Ugarte’s intent with his original text; and while it can be argued that there is a great need for a good “small-C” culture textbook for today’s third-year university classroom, this book better serves another purpose. Clearly, the younger Ugarte and McNerney have chosen, in the main, to adhere to the elder Ugarte’s original mission of presenting history and fine arts; and the book is at its best when it does just that. Certainly, there is a place for such a text as *España y su civilización*, as generations of students and four previous editions confirm.

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NEW FICTION

Donoso Pareja, Miguel. *La garganta del diablo*. Quito: Paradiso Editores, 2004. Pp. 326. ISBN 9978-23-021-1.

Miguel Donoso Pareja is an Ecuadorian author who in the last few years has published some half-dozen texts including novels, essays, and poetry. Donoso Pareja and Adalberto Ortiz are recognized in Ecuadorian academic circles as having modernized Ecuadorian narrative and set the standard for high-quality fiction in a country that for the most part has been known in the United States and Europe for its “tristeza del huasipunguero.” Exceptions to that rule include Eugenia