



CIEE Barcelona, Spain

Course name:	Literary Images of Catalonia and Spain (in English)
Course number:	LITT 3001 BASP (ENG)
Programs offering course:	Barcelona Business and Culture, Barcelona Economics and Culture, Barcelona Global Architecture and Design, Barcelona Language and Culture
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2020

Course Description

In this course, we will discuss and analyze key literary works in order to gain understanding of some of the concepts, narratives and tensions that make up contemporary Catalan and Spanish identities. The chosen texts reflect on issues such as the Spanish Civil War, Catalan nationalism and the recuperation of historical memory in contemporary Spain. They include Mercè Rodoreda's *In Diamond Square*, Federico García Lorca's *Gypsy Ballads*, Javier Cercas's *Soldiers of Salamis* and Miguel Delibes' *Five hours with Mario*. This course will also explore key theoretical conventions, terminology and expectations in the study of literature, as tools for the analysis of the work at hand.

Learning Objectives

The aim of this course is:

- To introduce students to some of the Spanish writers (mainly 20th century) whose work reflects on broader societal and identity processes.
- To reinforce concepts and tools of literary criticism in order to enable students to clearly and effectively communicate ideas and intuitions/feelings about a literary text at the end of the course.
- To enrich the students' knowledge of the main social and political tensions of recent and contemporary Spain through literary texts.
- To offer an interdisciplinary approach that connects Literature to History and the Arts, as tools of social analysis.

Course Prerequisites

An interest in the Humanities, and more particularly in Literature.

Methods of Instruction

Lectures, readings and class debates. The course will include the screening of the film adaptation of



one of the books, *Soldiers of Salamis*, directed by David Trueba as well as a Mercè Rodoreda Tour around the neighborhood of Gracia, in Barcelona, where students will be able to visit some of the paces mentioned in *In Diamond Square*.

Assessment and Final Grade

Grading will be based on the following:

1.	Midterm Exam:	20%
2.	Final Exam:	20%
3.	Research paper:	25%
4.	Oral presentation:	10%
5.	Group Assignment:	5%
6.	Quizzes:	10%
7.	Class participation:	10%

Course Requirements

Midterm and Final Exams

There will be a Midterm Exam and a Final Exam. Both exams will have exactly the same structure. They will both consist of three sections: 10 definitions, 4 short questions and an essay on the book (*In Diamond Square* in the Midterm and *Soldiers of Salamis* in the Final Exam).

Research Paper and Oral Presentation

Students will be required to write a term paper (2.300-2.800 words) and present their research / creative paper during specific class periods (10 minutes). Topics will be individually discussed with the professor. The research paper will present a hypothesis that needs to be verified, the findings, the conclusions and the references. The creative paper should explore one or two of the narrative devices studied in class and justify the different literary decisions.

Group Assignment and Quizzes

Students will be asked to write one group assignment on some concepts and tools of literary criticism (400 words) and will also have to do two online quizzes in class (16 multiple choice questions).

Class Participation

Students are expected to participate in the general class discussion of the texts and will be encouraged to reflect on different points of view in order to promote critical thinking.

Late assignments will be marked down 10% after the first day and 5% every day afterwards.

- No coursework will be accepted after the last day of class.
- Use of cellphones/laptops for leisure purposes is absolutely prohibited in class.



CIEE Barcelona Attendance Policy

Students are expected to attend all scheduled class sessions on time and prepared for the day's class activities. CIEE does not distinguish between justified or unjustified absences, whether due to sickness, personal emergency, inevitable transport delay and/or other impediments. You are considered responsible of managing your own absences. Please keep in mind that exams, paper submission dates, presentations and any other course work deadlines cannot be changed.

No academic penalty will be applied if students miss up to 3 class sessions. If students miss up to 5 class sessions, students' final course grade will drop 5 points out of 100 on the CIEE grade scale for each additional absence beyond 3 (for example a 95 will become a 90 if they reach the 4th absence, and an 85 if they reach the 5th absence). **Students will automatically fail the course if they miss more than 20% of total class hours (i.e. if they exceed 5 absences).**

For students who miss up to 20% of the total course hours due to extenuating circumstances, the Academic Director may allow for exceptions to the local attendance policy based on documentation such as proof of bereavement, religious observances, hospitalization etc.

Students arriving more than 10 minutes late to the class will be considered absent for a day.

Weekly Schedule

List your schedule of classes below for the full term, including orientation, holidays and scheduled program trips. Ask the Resident Director for program dates before scheduling classes. If there are required course related fieldtrips in addition to regularly scheduled classes, be sure to indicate that these are required.

Week 1

- 1.1 Introduction
Course Description. Due dates for exams, papers, etc.
The Spain of Don Quixote
Readings: Cervantes 1930: 31, 68.

- 1.2 The greatest masterpiece of Spanish literature: Cervantes' Don Quixote
Chivalric romances. Pastoral romances. Gender hybridization.
Readings: Cervantes 1930: 68.

Week 2

- 2.1 Cervantes' Don Quixote
Fernández de Avellaneda. Metaliterature in Don Quixote.
Readings: Cervantes 1930: 84-94.
Who am I in the context of this experience?

- 2.2 Jose Luis Borges' *Don Quixote*

Pierre Ménard: Intertextuality and plagiarism. Horizon of expectations.
Readings: Borges, 1998: 62-71.

Week 3

- 3.1 Franz Kafka's *Don Quixote*
Kafka's re-writing of the classics. The re-appropriation of Don Quixote.
Readings: Kafka, 1971: 430.
Group Assignment
- 3.2 Visit to "sala cervantina"

Week 4

- 4.1 Antonio Machado
The end of the Spanish Colonial Empire: the generation of 1898
Quiz 1
- 4.2 Federico García Lorca's *Gypsy ballads*
Literary and artistic avant-gardes.
Readings: García Lorca, 1990.

Week 5

- 5.1 Federico García Lorca's
Surrealism and Cubism in Lorca's work.
Readings: García Lorca, 2007.
- 5.2 Mercè Rodoreda: In Diamond Square
Context and characters
Readings: Rodoreda, Mercè. 2014.

Week 6

- 6.1 Mercè Rodoreda: In Diamond Square
Symbolism in Rodoreda
Readings: Rodoreda, Mercè, 2014.
- 6.2 Midterm Exam

Week 7

- 7.1 Visit to a Civil War Air-Raid Shelter
- 7.2 Mercè Rodoreda: Short stories
The Salamander: class discussion
Rodoreda 2011: 234-243.

Week 8

- 8.1 Mercè Rodoreda: Short stories

The Salamander: class discussion
Rodoreda 2011: 234-243.

- 8.2 Miguel Delibes: Miguel Delibes' *Five hours with Mario*
Post-war and the Franco regime.
Readings: Hooper 2006: 13-17.

Week 9

- 9.1 Miguel Delibes: Miguel Delibes' *Five hours with Mario*
Carmen and Mario: the two Spains
Readings: Delibes, 1988: 245-249.

- 9.2 Session 18 Maria-Mercè Marçal and Sylvia Plath
Literary canon vs Female genealogy. Readings:
Marçal, 2009.
— 1995: 14
Plath, 2008
Hooper 2006: 123-127.
Quiz 2

Week 10

- 10.1 Field-Trip to the Catalan History Museum
- 10.2 Class Presentation

Week 11

- 11.1 Class Presentation/Paper
- 11.2 Javier Cercas
The recovery of Historical Memory
Readings: Cercas, 2008.

Week 12

- 12.1 Film: David Trueba's *Soldados de Salamina*
- 12.2 Javier Cercas
Fiction vs History.
Readings: Cercas, 2008

Week 13

- 13.1 Javier Cercas
The hero in *Soldiers of Salamis*
Readings: Cercas, Javier. *Soldiers of Salamis*, Bloomsbury, 2008.
- 13.2 Final exam



Course Materials

Readings

Primary sources

- Borges, Jose Luis. *Ficciones*, translated by Anthony Bonner New York: Grove press, 1998.
- Cercas, Javier. *Soldiers of Salamis*, translated by Anne McLean, Bloomsbury, 2008.
- Cervantes, Miguel de. *Don Quixote*, translated by Petter Moteux, The Modern Library, 1930.
- Delibes, Miguel. *Five hours with Mario*, translated by Frances M. López-Morillas, Columbia University Press, 1988.
- García Lorca, Federico. *Gypsy ballads*, translated by Robert G. Havard, Aris & Phillips, 1990.
- Poet in New York*, translated by Pablo Medina and Mark Statman, Grove Press, 2007.
- Kafka, Franz. *Diaries 1910-1923*. New York: Schocken Books, 1988.
- Marçal, Maria-Mercè. «Poems». *World Literature Today*, translated by Lawrence Venuti, September 2009.
- «Inside my head I have a man's head». *Catalan Writing*, translated by Sam D. Abrams , 14, 1995.
- Rodoreda, Mercè. *Diamond Square*, translated by peter Bush, Virago, 2014.
- , *The selected stories of Mercè Rodoreda*, translated by Martha Tennent, Open Letter, 2011.

Other references of interest

- Bal, Mieke, Narratology. *Introduction to the Theory of Narrative*. University of Toronto Press, 2009.
- Cohn, Dorrit, *Minds. Narrative Modes of Presenting Consciousness in Fiction*. Princeton University Press, 1978.
- Eagleton, Terry. *Literary Theory: An Introduction*. University of Minnesota Press, 1983.
- How to read a poem. Blackwell Publishing, 2007.
- Graham, Helen. *The Spanish Civil War*. Oxford University Press, 2005.
- and Labanyi, Jo. *Spanish Cultural Studies*. Oxford University Press, 1995.
- Goldberg, David Theo (ed). *Multiculturalism: A Critical Reader*. Blackwell, 1994.
- Hooper, John. *The New Spaniards*. Penguin Books, 2006.
- Kamen, Henry. *Imagining Spain. Historical myth and national identity*. New Haven: Yale University Press, 2008.
- Lee, Alison and Poynton, Cate. *Culture and text: discourse and methodology in social research and cultural studies*. New York: Rowman and Littlefield, 2000.
- McNerney, Kathleen and Vosburg, Nancy, *The Garden across the Border*. Mercè Rodoreda's Fiction. Susquehanna University Press, 1994.
- Noèlia Díaz-Vicedo (ed.) *Maria Mercè Marçal. Her Life in Words*. London: The Anglo-Catalan Society's Occasional Publications (ACSOP), 2017.
- Tremlett, Giles. *Ghosts of Spain*. New York: Walker and company, 2008.
- Wolfreys, Julian, Robbins, Ruth and Womack, Kenneth. *Key Concepts in Literary Theory*. Edinburg University Press: 2006.