



CIEE Barcelona, Spain

Course title:	Literary Images of Catalonia and Spain (English)
Course code:	LITT 3001 BASP (ENG)
Programs offering course:	Business and Culture, Economics and Culture, Global Architecture and Design, Language and Culture
Language of instruction:	English
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

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 recovery 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

By completing this course, students will:

- Define and apply concepts and tools of literary criticism.
- Relate literary works to other disciplines, including other art forms and history.
- Critically analyze the works discussed in class.
- Plan and design a research paper on literature.

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 Gràcia, in Barcelona, where students will be able to visit some of the paces mentioned in *In Diamond Square*.

Assessment and Final Grade

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%
	TOTAL	100%

Course Requirements

Midterm Exam

Final Exam

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

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

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.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

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

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

Week 2

Class: 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?

Class: 2.2 Jose Luis Borges' Don Quixote
Pierre Ménard: Intertextuality and plagiarism. Horizon of expectations.
Readings: Borges, 1998: 62-71.

Week 3

Class: 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

Class: 3.2 Visit to "sala cervantina"

Week 4

Class: 4.1 Antonio Machado
The end of the Spanish Colonial Empire: the generation of 1898
Quiz 1

Class: 4.2 Federico García Lorca's Gypsy ballads
Literary and artistic avant-gardes.
Readings: García Lorca, 1990.

Week 5

Class: 5.1 Federico García Lorca's
Surrealism and Cubism in Lorca's work.
Readings: García Lorca, 2007.

Class: 5.2 Mercè Rodoreda: In Diamond Square
Context and characters

Readings: Rodoreda, Mercè. 2014.

Week 6

Class: 6.1 Mercè Rodoreda: In Diamond Square

Symbolism in Rodoreda

Readings: Rodoreda, Mercè, 2014.

Class: 6.2 Midterm Exam

Week 7

Class: 7.1 Visit to a Civil War Air-Raid Shelter

Class: 7.2 Mercè Rodoreda: Short stories

The Salamander: class discussion

Rodoreda 2011: 234-243.

Week 8

Class: 8.1 Mercè Rodoreda: Short stories

The Salamander: class discussion

Rodoreda 2011: 234-243.

Class: 8.2 Miguel Delibes: Miguel Delibes' Five hours with Mario

Post-war and the Franco regime.

Readings: Hooper 2006: 13-17.

Week 9

Class: 9.1 Miguel Delibes: Miguel Delibes' Five hours with Mario

Carmen and Mario: the two Spains

Readings: Delibes, 1988: 245-249.

Class: 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

Class: 10.1 Field-Trip to the Catalan History Museum

Class: 10.2 Class Presentation

Week 11

Class: 11.1 Class Presentation/Paper

Class: 11.2 Javier Cercas

The recovery of Historical Memory

Readings: Cercas, 2008.

Week 12

Class: 12.1 Film: David Trueba's *Soldados de Salamina*

Class: 12.2 Javier Cercas

Fiction vs History.

Readings: Cercas, 2008

Week 13

Class: 13.1 Javier Cercas

The hero in *Soldiers of Salamis*

Readings: Cercas, Javier. *Soldiers of Salamis*, Bloomsbury, 2008.

Class: 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.