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 Cerca’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 Gracia, 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

Students are expected to attend all scheduled class sessions on time and be prepared for the day’s class activities. CIEE does not distinguish between justified or unjustified absences, whether due to sickness, personal emergency, inevitable transportation 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 6 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 6 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.

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

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.
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

Week 3
Class: 3.1 Franz Kafka’s Don Quixote
Kafka's re-writing of the classics. The re-appropriation of Don Quixote.

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.

Week 5
Class: 5.1 Federico García Lorca’s
Surrealism and Cubism in Lorca's work.

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

**Week 8**

Class: 8.1 Mercè Rodoreda: Short stories

   The Salamander: class discussion

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

   Post-war and the Franco regime.

**Week 9**

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

   Carmen and Mario: the two Spainss

Class: 9.2 Session 18 Maria-Mercè Marçal and Sylvia Plath

   Literary canon vs Female genealogy. Readings:
   Marçal, 2009.
   — 1995: 14
   Plath, 2008
   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

**Week 12**

Class: 12.1 Film: David Trueba’s Soldados de Salamina

Class: 12.2 Javier Cercas

   Fiction vs History.
**Course Materials**

**Readings**

**Primary sources**


—«Inside my head I have a man's head». *Catalan Writing*, translated by Sam D. Abrams, 14, 1995.


**Other references of interest**


