

# **Superior Level Course Descriptions**

**Winter 2005**

**Universitat Pompeu Fabra, Barcelona**

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## **Lengua española (Spanish Language), Superior Level**

**3 credits (45 contact hours)**

\*This course is taught in Spanish. It is offered as a month-long intensive course that takes place before the regular semester courses begin. It is also offered during the regular semester. This course earns students 3 credits (45 contact hours) during either session.

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### **Description:**

#### **Communicative Skills**

- Students will be able to understand the main ideas of complex texts that have to do with both concrete and abstract topics—even matters of a theoretical nature.
- Students will be able to relate to native speakers with a sufficient grade of fluency and spontaneity, in such a way that communication becomes effortless on the part of the listener.
- Students will be able to produce clear and detailed texts about different subjects, as well as defend their point of view on general subjects, indicating the pros and cons of the different options.

#### **Linguistic Skills**

- Students will be able to express themselves with clarity and without needing to limit the content of their message. They will have enough linguistic elements as to make clear descriptions, express points of view, and develop arguments, using complex sentences and not needing to look up words in order to construct the message.
- Students will be able to have a wide vocabulary about both specific and general subjects. They will be able to vary the form of their message in order to avoid frequent repetition, even though lexical deficiencies could produce variances in expression.
- Students will have a generally high lexical precision, despite the occasional errors on word selection, which even still will not hinder communication.
- Students will have good grammatical control, despite the occasional presence of small errors in sentence structure. These will be infrequent and most likely corrected retrospectively by the student.
- Students will be able to pronounce Spanish words with clarity and spontaneity.

#### **Content: Ideas and Functions**

- Express that you remember something or someone

- Express doubt or reservation
- React to new information
- Express different levels of probability
- Express prohibitions
- Ask for and give permission under certain conditions
- Express longing, shock, disinterest, boredom, sympathy, and fear
- Complain and lament
- Express annoyance, disillusion, relief, irritation, indignation, rejection, regret, nostalgia, and impatience
- Demand and protest, react to a protest or demand
- Encourage or calm someone down
- Recommend or ask for recommendation
- Giving the right to choose to the listener
- Volunteering for something
- Excusing someone from doing something

### **Grammar: Morphology**

- Strengthen knowledge of the pronominal system and determinants; master alternative resources and special cases:
  - Personals: stressed, unstressed (CD and CI), uses of “*se*” (substitute for “*le*”, uses for expressing impersonality, uses for expressing that something is involuntary)
  - Demonstratives: master forms and contrast grades of proximity
  - Possessives: form and use of the possessive pronoun preceded by an article
  - Relatives and interrogatives: with and without a preposition
- Strengthen knowledge of quantifiers, indefinites, and expressions of comparison: *poco / un poco; cualquier(a); todo* (singular/plural . . . )
- Composition and derivation of nouns, adjectives, verbs, and adverbs:
  - Characteristics of prefixes, suffixes, and their composition in the Spanish language
  - Rules of inflection of gender and number
- The adjective and its varieties: position in a sentence and options of comparison
- Expressions/idioms of the Spanish language (nouns, adjectives, verbs, adverbs)
- The verb: strengthen knowledge of its morphology of the different tenses and moods, and the uses and contrasts of these. Special cases.
- The phrase: different forms and values.

### **Syntax**

- Mastering of syntactic structures (nominal clause, simple sentence, compound sentence); special cases; less common conjunctions with special values
  - Interrogative structures: total and partial, direct and indirect

- Comparative structures and structures of impersonality: *se/uno, tú impersonal, tercera persona plural*
- Substantival compound sentences with an infinitive and with “*que*”: *quiero que, me apetece que, me doy cuenta de que, la idea de que, fijarse en que*
- Relative compound sentences: “*que*” with or without a preposition
- Concessive compound sentences: *sin embargo, a pesar de que*, etc.
- Causal compound sentences: *porque, ya que*, etc.
- Conditional sentences: *con tal de que, siempre que*, etc.
- Other connectors: *además, incluso, entonces, de todas maneras, en cualquier caso*, etc.
- The preposition: verb and adjective rules

## **Vocabulary**

- Character, likes, affinities, manias
- Feelings, sensations, states of mind
- Human communication and the learning of languages
- Attitudes and assessments
- Places, activities of leisure, shows
- Health: illnesses, accidents, parts of the body
- Objects, apparatus, or tools of everyday use (materials, forms, etc.)
- Establishments, products and services
- Foods and beverages
- Society, technology, environment
- Personal relationships and kinships
- Invitations, requests, and congratulations
- Geography, economy, customs, and history

**Literatura española contemporánea (Contemporary Spanish Literature),  
Superior Level**

**3 credits (45 contact hours)**

\*This course is taught in Spanish. It is offered during the regular semester only and not as an intensive course.

**Objective:**

The objective of this course is to give North American students an understanding of Spanish literature of the 20<sup>th</sup> century, through a selection of texts that will be the focus of lecture and commentary in detail. With the goal of contextualizing the reading, we will approach the principal literary problems that come up, such as the relation with the culture (art, history, and thought) of its era.

**Methodology:**

The reading of the texts will be preceded by a synthetic panorama about literary movements and authors, although the bulk of the course will fall on the reading and commentary of the chosen works, keeping in mind different critical perspectives. At the beginning of each section, the students will be given lecture guides that will point out the principal aspects that will be the object of debate in class. The lecture guides will also tell students what they will need to bring prepared for each class.

**Grading:**

Class participation will be fundamental (10%). The course will also require students to write a brief paper about one of the proposed readings (25%). The length of the paper should be 3-4 pages; the theme and methodology will be chosen by each student with the permission of the professor. There will also be a mid-term exam (25%) and a final exam (40%).

**Syllabus:**

- I. Introduction to the 20<sup>th</sup> century. Problems of periodization.
- II. The new literary conscience.
  - a. Modernism and '98. The concept of modernism and its proposed aesthetics.
  - b. Spain and '98.
  - c. Aesthetics and ethics in the poetry of Antonio Machado.
  - d. Readings: Selection of *Poesías* by Rubén Darío and Antonio Machado.
- III. The beginning of the contemporary era. Aesthetic ideology and experimentation with new trends.
  - a. New literary trends: *novecentismo*, the avant-garde and the Generation of '27.

- b. The Generation of '27. The poets of '27
  - c. Experimentation and theatre: Valle-Inclán
  - d. Readings: *Antología* of poetry of the Generation of '27. *Luces de bohemia* by Valle-Inclán
- IV. The Post-war Era
- a. Social realism
  - b. New narrative tendencies: Camilo José Cela
  - c. Society and poetry. *Pervivencia* and innovations of Dámaso Alonso to José Hierro
  - d. Readings: Poetic *Antología: La familia de Pascual Duarte* by C.J. Cela
- V. The New Names (1975-1990)
- a. Panorama of modern narrative
  - b. Readings: *Selección de cuentos*

**Técnicas de expresión escrita: Seminario de tipología textual y composición (Techniques of Written Expression: Seminar on Composition of Texts), Superior Level**

**3 credits (45 contact hours)**

\*This course is taught in Spanish. It is offered during the regular semester only and not as an intensive course.

**Professor:** Josep Maria Castellà  
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Office: 20.2E50  
Office Hours: Thursday 17:00-18:00

**Objectives:**

Students will develop and consolidate their competencies of writing in Spanish at an advanced level of Spanish language, in functional spheres (academic, commercial, and business discourse) as well as in creative texts.

**Methodology:**

Students will write texts, in class and outside of class, and will correct and re-write them retrospectively in groups as well as on an individual basis. Composition proposals will deal with functional and literary genres specified in the syllabus, starting from the reading or the hearing of texts, and with the support of creativity techniques. Special attention will be paid to the use of Internet resources, and to the difference in composition styles of the Spanish and English languages.

**Contents:**

1. Spanish composition (paying special attention to the different aspects of Spanish and English).
  - 1.1 The use of punctuation marks.
  - 1.2 Sentence length and use of subordinates.
  - 1.3 Connectors: meaning and discursive role.
  - 1.4 Lexical repetition, synonymy and style.
  - 1.5 Positioning and use of the adjective and the adverb.
  - 1.6 Orthographic and grammatical correction: resources and reference books.

2. Creative texts.

2.1 Description: objective and tone, adjectival use, comparison and metaphor.

2.2 Brief narration: the short story, structure and narrative tenses.

2.3 Dramatic dialogue: colloquialism and condensation.

2.4 Journalistic argumentation: the column and the opinion article.

3. Academic discourse.

3.1 Academic research paper; the definition, the summary, and the review.

3.2 Technical and scientific terminology: repertoires in Spanish according to fields of specialization.

4. Commercial and business language.

4.1 The formal letter, the complaint, the report, and the meeting minutes.

4.2 New technologies: communication by email in the professional ground.

**Grading:**

The grade will be formative (correction activities in class), summative (presentation of a dossier with all written and rewritten papers, with the “Diario de viaje: Barcelona paso a paso”, and with an anthology of learning mistakes). There will also be a final exam (composition of a text in an exam situation). The respective percentages for each section will be the following:

Dossier of written papers (10 papers, 1 per week) 30%

“Diario de viaje: Barcelona paso a paso” (due: 1 chapter per week) 30%

Learning mistakes anthology 10%

Final exam 30%

The length of each written assignment, which is shown on the following daily plan, is a suggestion and can vary depending on the level of the student.

1. Objectives and Content: Course presentation and mutual introduction.

Recognition of one’s own writing abilities and difficulties.

Class Activities: Teacher explanation and presentation. Students’ presentations (identity and interests). Individual and group exercises. “La escritura y yo.”

Homework: Write an introduction of oneself (150 words).

2. Objectives and Content: Know and use punctuation marks in Spanish (comma and period).  
Class Activities: Group correction of the composition on oneself introduction. Punctuation exercises (comma and period).  
Homework: Begin the “Diario de viaje: Barcelona, paso a paso” (150-250 words every weekly chapter).
3. Objectives and Content: Description: objective and tone, comparison and metaphor.  
Class Activities: Teacher explanation. Reading exercises, analysis and commentary on descriptions. Composition of a brief description.  
Homework: Write a description of the city or the country of origin. (150-200 words).
4. Objectives and Content: Know and use various sentence and discursive connectors.  
Class Activities: Correction on transparencies of the city or country description. Exercises on use of connectors.  
Homework: Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.
5. Objectives and Content: Short story: structure and narrative tenses in Spanish.  
Class Activities: Teacher explanation. Reading exercises, analysis and commentary on short stories.  
Homework: Write a brief short story set in Barcelona, or a brief narration about an anecdote of one’s own childhood (150-200 words).
6. Objectives and Content: Know the particularities of sentence length in Spanish, and apply them.  
Class Activities: Correction in groups of the short stories or the brief narrations. Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.  
Homework: Write a new chapter of the “Diario de viaje: Barcelona, paso a paso”.
7. Objectives and Content: Know the mechanisms of the definition, and practice them.  
Class Activities: Teacher explanation. Reading exercises, analysis and definitions commentary. Comparison of the Spanish and English definitions. Composition of definitions.  
Homework: Translate common and technical definitions (of one’s own study) from English to Spanish (200 word).
8. Objectives and Content: Know the particularities of the positioning and use of the adjective and the adverb in Spanish.  
Class Activities: Correction on transparencies of the translations. Exercises on the positioning and use of the adjective and the adverb.  
Homework: Write a new chapter of the “Diario de viaje: Barcelona, paso a paso”.
9. Objectives and Content: The summary and the meeting minutes.

- Class Activities: Teacher explanation. Reading exercises, analysis and summaries commentary. Practice of brief summaries.
- Homework: Write the summary of an audiovisual documentary (200-250 words).
10. Objectives and Content: Know and apply the use of punctuation marks in Spanish (colon, semicolon and others).
- Class Activities: Correction in groups of the audiovisual summaries. Punctuation exercises (colon, semi-colon and others).
- Homework: Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.
11. Objectives and Content: Dramatic dialogue and colloquial style.
- Class Activities: Teacher explanation. Reading exercises, analysis and novel and theatre dialogues commentary.
- Homework: Write a brief dramatic dialogue (200-250 words).
12. Objectives and Content: Know and work with orthographic and grammatical reference books in the library and in the Internet.
- Class Activities: Correction on transparencies of the dramatic dialogues. Practical exercises of looking up in books and in Internet.
- Homework: Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.
13. Objectives and Content: The formal letter and the complaint. The email.
- Class Activites: Teacher explanation. Reading exercises, analysis and formal letters and commentary on emails.
- Homework: Write a formal request letter (200-250 words).
14. Objectives and Content: Know advanced aspects of the subordinate sentences. (Part 1)
- Class Activites: Correction on transparencies of the formal letters. Exercises on subordinate sentences.
- Homework: Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.
15. Objectives and Content: Journalistic argumentation: the column and the opinion article.
- Class Activites: Teacher explanation. Reading exercises, analysis and commentary on argumentation. Composition of brief argumentations.
- Homework: Write an opinion article with the style of a journalistic column. (250-300 words)
16. Objectives and Content: Know advanced aspects of the subordinate sentences. (Part 2)
- Class Activites: Correction in groups of the opinion articles. Exercises on subordinate sentences.
- Homework: Write a new chapter of “Diario de viaje: Barcelona, paso a paso”.
17. Objectives and Content: Technical and scientific language. The report, the review and the critique.

- Class Activites: Teacher explanation, reading exercises, analysis and reviews commentary.
- Homework: Write a review or a critique of a book on each student's own studies in Spanish (300-400 words, due 04/20).
18. Objectives and Content: Know and apply the typographical conventions in Spanish.  
Class Activites: Correction in groups of the reviews and the critiques. Exercises on typographical conventions.  
Homework: Write a new chapter of "Diario de viaje: Barcelona, paso a paso".
19. Objectives and Content: The academic paper.  
Class Activites: Teacher explanation. Writing exercises on objectives, paper planning, quoting, taking notes, etc.  
Homework: Write the index, the objectives and the planning of an academic paper. (250-300 words)
20. Objectives and Content: Know some of the conventions on synonymity, repetition, and style in Spanish.  
Class Activites: Correction in transparencies of the academic paper indexes, objectives and plannings. Exercises on synonymity, repetition and style.  
Homework: Conclude the "Diario de viaje: Barcelona, paso a paso".
21. Objectives and Content: Carry out the final evaluation of the students' progress.  
Class Activites: Students will take the final exam in class.  
Homework: Present the "Diario de viaje: Barcelona, paso a paso".
22. Objectives and Content: Carry out the final evaluation of the students' progress.  
Class Activites: Presentation and commentary on the course dossier of the "Diario de viaje: Barcelona, paso a paso" and the learning mistakes anthology. Commentary on the exam results and discussion about the exercises and the grades.  
Homework: Write a small farewell text (free length).
23. Objectives and Content: Summary final evaluation of the students' progress.  
Class Activites: Evaluation group activity. Presentation of the prospects after the course. Out loud reading of the farewell texts.

### **Bibliography:**

- CASSANY, Daniel (1995): La cocina de la escritura. Barcelona: Anagrama.
- CERVERA, Ángel (1999): Guía para la redacción y el comentario de texto. Madrid: Espasa.
- COROMINA, Eusebi y RUBIO, Carme (1989): Técnicas de escritura. Barcelona: Teide.
- El gran libro de la moderna correspondencia comercial (1988). Barcelona: De Vecchi.

- GÓMEZ TORREGO, Leonardo (1989): Manual de español correcto - I y II. Madrid:  
Arco Libros.
- MATTE BON, Francisco (1992): Gramática comunicativa del español. Madrid: Difusión.
- MONTOLÍO, Estrella (coord.); FIGUERAS, Carolina; GARACHANA, Mar y  
SANTIAGO, Marisa (1999-2000): Manual de escritura académica - I, II y III. Barcelona:  
Ariel.
- REYES, Graciela (1998). Cómo escribir bien en español. Manual de redacción. Madrid:  
Arco Libros.

**El Quijote y el pensamiento filosófico español del siglo XX (The Quijote and Spanish Philosophical Thought of the 20<sup>th</sup> Century), Superior Level**

**3 credits (45 contact hours)**

\*This course is taught in Spanish. It is offered during the regular semester only and not as an intensive course.

**Professor:** Fernando Pérez-Borbujo Álvarez  
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**Objectives:**

This twelve-week course offers a brief overview of the greatest Hispanic philosophers of the 20th century. It will discuss the main tendencies of contemporary Spanish philosophy starting from an analysis of the different ways in which Spanish thinkers have approached *Don Quijote*. The main thread of this overview is the attempt to formulate a “vital reason”, defined by the authors’ approach to Cervantes’ masterpiece—which summarizes, in their view, the totality of Spanish metaphysics, essence of a universal problem acquiring its particular shape on Spanish soil: Don Quixote’s idealism versus Sancho Panza’s realism, faith which distrusts the senses and sensuality which distrusts the other side of things, the forging of courteous love and irony in the figure of Dulcinea, villager and inspirer of the knight’s adventures, etc.

The course will begin with Miguel de Unamuno’s *Vida de Don Quijote y Sancho*, which emphasizes Don Quijote’s radical modernity—his desire of immortality—as part of this author’s main heritage. We will subsequently see how Ortega y Gasset, in his *Meditaciones sobre el Quijote*, vindicates the genuinely Spanish character of Sancho Panza: between the real and the ideal world, eager to believe but incapable of doing so, longing for higher goods but unwilling to abandon earthly possessions. In this duality, Quijote-Sancho, the weight is now in the latter’s side. At the same time, Ortega attempts an ingenious interpretation of the birth of contemporary novel and the question of *Don Quijote*’s genre. Thus the two main arteries of Ortegian thought become evident: the “perspectivist” nature of intelligence (“I am myself and my circumstances”) and his peculiar philosophy of love.

We will analyze the great influence of this approach on Ortega’s two greatest disciples: Xavier Zubiri and María Zambrano. There is no specific study of *Don Quijote* in Zubiri, but we will note how Cervantes’ particular conception of reality agrees with the elaboration of a new scholasticism, redefining naïve realism as a new current corresponding to the forging of “vital reason” in the way of “sensitive intelligence”, as shown in his *Inteligencia sentiente: inteligencia y realidad*. Zambrano, on the other side, recreates Ortega’s concept of vital reason in the way of “poetic reason”, as expounded in *Poesía y filosofía* and *Hacia un saber sobre el alma*, where she vindicates the role of the feminine as essence and icon of the human. In her book *España. Sueño y verdad*,

Zambrano regards Dulcinea as the true protagonist of the novel and inspirer of Cervantes' work.

### **Methodology and Grading:**

The course dynamics will consist of textual work: systematic reading and discussion of compulsory texts. Each thematic section is preceded by an introduction to the basic aspects of each author, historical and philosophical context and an analysis of his/her evolution. Between sections we will carry out a comparative appraisal of the main lines of thought between authors, covering the motifs that constitute the main fields of philosophical evolution from Unamuno to Zambrano.

The final grade will result from the average of three papers (50%) discussing Required readings related to *Don Quijote* (Unamuno, Ortega y Gasset, Zambrano), plus one grade for an exam (50%) consisting either of one question regarding general aspects discussed in class, or a 15-page paper (50%), the subject and organization of which will be agreed with the teacher.

### **Program:**

The course will be divided into four thematic sections (one for each author), each preceded by a general introduction and followed by a conclusion.

Session 1: General Introduction. The transformation of Metaphysics in the German philosophers of the 19th and 20th century: from eternal being to historical being (F. Brentano, E. Husserl, M. Heidegger, E. Stein, H. Arendt y H. Jonas). The reception of German Metaphysics in Spanish thought of the 20th century. *Don Quijote*, by Miguel de Cervantes. History, development and reception. *Don Quijote* as myth of disjointed Spain.

#### Required reading:

RQUER, M. (ed.), *El ingenioso hidalgo Don Quijote de la Mancha*, Planeta, Barcelona, 1981.

Section 1: The rebirth of Spanish philosophy in the works of Miguel de Unamuno.

Session 2: 19th century heritage in the works of Miguel de Unamuno. "Quijotesco" and "sanchopancista": two aspects of complex personalities in disjointed Spain as treated in *Vida de Don Quijote y Sancho*.

Session 3: Don Quijote as first modern novel: the origins of modern individualism. Human desire of immortality: from fame to individual post-mortem survival.

Session 4: The "chivalrous" ideal as desire for immortality: Don Quijote. Don Quijote's madness as lucidity: idealism and reality in Cervantes' enterprise.

Session 5: The tragic character of Don Quijote as inspirer of Unamuno's tragic creed in *Del sentimiento trágico de la vida en los hombres y en los pueblos*. Modernity and tradition in *Don Quijote*. Conflicts of the Counter-Reformation: faith and thought in *Agonía del cristianismo*.

Session 6: Unamunian interpretation of *Don Quijote* as expression of the tragic desire for immortality. Modern conscience of the conflict between belief and knowledge, “chivalrous” and bourgeois ideals, in *Don Quijote*.

Required reading:

UNAMUNO, M., *Vida de Don Quijote y Sancho*, Espasa-Calpe, Madrid, 1975.

Recommended reading:

UNAMUNO, M., *Del sentimiento trágico de la vida*, Alianza Editorial, Madrid, 2003.

UNAMUNO, M., *La agonía del cristianismo*, Alianza Editorial, Madrid, 2000.

Section 2: The discovery of “sanchopancismo” in the works of Ortega y Gasset

Session 7: The “tragic” character of Spanish culture in the beginnings of the 20th century. Ortega y Gasset in Germany. The German heritage in Ortegan thought.

Session 8: Reconciliation of “reason” and “life”: Ortegan “raciovitalismo”. Cognitive perspectivism in *Meditaciones sobre el Quijote*.

Session 9: Ortega’s philosophy of love. The “chivalrous” ideal of courteous love in *Don Quijote*. The ideal of the emergent bourgeois. *La rebelión de las masas* and *La deshumanización del arte*.

Session 10: The discovery of “sanchopancismo” in *Don Quijote*. Sancho’s naïve realism versus Don Quijote’s naïve idealism.

Session 11: The duality Don Quijote-Sancho as essence of the Spanish character: the “bourgeois knight” or the “chivalrous bourgeois”. *Don Quijote* as historical portrait and historical reality. Raciovitalismo as philosophico-historical conception in *Don Quijote*.

Required reading:

ORTEGA Y GASSET, J., *Meditaciones del Quijote*, edición a cargo de Julián Marías, Cátedra, Letras Hispánicas, Madrid, 2001, pp. 177-247.

Recommended reading:

ORTEGA Y GASSET, J., *Historia como sistema*, El Arquero, Revista de Occidente, Madrid, 1975.

ORTEGA Y GASSET, J., *¿Qué es filosofía?*, El Arquero, Revista de Occidente, Madrid, 1966.

Section 3: The discovery of reality in the works of X. Zubiri: Symbolism in *Don Quijote*.

Session 12: The heritage of Ortega’s philosophical project in Zubiri: a new breed of scholastics.

Session 13: A reformulation of scholastics: Franz Brentano and E. Husserl. Presence of Zubiri in Germany and the philosophical roots of his thought. The attempt to reformulate realism: the discovery of the sensitive roots of intelligence.

Session 14: Zubiri's "inteligencia sentiente" as an answer to the conflict between "reason" and "heart", symbolized in the duality Don Quijote-Sancho. Modern conflict between "reason" and "heart": the polemics between Descartes and Pascal.

Session 15: Zubiri's symbolic reading of *Don Quijote*. "Inteligencia sentiente" as reconciliation between Ancient and Modern in Spanish culture. Zubiri and tradition recovered.

Session 16: A modern reformulation of the traditional concept of truth: *El hombre y la verdad* (1966). Truth in *Don Quijote* according to Zubiri: reconciliation between Don Quijote and Sancho.

Session 17: The relationship between "symbol" and "idea" in the Zubirian approach to *Don Quijote*.

Compulsory reading:

ZUBIRI, X., *Inteligencia sintiente. Inteligencia y realidad*, Alianza Editorial, Fundación Xavier Zubiri, Madrid, 1998, pp. 19-27; 229-242.

Recommended reading:

ZUBIRI, X., *El hombre y la verdad*, Alianza Editorial, Fundación Xavier Zubiri, Madrid, 1999.

Section 4: Don Quijote's feminine face: Dulcinea del Toboso.

Session 18: María Zambrano: "vital reason in exile". The Civil War and intellectual Diaspora. Zambrano's acquaintance with Latin-American thought.

Session 19: An enlargement of the narrowness of reason. "Poetic reason": *Poesía y filosofía* (1939). Metaphysical foundations for "poetic reason". *La vida es sueño: el sueño creador* (1988). Poetic visions of History: *El hombre y lo divino* (1955).

Session 20: Love as origin of dreamt reality. Dulcinea del Toboso as incarnation of love and inspiration of Don Quijote's dream.

Session 21: Duplicity of the feminine as inspiring principle of the chivalric ideal in *Don Quijote*: Dulcinea-Aldonza Loza. Teresa Panza as bourgeois idea of courteous love.

Session 22: Real and dreamt women in the work of Cervantes. Femininity and Love as driving forces of the ideal of knowledge.

Required reading:

ZAMBRANO, M., *España, sueño y verdad*, Siruela, Madrid, 1994, pp. 15-48.

Recommended reading:

ZAMBRANO, M., *Persona y Democracia*, Siruela, Madrid, 1996.

Conclusions.

Session 23: *Don Quijote* and philosophy. Philosophy and Literature. *Don Quijote* as modern myth and philosophy as philosophy of culture.

Session 24: The original sense of symbolism in literary and philosophical thought: the original unity of the Arts. *Don Quijote* as heritage and future project of an invertebrate Spain.

**General Syllabus:**

Week 1: Introduction. Reading: *Don Quijote*.

Week 2: Introduction to Unamuno. Reading: *Vida de Don Quijote y Sancho*.

Week 3: *Del sentimiento trágico de la vida* and *Don Quijote*.

Week 4: Ortega's "raciovitalismo". Reading: *Meditaciones sobre el Quijote*.

Week 5: Ortega's theory of love. *La rebelión de las masas*.

Week 6: "Sanchopanzismo" as center of Ortega's interpretation.

Week 7: Reading: *La inteligencia sentiente*, by X. Zubiri.

Week 8: Symbolic readings of *Don Quijote* in Zubiri.

Week 9: Reason in exile. Introduction to María Zambrano.

Week 10: "Poetic reason" in Zambrano. Reading: *España, sueño y verdad*.

Week 11: Dulcinea del Toboso.

Week 12: *Don Quijote* and Spanish metaphysics in the 20th century.

**España, siglo XX: Guerra Civil y Franquismo (20<sup>th</sup> Century Spain: The Civil War and Dictatorship of Franco), Superior Level**

*3 credits (45 contact hours)*

\*This course is taught in Spanish. It is offered during the regular semester only and not as an intensive course.

**Professor:** Martin Rodrigo y Alharilla  
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Office: 20-267  
Office Hours: Monday 11:00-1300

**Objectives:**

- An overview of the history of Spain through the 20th century, paying particular attention to the period 1936-1978 (Civil War and Franco's regime).
- Offer tools to understand the Spain of today in the light of its recent past.
- Textual analysis of Republican poets and works written by Spaniards in exile.

**Methodology:**

1. Professor will provide explanations in class on each of the sections of the program.
2. Movies, documentaries, and textual analysis will be used as complementary material.
3. There will be 3 field trips during the course.

Movies

*Libertarias*  
*Tierra y Libertad*  
*Sin novedad en el Alcázar*  
*Raza*  
*Los Años Bárbaros*  
*Bienvenido Mr. Marshall*  
*La Gran Familia*  
*Últimas tardes con Teresa*  
*Los Tarantos*

Documentaries

*España en guerra, 1936-1939*  
*La división azul*  
*Los niños de Rusia*  
*Los niños perdidos del franquismo*  
*La transición española*

Field Trips (to take place on some Friday mornings)

1. Franco's prison, Museo de Historia de Cataluña
2. Underground air-raid shelter of Barcelona, Museo de Historia de la Ciudad de Barcelona

### 3. Neighborhood of Bellvitge (L'Hospitalet de Llobregat)

#### **Grading:**

The final grade of the student will be the result of a continuous evaluation in which attendance and participation in the course will be taken into account (20%), a written paper to be done during the course (40%), and a final oral exam (40%).

#### **Program:**

##### Theme 1

Spain, 1898-1923: politics, economics and society.

##### Theme 2

From Primo de Rivera until the outbreak of the civil war (1923-1936)

##### Theme 3

The Spanish civil war (1936-1939):

- 3.1 An overall view
- 3.2 International dimension of war in Spain
- 3.3 Culture and compromise: Republican poets

##### Theme 4

The first period of Franco's regime (1939-1959):

- 4.1 An overall view
- 4.2 Spain and world war II
- 4.3 The New Spain
- 4.4 Repression
- 4.5 Spanish exile in its texts (Leon Felipe, Luis Cernuda, Rafael Alberti, María Zambrano, etc.)
- 4.6 Spain in the world
- 4.7 Everyday life

##### Theme 5

Period of development policy (1959-1973):

- 5.1 An overall view
- 5.2 Everyday life
- 5.3 Internal and External Migrations
- 5.4 Civil society and political protest in the final period of Franco's regime

##### Theme 6

Spanish Transition (1973-1982)

#### **Syllabus:**

1. Presentation of the course. Spain, 1898-1923: politics, economy and society  
Documentary: Un país atrasado y débil VHS.

2. Primo de Rivera's dictatorship and the second Spanish Republic (I)  
Documentary: Un estado precario VHS
3. Documentaries. A deeply rooted church and Catholics VHS. Primo de Rivera's dictatorship and II Spanish Republic (II).
4. *España en guerra, 1936-1939* (Documental) VHS. Spanish Civil War, an overall view
5. *Libertarias* (Film) VHS.  
War and revolution
6. *Tierra y Libertad* (Film) DVD.  
International dimension of war in Spain
7. Commented visit to an air-raid shelter in Barcelona
8. Songs and poems of the Civil War  
Culture and compromise: Republican poets and fascists
9. *Sin novedad en el Alcázar* (Film). The New Spain (I): victorious and defeated.
10. *Raza* (Film) VHS. The New Spain (II): National-Catholicism
11. *Los niños de Rusia* (Documentary) DVD. Exile.
12. Commented visit to the exhibition "Las cárceles de Franco"
13. *Los niños perdidos del franquismo* (Documentary) DVD. Repression.
14. Conference by Manuel Pac
15. *Bienvenido Mr. Marshall* (Film) VHS. Spain in the world
16. *Los Tarantos* (Film) VHS. Internal and external Migrations
17. *Últimas tardes con Teresa* (Film). Everyday life
18. Visit to Bellvitge
19. *La Gran Familia* (Film) DVD // *NODO* (Documentary) VHS. Period of the development policy
20. *La transición española* (Documental) VHS
21. Memory and oblivion of war and Franco's regime: *Las fosas del olvido* (Documentary) VHS.
22. Exam

### **BOOK LIST FOR THE PAPER**

- Agudo 'Blanco', Sixto: *Por qué se perdió la República. Memorias, 1916-1939*, Zaragoza, Ediciones Una-Una, 2001
- Arnal, Jesús: *Yo fui secretario de Durruti. Memorias de un cura aragonés en las filas anarquistas*, Zaragoza, Mira Editoriales, 1995
- Castilla del Pino, Carlos: *Pretérito Imperfecto*, Barcelona, Tusquets, 1997
- Dalmau, Miguel: *Los Goytisolo*, Barcelona, Anagrama, 1999
- Morán, Gregorio: *El maestro en el erial*. Ortega y Gasset y la cultura del franquismo, Barcelona, Tusquets, 1998
- Pàmies, Teresa: *Los que se fueron. Los que no volverán. Los que vuelven*, Barcelona, Martínez Roca, 1976
- Rodrigo, Antonina: *Mujeres de España. Las silenciadas*, Barcelona, Plaza & Janés, 1979
- Rodrigo, Antonina: *Mujer y exilio, 1939*, Madrid, Compañía Literaria, 1999
- Rufat, Ramon: *En las prisiones de España*, Zaragoza, Fundación Bernardo Aladrén, 2003

## **Bibliography:**

- Juan Pablo FUSI: *Un siglo de España: la cultura*, Madrid, Marcial Pons, 1999
- Juan Pablo FUSI; Jordi PALAFOX: *España, 1808-1996. El desafío de la modernidad*, Madrid, Espasa-Calpe, 1997
- Gabriel JACKSON: *La República española y la guerra civil, 1931-1939*, Barcelona, Crítica, 1995
- Enrique MORADIELLOS: *La España de Franco, 1939-1975. Política y sociedad*, Madrid, Síntesis, 2000
- Gabriel TORTELLA: *El desarrollo de la España contemporánea*, Madrid, Alianza, 1994
- Complementary Bibliography (in English)
- José ÁLVAREZ-JUNCO & Adrian SHUBERT (eds): *Spanish History since 1808*, London, Oxford University Press, 2000
- Sebastian BALFOUR & Paul PRESTON (eds): *Spain and the Great Powers in the Twentieth Century*, London, Routledge, 1999
- George R. ESENWEIN: *Spain at War. The Spanish Civil War in context, 1931-1939*, London, Longman, 1995
- Clare MAR-MOLINERO & Angel SMITH: *Nationalism and the Nation in the Iberian Peninsula. Competing and Conflicting Identities*, Oxford, Berg, 1996
- Adrian SHUBERT (1990), *A Social History of Modern Spain*, London, Unwin Hyman, 1990
- Angel SMITH (1996), *Historical Dictionary of Spain*, Lanham, Scarecrow, 1996.