



SP 444 CREATIVE WRITING WORKSHOP: SHORT STORIES IN SPANISH
IES Abroad Barcelona

DESCRIPTION:

This course is designed for students with an advanced Spanish level in order to improve written expression, taking advantage of linguistic and cultural immersion. The students will read a number of short narratives that will serve as examples for their own original writing. The stories are taken from a number of authors from Spain and Latin America, as to provide a broad spectrum of samples for our students. Some of the stories will be shared with peers in class and there will be a couple of exercises of collective short story writing. Students will also critique works and work in teams, in addition to their reading strategies. By the end of the course the student will know about the theory behind short story writing and will have studied a number of examples and implemented several narrative techniques in Spanish.

Research has demonstrated that study abroad can enhance every aspect of language ability. One of the most important general findings of this research is, however, that study abroad is most beneficial for the development of abilities related to social interaction. Students who go abroad can learn to do things with words, such as requesting, apologizing, or offering compliments, and they may also learn to interpret situations calling on such speech acts in ways that local people do. In short, and logically, study abroad has been shown to enhance the aspects of communicative competence that are most difficult to foster in classroom settings (IES Abroad *MAP for Language and Intercultural Communication*, p. 6).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

INSTRUCTOR:

PREREQUISITES: Completion of IES Emerging Independent Abroad II outcomes, determined by placement test

ADDITIONAL COST: None

METHOD OF PRESENTATION:

This course focuses principally on the correction of students' written production and reading comprehension:

- **Short Story writing:** Different stories written following lexical and grammatical steps reviewed in class.
- **Short Story REVISIONS:** Once corrections are turned back to the students the students will review their own work and provide a corrected copy to the professor.
- **Response papers to readings:** reactions and analysis of the readings of short stories that will be discussed in class.
- **Class discussion:** discussing the structure, the characters, the plot and the narrators of the stories.
- **Class participation:** Students will be expected to come to class prepared, and to participate actively in class sessions, Moodle activities, working groups and course-related trips. As well, activities are to be delivered on due time.

REQUIRED WORK AND FORM OF ASSESSMENT:

- **Writing assignments:**
 - Analysis papers (Compositions)
 - Drafts 30%
 - Corrected work 30%
- **Group creation project or Reaction-Analysis Papers:** creation of a short story and reading it in-class: 25%
(Can be replaced by a 12 page research paper when required by university)
- **Class participation:** 15%



The evaluation criteria will be explained to students at the beginning of the course, along with a Key Due Dates document that clarifies when principal assessment items of 15% and more will take place during the semester or Summer term.

Feedback will be provided by the instructor (using rubrics, checklists, and both oral and written comments), as well as by fellow students (peer evaluation), to support students in achieving the learning outcomes.

Writing assignments

The writing assignments aim to develop students' writing abilities, critical thinking, and creativity. The combination of draft format analysis papers and corrected work allows students to engage with both literary analysis and creative expression. By receiving feedback and guidance on their draft papers and corrected work, students can refine their writing skills and gain a deeper understanding of the elements that make a compelling piece of writing.

Group Creation Project

This is a collaborative activity where students work together to create a short story. The goal of this project is to engage students in the process of planning and crafting a narrative by focusing on elements such as plot, structure, character development, and narrative voice. The group members discuss and refine their plot structure, ensuring that it has a clear beginning, middle, and end, and that it engages the reader's interest. When the short story is complete, each group can read their project aloud in class. This reading session allows the groups to showcase their creativity, storytelling skills, and the results of their collaborative efforts. It also provides an opportunity for the entire class to enjoy and appreciate different narratives and writing styles.

Course-related Trips

Like intercultural discoveries, the Course-related activities component aims to broaden students' horizons, deepen their cultural understanding, and inspire their creative writing. By actively participating in real-world literary events and interacting with writers and cultural settings, students gain valuable insights and experiences that inform and enrich their own writing journey.

Participation

Students will work individually and in groups to systematize and to practice orally all the grammatical concepts learned in class, with the opportunity to clarify doubts.

LEARNING OUTCOMES:

Students who are placed in this level should be capable of achieving the outcomes in the Independent Abroad level as defined by the IES Abroad *MAP for Language and Intercultural Communication*.

By the end of the course, students will be able to achieve the outcomes for the Emerging Independent Abroad level as defined by the *MAP for Language and Intercultural Communication*. The key learning outcomes from the MAP are summarized below:

Intercultural Communication

- A. Students will be able to describe and analyze key host cultures, subcultures, habits, norms, and behaviors in a variety of settings, and they will be aware of the risk that generalizations can lead to stereotypes as shown in the readings and writing assignments.
- B. Students will be able to analyze the validity of their own cultural beliefs, behaviors, and norms by contrasting and comparing them with the host culture through their readings and observations.
- C. Students will demonstrate openness and acceptance of different beliefs and styles even when they do not agree with them.
- D. Students will assume responsibility for their own learning by defining their linguistic goals and demonstrating independence in their exploration of the culture.

Listening

- A. Students will be able to identify a wide range of social and cultural dialects of the spoken language.

- B. Students will be able to understand most native speakers and non-native experts and comprehend a wide array of moderately complex interactions.

Speaking

- A. Students will be able to participate fully in most academic and social interactions using, when appropriate, complex language including slang, colloquial expressions, double meaning, and humor, with increasing confidence.
- B. Students will be able to make arguments to support hypotheses and opinions on topics of their interest.
- C. Students will talk about abstract topics, but only if they are topics previously studied or which they are personally familiar.
- D. Students will be able to understand different levels of formality.

Reading

- A. Students will be able to read and understand textbooks and academic articles for classes taught in the host language as well as a wide range of popular texts for enjoyment.
- B. Students will be able to read and understand authentic materials including newspapers, short stories and critical commentaries.
- C. Students will take responsibility for the selection of their reading materials based on their own interests.

Writing

- A. Students will be able to write for a wide range of native audiences and express themselves quite clearly and effectively.
- B. Students will be able to write essays for classes incorporating aspects of appropriate academic style with limited assistance.
- C. Students will be able to use a variety of formal written styles with accuracy.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. In the Spring and Fall semesters, seven unjustified absences in any Spanish language course will result in a failing grade. In the Summer LAS program, six unjustified absences in any Spanish language course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Week	Content	Corresponding Learning Outcome(s)
Session 1 and Session 2	Presentation of the course... 1. Functional: Write an individual short story (tales). 2. Grammatical: Address grammar issues that come up in class work. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Introduction to Short Story across continents.	I.A, II.A, III.A IV.B, V.A

	Grammar Review Required readings in MOODLE: ○ CUENTO: <i>De barro estamos hechos</i>, Isabel Allende ○ Análisis de <i>De barro estamos hechos</i> ○ <i>Morfología del cuento</i>, por Vladimir Propp ○ <i>La mirada del escritor, cómo encontrar tu fábrica de historias</i>, Francisco Castro The structure of tales according to Vladimir Propp + Types of narrators 3rd person narrator (omniscient) Re-writing (Draft) I. Allende's tale.	
Session 3 and Session 4	1. Functional: Write an individual short story (tales). 2. Grammatical: Address grammar issues that come up in class work. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Introduction to Short Story across continents. Voices and dialogues: Re-writing exercise and character delimitations The structure of tales according to Vladimir Propp + Types of narrators 3rd person narrator (omniscient) Required readings in MOODLE: ○ CUENTO: <i>De barro estamos hechos</i>, Isabel Allende ○ Análisis de <i>De barro estamos hechos</i> ○ <i>Morfología del cuento</i>, por Vladimir Propp ○ <i>La mirada del escritor, cómo encontrar tu fábrica de historias</i>, Francisco Castro Re-writing (Final Version) I. Allende's tale.	I.B, II.A, III.B IV.B, V.A
Session 5 and Session 6	1. Functional: Learn about short story structure and narrative structure. 2. Grammatical: Subject/verb use with different narrators. Speech connectors. 3. Vocabulary: Course Glossary and/or FORUMS.	I.C, II.B, III.C IV.C, V.B

	4. Culture: Myth creation explored as a cultural construct. 3rd person narrator (observer) Required readings in MOODLE: ○ MICRORRELATOS: Augusto Monterroso. ○ <i>Cómo escribir un microrrelato</i>, Ana María Shua (Draft): Microrrelatos Composition 2 (Final version): Microrrelatos Group Project: Production of a short story	
Session 7 and Session 8	1. Functional: Creation of Narratives and crafting of realities. The writing of letters in literary and professional works. 2. Grammatical: Punctuation. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Culture as reflected implicitly in short stories, and also creation of culture. Epistolary tale + 2nd person narrator Required readings in MOODLE: ○ CARTAS: <i>Cartas de amor de un sexagenario voluptuoso</i>, Miguel Delibes ○ CUENTO: <i>El protagonista eres tú</i>, por Andrea ○ Análisis de <i>El narrador en segunda persona gramatical</i>, por Teresa Dey ○ COVER LETTER (Draft): Cover Letter Composition 4 (Draft): Re-writing Andrea's tale Group Project Production of a short story or play	I.C, II.B, III.C IV.B, V.B

Session 9 and Session 10	1. Functional: Creation of Narratives and crafting of realities. The writing of letters in literary works. 2. Grammatical: Punctuation. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Culture as reflected implicitly in short stories, and also creation of culture. Epistolary tale + 2nd person narrator Required readings in MOODLE CARTAS: <i>Cartas de amor de un sexagenario voluptuoso</i>, Miguel Delibes ○ CUENTO: <i>El protagonista eres tú</i>, por Andrea ○ Análisis de <i>El narrador en segunda persona gramatical</i>, por Teresa Dey ○ COVER LETTER (Final versio): Cover Letter (Final versio) Re-writing Andrea's tale Group Project	I.B, II.A, III.B IV.B, V.A
Session 11 and Session 12	1. Functional: Speaking of the deepest pillars of cultures. 2. Grammatical: Discuss interesting grammar points in texts and do the correction analysis from the student's texts. Speaking about the past, present, and future. Some conditional structures. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Differences between cultures with same languages: imperceptible cultures. Colonial times mindset... 3rd person narrator (omniscient) in a tale with itineraries Required readings in MOODLE: ○ CUENTO: <i>25 Cuentos Tradicionales Españoles</i>, José Mario Guelbenzu ○ Análisis de los cuentos españoles	I.D, II.B, III.B IV.C, V.C

	(Draft): American Folktales & Stories Group Project Production of a short story	
Session 13 and Session 14	. Functional: Speaking of the deepest pillars of cultures. 2. Grammatical: Discuss interesting grammar points in texts and do the correction analysis from the student's texts. Speaking about the past, present, and future. Some conditional structures. 3. Vocabulary: Course Glossary and/or FORUMS. Speech connectors. 4. Culture: Differences between cultures with same languages: imperceptible cultures. Colonial times mindset... 3rd person narrator (omniscient) in a tale with itineraries Required readings in MOODLE: ○ CUENTO: <i>25 Cuentos Tradicionales Españoles</i>, José Mario Guelbenzu ○ Análisis de los cuentos españoles (Final Version): American Folktales & Stories Group Project Production of a short story	I.C, II.B, III.B IV.B, V.C
Session 15 and Session 16	1. Functional: Cross cultural: professions, customs, traditions... 2. Grammatical: Imperfect Subjunctive. Review grammar points in texts and do correction analysis from texts. 3. Vocabulary: Course Glossary and/or FORUMS. Professions, customs, traditions... 4. Culture: Emotions and feelings: adults. 3rd person narrator (omniscient) in a tale with some dialogues Required readings in MOODLE: ○ CUENTO: <i>La romería</i>, Camilo José Cela (Draft): Re-writing Cela's tale	I.C, II.A, III.B IV.B, V.B

	Group Project: Production of a short	
Session 17 and Session 18	1. Functional: Cross cultural: professions, customs, traditions... 2. Grammatical: Using hypothetic conditional and speaking about emotions in the past. 3. Vocabulary: Course Glossary and/or FORUMS. Professions, customs, traditions... 4. Culture: Emotions and feelings: children. 3rd person narrator in a tale with interspersed monologues and many dialogues Required readings in MOODLE: ○ CUENTO: <i>La tata</i>, por Carmen Martínez Gaité ○ Análisis de <i>Gaité y la mujer en la época de Franco</i>, por Poison Vymont (Final version): Re-writing Gaité's tale Group Project Production of a short story or play	I.B, II.A, III.C, IV.B, V.A
Session 19 and Session 20	1. Functional: Speaking about selves. 2. Grammatical: Referring to past structures using the present. 3. Vocabulary: Course Glossary and/or FORUMS. Self traveling. 4. Culture: Traveling with relatives vs. self traveling. 1st person narrator Travel literature: autobiographical experience Required readings in MOODLE: ○ RELATO: <i>La fiebre argelina</i>, Javier Reverte. En <i>El peor viaje de nuestras vidas</i>. ○ Análisis de <i>La fiebre argelina</i> "El peor o mejor viaje de nuestras vidas" Group Project: Production of a short story	I.C, II.B, III.C IV.B, V.C
Session 21 and Session 22	1. Functional: Editing self productions and others' productions. 2. Grammatical: Expressing agreement and disagreement.	I.B, II.B, III.B IV.B, V.A

	3. Vocabulary: Course Glossary and/or FORUMS. 4. Culture: Barcelona through the five senses. Preparation of Final Assignment: “El peor o mejor viaje de nuestras vidas”	
Session 23 and Session 24	1. Functional: Speaking about people’s opinions. Expressing relief, surprise, needs and preferences about people opinions. 2. Grammatical: Last correction of interesting grammar points in short stories included in the semester CuentIES. 3. Vocabulary: Evaluating Course Glossary and/or FORUMS. 4. Culture: “El peor o mejor viaje de nuestras vidas” Group Project: Oral Presentation Analyzing written peer’s views of the Barcelona Culture as reflected on their work.	I.D, II.B, III.D IV.B, V.C

Final due

COURSE-RELATED TRIPS:

Depending on the semester (spring, summer, or fall), the offer of Course Related Trips may vary:

- Invitación de un escritor literario. Técnicas para escribir un relato:
 - Taller de escritura literaria - “El ritmo de la escena”
 - Taller de escritura literaria: “Poner voces narrativas”
- Walking Tour: Barcelona through the ages – “La sexta flota”
- A traditional festivity (La Mercé, Sant Jordi, La Lóu amb balla)

REQUIRED COURSE MATERIALS:

All materials are found in the Moodle Platform. The readings have been listed in order of appearance.

- Andrea. *El protagonista eres tú*. <https://cuentandotelo.wordpress.com/2011/04/24/el-protagonista-eres-tu/#more-66>
- Allende, Isabel. *Cuentos de Eva Luna*, Planeta DeAgostini, 2002. –*De barro estamos hechos*, pág. 237-247-
- Castro, Francisco. *La mirada del escritor . Cómo encontrar tú Fábrica de Historias*, Ed. Alba, 2009.
- Delibes, Miguel. *Cartas de Amor de una sexagenario voluptuoso*. Ed. Destino, 2010
- Dey, Teresa. *El narrador en segunda persona gramatical*. <https://uacmenunciacionyvoces.wordpress.com/las-personas-gramaticales/la-segunda-persona/>
- Editorial Cátedra. *Morfología del cuento*. PDF. <https://catedralengua2.files.wordpress.com/2013/07/morfologc3ada-del-cuento-de-vladimir-propp1.pdf>

- Franco, Jean. *Spanish Parallel Text, Spanish Short Stories 1*, Penguin. –Cela, Camilo José. *La Romería*, pág. 104-133-
- Jacobs, Bárbara. *El género epistolar*. <http://www.jornada.unam.mx/2013/03/03/opinion/a05a1cul>
- Martínez Gaité, Carmen. *La tata*. PDF. <http://inabima.gob.do/descargas/bibliotecaFAIL/Autores%20Extranjeros/M/Martin%20Gaité,%20Carmen/Martin%20Gaité,%20Carmen%20-%20La%20tata.pdf>
- Materiales lengua y literatura. http://www.materialesdelengua.org/LITERATURA/TEXTOS_LITERARIOS/CUENTOS/contar/tiposdenarrador.htm
- Materiales lengua y literatura. http://www.materialesdelengua.org/LITERATURA/TEXTOS_LITERARIOS/CUENTOS/contar/clasificacion.htm
- Monterroso, Augusto. <https://cvc.cervantes.es/actcult/monterroso/>
- PowerPoint/Análisis: *Las 31 funciones de Vladimir Propp* <http://www.slideserve.com/shelly/morfolog-a-del-cuento-funciones>
- Rincón del vago. *La mujer durante la época de Franco*. PDF. http://html.rincondelvago.com/entre-visillos_carmen-martin-gaite_16.html
- Shua, Ana María. *Cómo escribir un microrrelato*. Ed. Alba, 2017
- Varios autores. *El peor viaje de nuestras vidas*, Círculo de Lectores, 1998 –Reverte, Javier. *La fiebre argelina*, pág. 225-244-

RECOMMENDED MATERIALS:

Will be suggested to students based upon their own literary interest.