DESCRIPTION:
What is the real connection between the dream and the unconscious? Is the unconscious responsible for the fantasies we have? Can we directly interpret dreams and give real output to fantasy through literary creation?

This course aims to answer the previous questions from the aesthetic proposals of the so-called "Artistic and Literary Vanguards" of Spain, during the first half of the twentieth century. It also aims to present the effervescent development of poetry and theater during this time. In both cases, special emphasis will be placed on the relations between fantasy, dream and the Freudian theory of the unconscious, as well as the concepts of time and space that stand as repeated metaphors in the texts of the time.

CREDIT HOURS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

OFFICE HOURS: IES Center, Mondays from 1:30 to 2:30pm. ALWAYS BY APPOINTMENT

PREREQUISITES: A serious interest in the development of the habit of reading, preferably of poetry, is recommended.

ADDITIONAL COST: None

METHOD OF PRESENTATION: A combination of the following methods will be used during classes: Lectures, discussions, seminar format, and student presentations. Most of the materials (presentations, texts, pictures, etc.) used in class, as well as any other relevant materials, will be available for students on the IES Abroad Salamanca Moodle platform (https://moodle.iesabroad.org).

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation – 10%
- Midterm exam – 20%
- Final exam – 20%
- Research paper – 20%
- Group and leader presentations – 15%
- Course-related trip and assignments – 15%

Participation
In this course, you should be prepared to participate voluntarily in discussions and other in-class activities. Bringing all the required material to class, completing homework, and collaborating in group activities will be also considered. A Grading Criteria will be available on Moodle.

Mid-term and Final exam
There are two in-class exams, one at mid-term and one at the end of the semester. Each of the exams is intended to cover approximately one half of the course by asking you to answer a series of questions: two short questions and one reflective question. You will be expected to use the details you learned from the readings and discussions in these essays, but the main point is to be able to discuss and explain the bigger picture.

Research paper
Length: 2,000-2,500 words. Students will have to write a paper about a topic relevant to this course but not studied in depth in class. They will discuss the topic, thesis statement and bibliography with the professor before writing the paper throughout different online submissions. A Grading Criteria will be available on Moodle.
Homework assignments
For this course, you will be asked to look at the Assignments section for the readings assigned for the following day. You should do the assigned reading before coming to class and take notes while you read. Come to class prepared to discuss the assigned material. Additional material for in-class discussion will be presented by power point, handout, or video during the class session. I will grade your homework by asking you to turn in your reading notes, your answers from in-class activities related to the topic or completing a short quiz.

Group oral presentation
The students will present in class, in groups, on the development and the key narrative actions of each of the acts of Yerma and The House of Bernarda Alba by Federico García Lorca and they will represent the most representative scenes of these theater plays to illustrate their presentations. The screenplay for each group's presentation will have to be submitted to the instructor previously for approval and initial feedback for possible changes. A Grading Criteria will be available on Moodle.

LEARNING OUTCOMES: By the end of this course, students will be able to:
• Distinguish and analyze the texts within the history of Spanish literature of the first half of the 20th century.
• Recognize the genres and the fundamental literary characteristics of the texts of the time.
• Differentiate among the main authors and works of the time and recognize their textual particularities within the so-called "artistic avant-gardes".
• Contextualize the works within the universe of textual transmission of time.
• Differentiate and manage the different themes, themes and figures that characterize the poetic and theatrical texts of the first part of the twentieth century.
• Critically analyze the different theoretical and methodological problems offered by literature in the light of Freudian psychoanalytic theories.
• Distinguish the historical evolution of key concepts: fantasy, dream, unconscious, space, time in the literature of the time.

ATTENDANCE POLICY: Attendance is mandatory, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than two classes, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence. Students who are late to class on a regular basis will also receive a reduction in their final grade.

CONTENT:

<table>
<thead>
<tr>
<th>Session</th>
<th>Content</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Session 1</td>
<td>Introduction to the subject&lt;br&gt;Explanation of the syllabus. Assignment of tasks and explanation of the working methods. Bibliography commentary. Formation of groups.</td>
<td></td>
</tr>
</tbody>
</table>
| Session 4 | Ramón Gomez de la Serna: precursor of the Avant-garde. The *Prometheus* magazine and the first futuristic manifestos.  
| Session 5 | The creationism of Vicente Huidobro: The why and the how of experimentation and the freedom of language.  
• González Ortega, Nelson: *Avant-Garde Poetry in Latin America and Spain: Aspects and Historical Background* (1-12)  
**RESEARCH PAPER TITLE, and THESIS STATEMENT DEADLINE:** Submit the title, and the thesis statement of your paper on Moodle to be approved by the professor |
| Session 8 | Ultraism: reality and metaphors. Juan Larrea and automatic writing  
### Session 9

"Examination of conscience" a look at art from the heart of the avant-garde. The pen of Guillermo de Torre.


- **RESEARCH PAPER TITLE, THESIS STATEMENT and BIBLIOGRAPHY DEADLINE**: Submit the title, the thesis statement and the bibliography of your paper on Moodle to be approved by the professor.

### Session 10

The dream, the unconscious and the imagination with Spanish flavor: Salvador Dalí, Luis Buñuel and the Generation of 27. The term surrealism. The difficulties of definition. Historic context.

Screening of the film "Un Chien Andalou", Luis Buñuel (1929): 21 mins

Salvador Dalí: selected paintings

**Participation grade #1**


### Session 11

**Midterm Exam**

- Review your notes and readings thus far.

### Session 12

**Office hours available for students**

### Session 13

"The memory of a man is in his kisses": Poetic art of the so-called 27th Generation. Vicente Aleixandre, Rafael Alberti y Federico García Lorca.


### Session 14

Federico García Lorca: between modernity and surrealism. The case of *Poet in New York*.

**Group Leader 1**


• RESEARCH PAPER TITLE, THESIS STATEMENT, BIBLIOGRAPHY and OUTLINE DEADLINE: Submit the title, the thesis statement, the bibliography, and the outline of your paper on Moodle |
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<tbody>
<tr>
<td>Session 16</td>
<td>MOVIE: Blood Wedding (Lorca)</td>
<td>• After the movie: complete the activity on Moodle about the movie.</td>
</tr>
</tbody>
</table>
| Session 17 | The poetry of Vicente Aleixandre  
**Group Leader 2**  
| Session 18 | The painting-literature relationship in the work of Rafael Alberti  
• RESEARCH PAPER DEADLINE: Bring a hard copy of your paper to class. |
| Session 19 | FIELD-TRIP: Visit the Casa Lis- Museum of Art Nuevo and Art Déco in Salamanca. | • Before the activity: Review your notes about the avant-garde movements in art from previous sessions  
• After the activity: complete the class journal and hand it in to the professor. |
| Session 20 | *Yerma* by Federico García Lorca  
**Salamanca Sensible**  
*Las sesiones 20 y 21 son parte de la aportación de esta asignatura al proyecto Salamanca sensible. Los debates en clase tras estas lecturas sobre la situación de las mujeres en España a través de la obra de Lorca llevan a los estudiantes a presentar sobre las obras y su aplicación a la actualidad y a identificar los retos que las mujeres todavía tienen que superar en España y en cuidades provincianas más pequeñas como Salamanca.* | • *Yerma*. London: Oberon books (79 pages) |
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<tr>
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</thead>
<tbody>
<tr>
<td>Session 22</td>
<td>General review and preparation for the final exam Participation grade #3</td>
<td></td>
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<tr>
<td>Session 23</td>
<td>FINAL EXAM</td>
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**COURSE-RELATED TRIPS:**
- Visit to the Casa Lis Museum. After the tour, students should relate this to works read in class, aesthetic theories and the movements of Vanguards of the 20th Century. At the end of the activity, they must complete a class journal (300 words) with their impressions and photographs, drawings, etc.

**REQUIRED READINGS:**

RECOMMENDED READINGS:
• DALY, Selina, and Monica Insinga (Eds.) (2013): The European Avant-garde: Text and Image. Newcastle upon Tyne: Cambridge Scholars.
• GIES, David T. (Ed.) (2008): The Cambridge History of Spanish Literature. Cambridge University Press,