



BCLA CWRT 3317
Writing the City: Barcelona
CAPA BARCELONA PROGRAM

Faculty name: **TBD**
E-mai: **TBD**
Class times: **TBD**
Classroom location: **TBD**
Office Hours: **TBD and by appointment**

Course Description

The course explores the craft of Creative Writing in relation to the city, and explores the particular challenges of writing about place. We will examine different aspects of the city in relation to Barcelona narratives including the old city, travel, urban spaces, solitude, politics, ethnicity, particular boroughs and characters (both fictional and real) as well as making use of practical exercises and field work.

Course Aims

This practice based course aims to provide a theoretical and practical platform to enable you to develop your understanding of Barcelona, utilize the city within your own creative writing, and develop an understanding of the potential of place within narrative, including travel writing, prose fiction poetry and film. Through extensive reading and writing practice including rewriting, and an overview of various styles and narrative devices, you will develop your grasp of literary technique and explore and improve your own writing. The course seeks to enable students to 'write the city' for themselves. You will explore the concept of the 'global city', and the urban environment in which you find yourself. You will explore the diversity of the city and observe the way in which people interact with one another so that you can use your observations as the basis for character studies within your own writing.

Requirements and Prerequisites

There are no specific prerequisites for this course other than a desire to write and to improve your writing. Bring a notebook and something to write with other than a laptop or ipad. Eg a note book and a pen!

Learning Outcomes

By the end of the course you should be able to

- a) Identify and utilize various writing styles and narrative devices and locate and critically evaluate different types of writing about the city of Barcelona;
- b) Communicate effectively about your own writing and provide constructive feedback to others in the class about their writing.
- c) Diversity: You should have gained a deeper understanding of the diversity of Barcelona. Students will be able to describe, interpret, and respect the differences within their student community and between their home country and the host country.
- d) You will improve your own creative writing and editorial skills.

- e) Globalization: Students will be able to recognize, describe, and interpret examples of the impact of globalization in the urban environment.
- f) Urban environments: Students will be able to explore and analyze the spaces they inhabit and reflect on differences and similarities between their home and host environments.

- g) Social dynamics: Students will be able to understand concepts of, and implications of, the realities of power, privilege, and inequality in urban environments.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class Methodology

Lecture, workshop, discussion, use of film, group work, fieldwork, class exercises, student oral presentation, weekly writing assignments and analysis of published Barcelona authors' work.

Field Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

- 1) Exploring the heart of Barcelona and its literature: Barri Gòtic, Raval and Las Ramblas.
- 2) 22@: The narrative construction of the technological district of Barcelona
- 3) A tour of Santa Maria del Mar and the Born neighborhood, the literary heritage of Falcones and Zafón.
- 4) An emotional journey through the literary squares and streets of Mercé Rodoreda

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0

	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7 1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Class participation including small group discussions, class exercises and fieldwork/notes.	20%	a, b, c, d, e, f, g	Weekly
Class presentation 10 minute presentation to the class of a poem or short essay (1000 words) written in response to matching a piece of literature with a place in Barcelona/Spain and a description of your process.	20%	b, c, d, e, f, g	Weeks
1500 a short story inspired by a character from one of the novels in the reading list (see below) A1	20%	a, c, d, e, f, g	Weeks
1500 short story – fiction or life writing (travelogue, memoir or science writing). A2	20%	a, c, d,	Week
1000 word self-reflective essay A3	20%	a, b, c, d, e, f, g	Week

Field work:

a) 500 words inspired by your first field trip (week 2) to be delivered the following week.

b) Observational notes based on your second field trip (week 4), for your own use.

Poem/Presentation

Identify a place in Barcelona, and a poem or other piece of writing associated with it, and briefly analyse this piece of writing, not necessarily in the sense of literary criticism, but rather to identify the links, both emotional and physical, between the place/location and the work itself, and the differences you find in them.

Eg: The description of Las Ramblas made by George Orwell in *Homage to Catalonia*, and Las Ramblas as you see them today. You will, therefore, need to visit the place, preferably at the same time of day as the piece is set.

Then write a poem inspired by this place and / or process. You will share this poem, and the work/place that inspired it to your classmates, in a presentation in Week 6. (Feel free to use photographs, maps, etc. in your presentation).

You will be graded according to both the written work 10% and your engagement with the process 10%.

Written assignments in detail:

A1 - 1500 word SHORT STORY BASED ON A FICTIONAL CHARACTER. This assignment will be handed in to be critiqued and subsequently rewritten, before being graded. I will not grade the original submission, although I will give you notes. The grade will be based on your final submission.

A2 - 1500 word short story fiction/life writing inspired by your experience of the city of Barcelona but otherwise the subject is yours to choose. This is an opportunity for you to explore an aspect of the city that interests you. You may want to write a historical piece, a contemporary short story or piece of travel writing, a story inspired by trips and visits that we will attend throughout the class. You will have plenty of time to decide on your subject – ask for guidance if this level of freedom seems daunting.

A3 - 1000 word self-reflective essay. This is an opportunity for you to examine how far you have travelled since leaving the United States and is delivered in your last week.

Work is graded according to the following criteria:

- 1) Your use of language; whether it's crisp and new or tired and second hand.
- 2) Style: the originality, and authenticity, of your voice.
- 3) Your understanding of, and success in, inhabiting your chosen form, the genre (what kind of writing is it?)
- 4) Your content, it's originality, relationship to the brief.
- 5) Your awareness of your reader.
- 6) Presentation – punctuation, spelling, grammar, your use of conventions for dialogue, paragraph breaks etc.

Please submit all work in a user-friendly font, size 12, double-spaced, or 1.5 spaced, so that I can annotate your script before returning it. Please include the WORD COUNT. I will allow a 10% margin in word count after which you will be penalised. Email it directly to me via CANVAS.

Please submit work ON TIME. Late work will be penalised by 10% and a further 10% each week it is late. If you require an extension then contact me to arrange this at least two days in advance of the delivery date.

Dress Code: Please dress appropriately for field trips eg comfortable walking shoes and protection against cold and / or rain. We will be outside for up to three hours and it can be chilly!

Course Materials: the means with which to write! Please obtain two notebooks: one that you will use throughout the course for classwork, and one to use as a journal. Learn not to rely on electronic devices, they are too full of temptations for the writer!

Required Readings:

Class hand-outs.

ONE book from the following OR a Barcelona narrative of your choice from which you will produce the first of your 1500 word assignments (A1).

Recommended Reading(s):

Classic Texts (with English Translation):

To Barcelona by Jacint Verdaguer

Selected Poems by Joan Salvat Papasseit

The time of the doves by Mercè Rodoreda

Nada by Carmen Laforet

Homage to Catalonia by George Orwell

Classic Texts (without English Translation):

Últimas tardes con Teresa by Juan Marsé

Un señor de Barcelona by Josep Pla

Modern Texts

The City of Marvels by Eduardo Mendoza

No word from Gurb by Eduardo Mendoza

The enormity of the Tragedy by Quim Monzó

O'Clock, Olivetti, Moulinex, Chaffoteaux et Maury by Quim Monzó

The South Seas by Manuel Vázquez Montalbán

Barcelonas by Manuel Vázquez Montalbán

The Shadow of the Wind by Carlos Ruiz Zafón

Cathedral of the Sea by Ildefonso Falcones

Victus by Albert Sánchez Piñol

The Best Thing that can Happen to a Croissant by Pablo Tusset

I Confess by Jaume Cabré

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Associate Director of

Academic Affairs (ADAA) know at least one hour in advance of your class or meeting at the following e-mail: excused.absence@capa.org. Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time.

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any

way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.

Structure of the course		
Activity or Unit Sessions / Hours	Content	Description & Readings
Introduction & Methodology 2 sessions / 3h	<p><u>Session 1</u> - The course and its contents</p> <p><u>Session 2</u> - General principles of literary writing</p>	<p>- First approach to the course and clarification of the main objectives and goals. - Realizing the student's 'writing experience' and their main motivations for this course. - Outlining basic theory on writing and style.</p> <p>Readings - ZINSSER, William, <i>On Writing Well</i>, Harper Perennial, 2016 (selected chapters TBA) - AXELROD, Rise B., et alii, <i>Reading Critically, Writing Well</i>, Bedford, 2016 (selected chapters TBA) - KING, Stephen, <i>On Writing</i>, Scribner, 2010 - VVAA, <i>Writing Fiction. The Practical Guide...</i>, Bloomsbury, 2003. (selected chapters TBA) - VVAA, <i>MLA Handbook</i>, MLA, 2016 - A good English Language Dictionary.</p>
Urban writing 4 sessions / 6h	<p><u>Session 3</u> - Lecture/Discussion - Literature and Urbanism - Travel Writing</p> <p><u>Session 4</u> - Lecture/Discussion - The historical approach - The critical approach - The comparative approach</p> <p><u>Session 5</u> - 'Reaction writing' exercise</p> <p><u>Session 6</u> - Lecture/Discussion - Literary genres in urban writing</p>	<p>- Introduction to the theory that will be vehicular throughout the whole semester. - Understanding the diversity of approaches to urban writing and developing skills to be able to produce them all. - Understanding the differences and connections between urban writing and travel writing. - Producing a first piece of literature about Barcelona based on the student's first impressions of the city.</p> <p>Readings - LEHAN, Richard. <i>The city in Literature: An intellectual and cultural history</i>. Berkeley University of California Press, 1998. (selected chapters TBA) - PIKE, Burton. <i>The image of the city in modern literature</i>. Princeton, N.J.: Princeton University Press, 1981. (selected chapters TBA) - TAMBLING, Jeremy, <i>Palgrave Handbook of Literature and the City</i>, Palgrave MacMillan, 2017 (selected chapters TBA) - GEORGE, Don, <i>How to be a travel writer</i>, Lonely Planet, 2017. (selected chapters TBA) - HULME, Peter, <i>The Cambridge Companion to Travel Writing</i>, Cambridge UP, 2002. (selected chapters TBA)</p>
The Barcelona of the Past 4 sessions / 6h	<p><u>Session 7</u> - Field trip to the City Center - Barri Gòtic, more than 2000 years old - Raval and the multicultural reality - Las Ramblas, from sewer to symbol</p>	<p>- Getting to know the oldest part of the city. Its different neighborhoods and its cultural diversity. - Reflection about the urban and social consequences of globalization. Gentrification, speculation & sponging.</p>

	<p>- Authors that use these scenarios</p> <p><u>Session 8</u></p> <ul style="list-style-type: none"> - Group reflection on the field trip <ul style="list-style-type: none"> - History writing - Writing about immigration and cultural diversity - Classwork on poem/story & presentation <ul style="list-style-type: none"> - Writing poetry and short stories - How to give a presentation on our writing <p><u>Session 9</u></p> <ul style="list-style-type: none"> - Presentations/Discussion <p><u>Session 10</u></p> <ul style="list-style-type: none"> - Presentations/Discussion 	<ul style="list-style-type: none"> - Reflection and group discussion about the fieldtrip and its relationship with the course content and goals. - Learning specifics about History, Social and Poetry writing - Preparation and delivery of the students' presentations <p>Readings</p> <ul style="list-style-type: none"> - Extracts from: <ul style="list-style-type: none"> - ORWELL, George, <i>Hommage to Catalonia</i> - SAGARRA, Josep M^a de, <i>Vida Privada</i> - PLA, Josep, <i>Quadern Gris</i> - CERVANTES, Miguel de, <i>El quijote</i> - MONTALBÁN, Manuel Vázquez, <i>Los mares del Sur</i> - GONZÁLES, Mike, <i>Barcelona. A Literary Guide for Travelers</i>, I.B. Tauris, 2018 (selected chapters TBA) - BALFOUR, Gil, <i>Quite Literary Barcelona</i>, Kindle Edition, 2015. (selected chapters TBA) - VILA-SAN JUAN, Sergio & DORIA, Sergio, <i>Walks through literary Barcelona</i>, Península, 2005. (selected chapters TBA) - THOM, James A., <i>Once upon a Time as it was now</i>, Blue River Press, 2017. (selected chapters TBA) - DARWIN, Emma, <i>Get started in Writing Historical Fiction</i>, Teach Yourself, 2016 (selected chapters TBA) - CLIFFORD, Elizabeth & KALYANPUR, Maya, "Immigrant Narratives: Power, Difference and Representation in Young Adult Novels with Immigrant Protagonist", in <i>International Journal of Multicultural Education</i>, Vol. 13, Num. 1, 2011. - LACKEY, Chad, "Social Science Fiction: Writing Sociological Short Stories to Learn about Social Issues", in <i>Teaching Sociology</i>, Vol. 22, num 2, 1994. - RUNYAN, Tania, <i>How to Write a Poem</i>, T. S. Poetry Press, 2015. - STORZ, C., <i>Oral Presentation Skills. A Practical Guide</i>, Envry, 2002.
<p>The Barcelona of the future</p> <p>4 sessions / 6h</p>	<p><u>Session 11</u></p> <ul style="list-style-type: none"> - Field trip to the 22@ district and the Besòs area <ul style="list-style-type: none"> - The 'Silicon Barri' - Glòries. From cars to people. - Making the city smart <p><u>Session 12</u></p> <ul style="list-style-type: none"> - 'Writing about the unknown' exercise <ul style="list-style-type: none"> - Writing about science/technology - Writing about the future <p><u>Session 13</u></p> <ul style="list-style-type: none"> - Analysis of authors that use these scenarios 	<ul style="list-style-type: none"> - Getting to know the newest area of the city, its different parts and its contrasts. Glimpse to what the future city will be. - Reflection about the urban improvements and innovations encouraged by the globalization. - Reflection and group discussion about the fieldtrip and its relationship with the course content and goals. - Learning specifics about science/technology writing - Preparation of Writing Assignment A1 <p>Readings</p> <ul style="list-style-type: none"> - Extracts from: <ul style="list-style-type: none"> - JIMÉNEZ FRONTÍN, José Luis, <i>El idiota enamorado</i>

	<p><u>Session 14</u></p> <ul style="list-style-type: none"> - Group reflection on the field trip + block <ul style="list-style-type: none"> - The importance of research and experts to our writing - Classwork on assignment A1 <ul style="list-style-type: none"> - Creating a good fictional character 	<ul style="list-style-type: none"> - BARBAL, María, <i>Carrer Bolívia</i> - NIN, Anaïs, <i>Linotte</i> - BAUÇÀ, Miquel, <i>Carrer Marsala</i> - PÉREZ ANDÚJAR, Javier, <i>Los Príncipes valientes</i> - GONZÁLES, Mike, <i>Barcelona. A Literary Guide for Travelers</i>, I.B. Tauris, 2018 (selected chapters TBA) - BALFOUR, Gil, <i>Quite Literary Barcelona</i>, Kindle Edition, 2015. (selected chapters TBA) - VILA-SAN JUAN, Sergio & DORIA, Sergio, <i>Walks through literary Barcelona</i>, Península, 2005. (selected chapters TBA) - SCOTT CARD, Orson, <i>How to Write Science Fiction and Fantasy</i>, F&W, 2005 (selected chapters TBA) - ROBERTS, Adam, <i>Get Started in Writing Science Fiction and Fantasy</i>, Teach Yourself, 2014 (selected chapters TBA) - WOLF, Grey, <i>How to write Alternate History</i>, CreateSpace, 2013 (selected chapters TBA) - BASSET, Caroline et alii, "Better Made Up: The Mutual Influence of Science Fiction and Innovation", in <i>Nesta Working Paper 13/07</i>, 2013 - BARCELÓ, Miquel, "Science Novels: Science and Technology in Fiction" in <i>Mètode Science Studies Journal</i>, num. 5, 2015.
<p>The political Barcelona</p> <p>4 sessions / 6h</p>	<p><u>Session 15</u></p> <ul style="list-style-type: none"> - Field trip to the Born and La Ribera neighborhoods <ul style="list-style-type: none"> - Sta. M^a del Mar. The religious heart of a neighborhood. - Born CC. A national and local defeat. - Ciutadella. From fortress to Parliament. <p><u>Session 16</u></p> <ul style="list-style-type: none"> - 'Writing about delicate topics' exercise <ul style="list-style-type: none"> - Writing about politics - Writing about religion <p><u>Session 17</u></p> <ul style="list-style-type: none"> - Analysis of authors that use these scenarios <p><u>Session 18</u></p> <ul style="list-style-type: none"> - Group reflection on the field trip + block <ul style="list-style-type: none"> - Considering other peoples' sensibilities when writing - Classwork on assignment A2 <ul style="list-style-type: none"> - Capturing and explaining our experience 	<ul style="list-style-type: none"> - Getting to know one of the most politically symbolic areas in the city. Key to understand the historical Catalan nationalism and some of the most important political & military conflicts with the Spanish state. - Reflection about national identity, nationalism, political confrontation, and diverse types of resistance. - Reflection and group discussion about the fieldtrip and its relationship with the course content and goals. - Learning specifics about politics and religion writing - Preparation of Writing Assignment A2 <p>Readings</p> <ul style="list-style-type: none"> - Extracts from: <ul style="list-style-type: none"> - FALCONES, Ildefonso, <i>La Catedral del Mar</i> - RUIZ ZAFÓN, Carlos, <i>La sombra del viento</i> - OLLER, Narcís, <i>La Febre d'or</i> - MONZÓ, Quim, <i>L'illa de Maians</i> - SALVAT-PAPASSEIT, <i>Obra completa</i> - GONZÁLES, Mike, <i>Barcelona. A Literary Guide for Travelers</i>, I.B. Tauris, 2018 (selected chapters TBA) - BALFOUR, Gil, <i>Quite Literary Barcelona</i>, Kindle Edition, 2015. (selected chapters TBA) - VILA-SAN JUAN, Sergio & DORIA, Sergio, <i>Walks through literary Barcelona</i>, Península, 2005. (selected chapters TBA) - REZAEI, Tahereh et alii, "Political Narrative

		<p>Fiction and the Responsibility of the Author” in <i>International Letters of Social and Humanistic Science</i>, Vol. 76, 2016.</p> <ul style="list-style-type: none"> - TARAS, Raymond, “Why we need the Novel: Understanding World Politics through Literature” in <i>The Fletcher Forum of World Affairs</i>, Vol. 37, num. 2, 2013. - MARKS, Peter, <i>Literature and Politics: Pushing the World in Certain Directions</i>, Cambridge, 2012. (selected chapters TBA) - FESSENDEN, Tracy, <i>Culture and Redemption: Religion, the Secular, and American Literature</i>, Princeton UP, 2006. (selected chapters TBA) - KNIGHT, Mark, <i>An Introduction to Religion and Literature</i>, Continuum, 2009. (selected chapters TBA)
<p>The Barcelona of the People</p> <p>4 sessions / 6h</p>	<p><u>Session 19</u></p> <ul style="list-style-type: none"> - Field trip to the neighborhood of Gràcia <ul style="list-style-type: none"> - A city within a city - Streets and squares as social landscape. - Political activism: From anarchism to <i>associacions de veïns</i>. <p><u>Session 20</u></p> <ul style="list-style-type: none"> - ‘The subjective/opinion approach’ exercise <ul style="list-style-type: none"> - Writing about war - Writing about normal daily life <p><u>Session 21</u></p> <ul style="list-style-type: none"> - Analysis of authors that use these scenarios <p><u>Session 22</u></p> <ul style="list-style-type: none"> - Group reflection on the field trip + block <ul style="list-style-type: none"> - The subjective element in literature - Classwork on assignment A3 <ul style="list-style-type: none"> - The specifics of writing essays 	<ul style="list-style-type: none"> - Getting to know the neighborhood with more personality and exploring its spaces and people. - Reflection about civil society in action, normal daily lives and extreme situations (Civil War). - Reflection and group discussion about the fieldtrip and its relationship with the course content and goals. - Learning specifics about conflict and daily life writing - Preparation of Writing Assignment A3 <p>Readings</p> <ul style="list-style-type: none"> - Extracts from: <ul style="list-style-type: none"> - ESPRIU, Salvador, <i>La pell de brau</i> - MARAGALL, Joan, <i>Cant Espiritual</i> - RODOREDÀ, Mercè, <i>La Plaça del Diamant</i> - PERUCHO, Joan, <i>Poesia</i> - PUJADÓ, Miquel, <i>Les places de Gràcia</i> - GONZÁLES, Mike, <i>Barcelona. A Literary Guide for Travelers</i>, I.B. Tauris, 2018 (selected chapters TBA) - BALFOUR, Gil, <i>Quite Literary Barcelona</i>, Kindle Edition, 2015. (selected chapters TBA) - VILA-SAN JUAN, Sergio & DORIA, Sergio, <i>Walks through literary Barcelona</i>, Península, 2005. (selected chapters TBA) - BASKARAN, Niththijanantham, “The Relationship Between War Literature and Certain Specific Social and Political Realities”, in <i>Humanities and Social Sciences</i>, Vol. 5, Num. 6, 2017. - AAVV, <i>War, Literature & the Arts</i>. (different issues & articles TBA) - LACKEY, Chad, “Social Science Fiction: Writing Sociological Short Stories to Learn about Social Issues”, in <i>Teaching Sociology</i>, Vol. 22, num 2, 1994. - SINGER, Amy E., “A Novel Approach: The Sociiology of Literature...”, in <i>International Journal of Qualitative Methods</i>, Vol. 10, num. 4, 2011.

<p>Cellulose or Celluloid?</p> <p>3 sessions / 4.5h</p>	<p><u>Session 23</u> - Movie: <i>Lo mejor que le puede pasar a un cruasán</i></p> <p><u>Session 24</u> - Analysis of the novel and its film adaptation</p> <p><u>Session 25</u> - 'Film adaptations' exercise</p>	<ul style="list-style-type: none"> - Reflection on how the used platform changes the way the same story is told. - Reflection and group discussion about the specific differences between the novel and the movie <i>Lo mejor que le puede...</i> - Learning specifics about film adaptations <p>Readings</p> <ul style="list-style-type: none"> - Extracts from: <ul style="list-style-type: none"> - TUSSET, Pablo, <i>Lo mejor que le puede pasar a un cruasán</i> - STAM, Robert, <i>Literature and Film</i>, Willey-Blackwell, 2004 - HUTCHEON, Linda, <i>A Theory of Adaptation</i>, Routledge, 2012.
<p>Closure and Feedback</p> <p>1 session / 1.5h</p>	<p><u>Session 26</u> - Farewell</p>	<ul style="list-style-type: none"> - General reflection about the semester, our experience and the new gained skills and perspectives.