



Study abroad.

## **SYLLABUS**

### **LITERATURE AND ARTS CONNECTED TO SPANISH CIVIL WAR**

**Instructor: Mónica Lara**

**Contact Hrs: 50**

**Language of Instruction: Spanish**

**OVIEDO, SPAIN**

#### *Course Content*

The content of this course will enhance the understanding of Spanish literature, arts and culture during and after Spanish Civil War in historical context. The class will examine the debate of “The Two Spains” through short stories, romances, essays, poems, films and a drama. It will analyse and reflect the divisions and tensions that war generated via short stories, poems, play, arts, films and photography.

#### *Course Objectives*

1. To expand the students awareness between literary works and its relationship to society.
2. To explore the literature united to history, politic, art during the first part of the XX century in Spain and to analyze a range of literary work produced during Franco’s dictatorship.
3. To develop critical thinking through a debate of concepts of personal freedom, coercion, censorship, repression, curfew, military law during Franco’s regime.

#### *Suggested excursions*

1. To visit the “Asturias’ Mine Museum” where occurred Asturias’ Revolution.
2. To visit the city “Guernica” at the Basque Country. The students will listen too the Euskera language.
3. To visit the Museum Reina Sophia in Barcelona where is the Picasso painting “Guernica” is located. At the same time, the students will hear the Catalan language.

#### *Instructional methodology*

1. This class will follow a mixed format combining lectures and discussions over the readings in Spanish. Films, documentary videos, PowerPoint presentations, transparencies and music will be used as part of the lectures.
2. This course encourages the benefit of group work as well as individual, balancing speaking, reading, writing, listening and comprehension skills in Spanish.
3. Collaborative work analyzing literary materials providing commentaries on films, texts and outlining a set of ideas increase the student’s involvement in the class.
4. Students will be trained to debate after reading material, expressing answers and questions before theirs essays. Answering questions permit students to compare, contrast, solve, recommend or express creative thinking.

### *Methods of evaluation*

The grade will be based in the following punctuation.

Role playing / Case studies / Fieldwork.	15 %
Classroom debates	14 %
Oral presentation	10 %
Two tests (2x100 points)	20 %
Two compositions	20 %
Two thesis (3%) Two corrected compositions (3%)	6 %
Homework and research	15 %
Total	100 %

Final grades will be calculated as follows:

98 – 100 A+	88 – 89 B+	78 – 79 C+	68 – 69 D+ NP	0 – 60 F
93 – 97 A	83 – 88 B	73 – 78 C	63 – 68 D	
90 – 93 A-	80 – 83 B-	70 – 73 C-	60 - 63 D-	

### *Policies on*

Role playing, Case studies, Fieldwork. Students select one of these three possibilities. Role playing works best when there are different situations from the drama read in class. They could work with a partner or in a group. Case studies present conflicts, problems, realistic situations that have been addressed by the short stories read in class. As the students analyze and discuss the case, they retrace and critique the steps taken by the key character and try to deduce the outcome. Fieldwork is associated with a research about theatre at the University of Oviedo and Community Theatre. This work probably includes an interview in Spanish made to the director or actors or actresses.

Classroom debates. All the students are instructed to prepare a pro and con position on a particular issue. In class a few are selected to present their arguments. The rest of the class contributes new ideas after the formal debate and criticize the arguments about the strategies used. There are four debates and each student will participate in one of these.

Exams Cover material analyzed and reviewed in class. The exams are during the fifth and eleventh week.

Participation and Attendance. It is important active participation in class. The contribution to the discussions, the group works, the preparation of the reading materials, the increase of new vocabulary attending classes is part of the students grade.

Compositions. Two compositions with a minimum of 700 words, they have to be written in a computer, double space. They are given the date that estipulate the schedule. The first composition is a review from a list of films related with the Civil War in Spain. The second is an analytical essay related with a history documentary called “Spain Civil War”

Homework & research. There are many new concepts that students need to research as homework. For example, what does Anarchism means? What does existentialism means? Both concepts are related to the Sastre’s drama.

### *Course reading texts*

1. Sastre, Alfonso. *La Mordaza*. Edición de Farris Anderson. Clásicos Cascadia. Madrid. 1987.
2. Lara, M. Mónica. Reading packet with a selection of short stories, poems, essays, grammar, activities for the dramas used in SPAN 305 Social Changes.
3. Suggestion.
  - a) Oxford Spanish Dictionary (New Int' Ed).

*Proposed daily/weekly schedule*

<b>Week</b>	<b>Date</b>	<b>Themes and activities</b>	<b>Works and Quiz</b>
<b>1</b>	Monday	Introduction of the syllabus	
	Wednesday	Chronology	
	Friday		
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<b>2</b>	Monday	M. Halcón's short story	
	Wednesday	Spanish Civil War Romance	
	Friday	Photography. Robert Capa.	Debate #1
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<b>3</b>	Monday	Songs from Spanish Civil War	Thesis #1
	Wednesday	Damaso Alonso's poem	
	Friday	Ana Maria Matute's short story #1	Debate #2
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<b>4</b>	Monday	<b>Oral presentation group #1</b>	
	Wednesday	Ana Maria Matute's short story #2	
	Friday	Miguel Hernandez's poem	<b>Composition #1</b>
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<b>5</b>	Monday	Federico Garcia Lorca's poem	
	Wednesday	<b>Exam #1</b>	
	Friday	FGL's drawings	
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<b>6</b>	Monday	La Brigada Lincoln	
	Wednesday	Women during Spanish Civil War	Debate #3
	Friday	Antonio Machado's poems	
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<b>7</b>	Monday	<b>Oral presentation group #2</b>	
	Wednesday	Ana Maria Fagundo's poem	Thesis #2
	Friday	Spanish Civil War and Posters	Debate #4
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<b>8</b>	Monday	What is Drama in Literature	
	Wednesday	First Scene La Mordaza: Alfonso Sastre	
	Friday	Second Scene.	
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<b>9</b>	Monday	Third Scene	
	Wednesday	Fourth Scene	<b>Composition #2</b>
	Friday	<b>Oral presentation group #3</b>	Role playing
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<b>10</b>	Monday	Sastre's existentialism in Scene #4	Role playing
	Wednesday	Fifth Scenes	
	Friday	Sixth Scenes	Role playing
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<b>11</b>	Monday	Films & Spanish Civil War	
	Wednesday	Review	
	Friday	<b>Exam #2</b>	

## Bibliography

Bertrand de Muñoz, Maryse. *Anthropos. Suplementos no. 39*. "Literatura sobre la Guerra Civil: poesía, narrativa, teatro, documentación: la expresión estética de una ideología antagonista". Barcelona, 1993.

Brothers, Caroline. "Women at Arms," in Brothers, War and Photography: A Cultural History, pp. 76-98.

Jordi and Arnau Carulla, LA GUERRA CIVIL EN 2000 CARTELES (2 vols) (Art & Architecture Library, Rare Book Room).

Millet, Martha. "Women of Spain" (poem), in Nelson, ed. The Wound and the Dream: Sixty Years of American Poems about the Spanish Civil War.

Nelson, C. and Jefferson Hendricks, eds. Madrid 1937: Letters of the Abraham Lincoln Brigade from the Spanish Civil War. [MAPS]

Preston, Paul. "La Pasionaria," from Comrades and "Nan Green" from Doves of War: Four Women of Spain.

Sanromà, Manuel. La Guerra Civil Española. Historical sketches, photographs of participants from alphabetical list, posters, access to posters by artist, discussion lists.

Nash, Mary. Defying Male Civilization: Women in the Spanish Civil War.

Whelan, Richard. "Robert Capa's Falling Soldier: A Detective Story," Aperture 166 (Spring 2002), 48-55.

## Documentaries

*Art in the struggle for freedom* [videorecording] / a film by Abe Osheroff.  
[United States]: A. Osheroff, 2000.  
1 videocassette (28 min.): sd., col. and b&w; 1/2 in.

*The good fight* [videorecording]: *the Abraham Lincoln Brigade in the Spanish Civil War* / produced and directed by Noel Buckner, Mary Dore, Sam Sills; narrated by Studs Terkel.  
New York, N.Y. Kino International Corp. [distributor], 1990.

*The Spanish civil war* [videorecording]. Princeton, N.J. Films for the Humanities and Sciences, (27 min.): 1993.

## Films

Loach, Ken. [film] "Land and Freedom," supplemented by a number of reviews, including Paul Preston (New Times, September 1995), Andy Durgan (Socialist Review, July 1996), Martine Vidal (New Politics, Summer 1996), Roy Quickenden (abanderado, 1996), Richard Porton (Cineaste, Winter 1996), Anonymous ("World Socialist Web Site"), Martha Gellhorn.

Saura, Carlos. *Ay, Carmela!* [videorecording]. New York, NY: HBO Video, 1991. (105 min.) : sd., col. ; 1/2 in.

\_\_\_\_\_. The garden of delights (Jardín de las delicias) [videorecording]. Los Angeles, Calif.: Connoisseur Video Collection: Tamarelle's International Films [distributor], 1988. (95 min.) : sd., col.; 1/2 in. In Spanish with English subtitles.

\_\_\_\_\_. The hunt (La Caza) [videorecording]. Film Forum, (93 min.): sd., b&w; 1/2 in. 1989.

### **Links**

[Exposición Virtual de Carteles Republicanos de la Guerra Civil Española](#)

[The Visual Front](#) *A web exhibit from the UCSD Southworth Collection of Civil War posters.*

[Humanities Research Center's Spanish Civil War Collection](#)

[Guía de Fuentes Documentales de Archivos](#)

[Spanish Civil War Oral History Project \(U. of Florida\)](#)