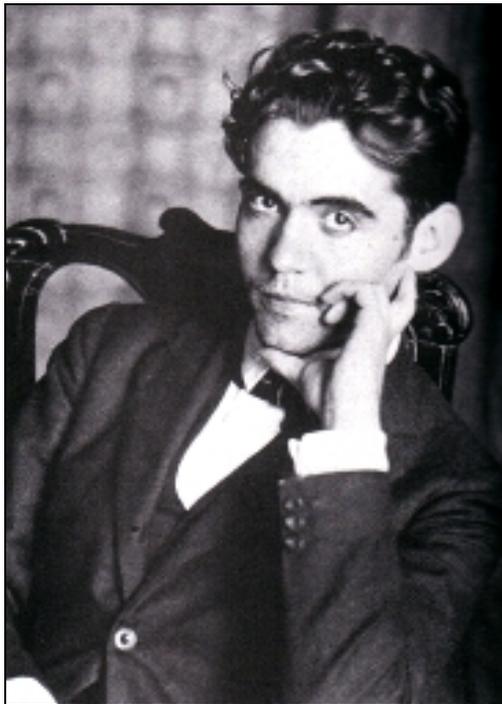


FYSP 152

# The Making of a Martyr: The Life, Work, and Afterlives of Federico García Lorca



Federico García Lorca is Spain's most well-known and widely read poet and playwright. He is considered both quintessentially Spanish and profoundly cosmopolitan; his texts are untranslatable yet read in many languages; and his work, while often hermetically personal, continues to have a universal appeal. The purpose of this course is to study the production and reception of García Lorca's poetry and drama. First, we will analyze Lorca's work—ranging from the folkloristic *Gypsy Ballads* and stories about tortured Andalusian spinsters, to the dark and

surrealist texts of *Poet in New York*—in the context of Spanish intellectual life and politics in the turbulent years leading up to the Spanish Civil War (1936-1939). Second, the course will analyze the national and international *reception* of Lorca's work before, but especially after, his assassination at the beginning of the Civil War in the summer of 1936—an event that is still shrouded in mystery and highly politicized, but which also served to propel the poet into martyrdom. What is the connection between Lorca's work, his tragic death, and his astonishing posthumous fame?

**MWF 11-11:50, 325 King  
Prof. Sebastiaan Faber**

## FYSP 152

# The Making of a Martyr: The Life, Work, and Afterlives of Federico García Lorca

## SYLLABUS

### instructors

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**messages:** The fastest and most efficient way to contact me is via email. You can also leave a message on my voicemail or with Blanche Villar at x55256, or stick a written note in my box in 301 Peters.
- **Kathryn Ray** (Writing Associate)  
**email:** [kathryn.ray@oberlin.edu](mailto:kathryn.ray@oberlin.edu)  
**WA meetings:** Please e-mail me a copy of your paper and point out the specific areas you would like to work on. If we have an appointment, please send a copy of your draft 24 hours in advance (or make sure it's in the Digital Drop Box), so I have time to print it out and read it before our meeting. Remember that we can meet at any point during your writing process, from developing a thesis to editing a complete draft. Still, I can be more helpful if you have at least a thesis prepared.

### books to purchase

- García Lorca, Federico. *Collected Poems. Revised Bilingual Edition*. Ed. Christopher Maurer. New York: Farrar, Straus and Giroux, 2002. ISBN: 0374526915.
- García Lorca, Federico. *Three Plays*. New York: Farrar, Strauss & Giroux, 1993. ISBN 0374523320
- García Lorca, Federico. *Plays: Three*. Ed. Gwynne Edwards. London: Methuen, 2003. ISBN: 0413652408.
- Gibson, Ian. *Federico García Lorca: A Life*. New York: Random House, 1997. ISBN: 0679774017.

### course objectives

Like most first-year seminars, this course serves as an introduction to a specific subject area—in this case, Spanish literary studies—as well as to liberal arts learning in general. In addition to studying the life and work of Federico García Lorca in its historical context, the course will provide an opportunity to reflect on more general questions. What does it mean to study literature and culture—particularly foreign literatures and cultures in translation—at an elite liberal arts college at the beginning of the twenty-first century? What are the questions, concerns, and methods that guide scholarly inquiry in the Humanities? What does it mean to understand—or claim to understand—a particular text or author?

The course will allow students to develop discipline-specific skills, such as analyzing poems and plays in a systematic and rigorous way; but it will also provide ample opportunity to acquire and practice a series of more general intellectual abilities. Of particular importance among these are writing and discussion skills; locating, processing, and evaluating information; becoming familiar with the academic research process; and internalizing the conventions and ethics of scholarly communication.

### **course requirements and regulations**

- Active class participation and group work based on readings and assignments.
- Students are expected to have read the assigned texts by the day indicated on the syllabus, and be prepared to participate in class discussion.
- Students are expected to have posted **responses on the Bb discussion board** by **3:00am** of the day the class is taught; students are expected to **read all the posts** prior to class; they are invited but not obliged to respond to each other's comments.
- Any **written assignments** should be deposited in the Bb digital drop box before the beginning of class; please bring a printed copy to class.
- In addition to a series of electronic discussion posts and smaller 1- and 2-page assignments, there will be two mid-term project (of 4 and 6 pages each) and one final project (8 pages). The final project will be presented to the group in the last week of classes and handed in during Finals week.
- Since a great part of the class time will be taken up by presentations and group discussions, attendance to *all* class sessions is mandatory. Any absence over 3 will lower the final class grade with 1 %.
- Students are expected to be on time and to remain for the entire class. Unexcused tardiness or early departure will be regarded as an absence. The student who misses any part of the class is responsible for acquiring the information missed.
- No late homework will be accepted.
- Email and Blackboard will be the preferred media for announcements, questions, and assignments; students are expected to check their mail and Blackboard page at least once a day.
- Students with documented disabilities are strongly invited to contact the instructor and discuss possible accommodations.

### **final grade breakdown**

- Attendance and participation: 25%
- Small assignments: 30%
- Midterm projects (4 and 6 pages): 20%
- Final project (8 pages) and presentation: 25%

### **honor code**

This course and all its assignments are covered by the Oberlin College honor code. This means, most importantly, that—unless otherwise indicated—you are to produce your own work and honor the rules and conventions of quotation, attribution, and citation. While you are allowed to ask advice and help from librarians and official writing tutors, you are, in the end, to submit work produced by *you*. Some assignments are collaborative in nature and those will be clearly identified as such. Any case of (suspected) plagiarism will be reported to the Honors Committee. For more details, see [www.oberlin.edu/students/student\\_pages/honor\\_code.html](http://www.oberlin.edu/students/student_pages/honor_code.html)

## TENTATIVE COURSE PROGRAM

**Bb – Blackboard; db – discussion board; ddb – digital drop box**

### I. INTRODUCTION

- Wed Sept 6 Introduction to the course
- Fri Sept 8 The issues surrounding FGL's life, work, and death; assumptions and associations; how does one read?  
Readings: Maurer, Preface and Introduction to *Collected Poems* (pp. vii-lxiv)  
Assignments (see Bb > Db): 1a (db); 1b (ddb)
- Mon Sept 11 a) About writing (genre, audience).  
b) On discourse and discipline  
Readings: On discourse (Bb > Course Docs); on discipline (Moran, Bb)  
Other relevant reading (optional): Louis Menand, "The Demise of Disciplinary Authority" (Bb)  
Assignment 2 (see Bb) (ddb)
- Wed Sept 13 a) What is literature? What are literary studies? What is humanistic about them?  
b) What happens when we read poetry?  
Readings: Culler (Bb)  
Assignment 3a (db): response to Culler; 3b (ddb): What happens when we read poetry?
- Fri Sept 15 Literature, identity, and politics: who was Lorca? Who owns him and can claim to understand him?  
Assignment 4 (ddb): **2-page essay** (draft) based on 3-4 texts. (*Bring print-out to class*)
- Sat-Tues Meet with Kathryn (WA) in groups to talk about Assignment 4.

### II. THE EARLY YEARS (1898-1927)

- Mon Sept 18 a) FGL: early years;  
b) Literature, identity, and politics (cont.);  
c) how to read, and write about, literature (esp. poetry)  
Readings: Gibson book 1, chs 1-6
- Wed Sept 20 a) FGL: early years;  
b) how to read, and write, about poetry: structure, thematics, figurative language.  
**Assignment 4, revisited** (ddb): rewrite and expand, and read a couple more texts, incorporating the class discussion.
- Fri Sept 22 *Libro de poemas & Poema del cante jondo*  
Readings: Selection of *Book of Poems* and *Poem of the Deep Song*, in *CP* (see Bb);  
Gibson book 1, ch. 8; lecture FGL on *cante jondo* (see Bb)  
Assignment 5: comment on a poem: structure
- Mon Sept 25 *Romancero gitano* (1)  
Readings: RG (first half, ballads 1-12)  
Assignment 6: comment on a poem: thematics
- Wed Sept 27 Screening: *García Lorca, a Murder in Granada* (63 min.)  
Assignment 7: preliminary bibliography (see Bb)
- Fri Sept 29 Library visit: Megan Mitchell  
read: Gibson book 1, ch. 9-13

- Mon Oct 2 *Romancero gitano* (2)  
Assignment 8: comment on a poem: tropes  
[Tues Oct 3, 8:30pm: Film in Casa Hispánica: *Bodas de sangre* (Carlos Saura)]
- Wed Oct 4 *Romancero gitano*.  
Assignment 9: pick poem and assemble preliminary bibliography for midterm project (see Bb for project instructions).  
Readings: As much as you can from your preliminary bibliography.  
**8pm: Convocation Lecture by Elizabeth Kolbert**
- Fri Oct 6 Writing your first paper: structure, argument (citing, quoting)  
Readings: Graff/Birkenstein, TBA
- Mon Oct 9 Screening: *The Spirit of Lorca* (Michael Dibbs, 1986); First Paper Draft  
Assignment: **draft of first paper** (Monday-Tuesday: meet with Kathryn)  
[Tues Oct 10, 8:30pm: Film in Casa Hispánica: *Yerma* (Pilar Távora)]
- Wed Oct 11 Discussion of first paper drafts.
- Fri Oct 13 TBA  
Hand in **Midterm Paper** (4-5 pages, with bibliography).

**\*\*\* FALL BREAK \*\*\***

**III. THE YEARS OF THE SECOND REPUBLIC; POLITICS AND THE RURAL TRAGEDIES**

- Mon Oct 23 Spain: 1931-1936; *La Barraca*  
Readings: Gibson book 2, ch. 3-9
- Wed Oct 25 *Bodas de sangre* (1)  
Reading: *Blood wedding*  
Assignment: Response to *Blood Wedding* (Db)
- Fri Oct 27 *Bodas de sangre* (2)  
Reading: articles on *Bodas*  
[Out-of-class screening: *Bodas de sangre*, Antonio Saura]  
**4pm: Lecture by William Robinson**, curator Cleveland Museum of Art, on the exhibit “BARCELONA! Gaudi - Picasso - Dali: Modernity and National Identity in Catalunya 1868-1939”  
*Sat/Sun Oct 28 or 29: Visit to Cleveland Museum of Art*
- Mon Oct 30 *Yerma* (1)  
[Tues Oct 31, 8:30pm: Film in Casa Hispánica: *Lorca, muerte de un poeta* (Mario Camus)]
- Wed Nov 1 *Yerma* (2)  
Reading: articles on *Yerma*  
[Out-of-class screening: *Yerma*, Pilar Távora]
- Fri Nov 3 *The House of Bernarda Alba* (1)  
Assignment 13: TBA

Mon Nov 6 *The House of Bernarda Alba* (2)  
Reading: articles on *House of BA*  
[Out-of-class screening: *La casa de Bernarda Alba*]  
  
[Tues Nov 7, 8:30pm: Film in Casa Hispánica: *La casa de Bernarda Alba* (Mario Camus)]

Wed Nov 8 Discuss first draft second paper  
**Paper 2: first draft due**

**Thurs Nov 9, 4:30pm: Lecture by Andrew T. Marcus, OC '97 on Gaudí**

Fri Nov 10 Meetings with Kathryn

Mon Nov 14 **Paper 2 due** (6 pages on rural tragedies); presentations

#### **IV. LORCA AS SURREALIST**

Wed Nov 15 Lorca in New York; *Poeta en Nueva York* (1)  
Readings: Gibson, book 2, ch. 1; *Poeta en NY*, section 1 (CP 641-49)

Fri Nov 17 *Poeta en Nueva York* (2)  
Readings: *Poeta en NY*, sections 2, 3, 4 (CP 649-89)

Mon Nov 20 *Poeta en Nueva York* (3)  
Readings: *Poeta en NY*, sections 5-10 (CP 689-745)  
Assignment 10: TBA

#### **VI. LAST DAYS, DEATH AND AFTERLIVES**

Wed Nov 22 Viewing: Juan Antonio Bardem, *Lorca, muerte de un poeta*  
Reading: Gibson, book 2, chapters 8-12  
Final paper **topic** due

Fri Nov 24 THANKSGIVING

Mon Nov 27 Discussion of Bardem  
Readings: Gibson, ch 10-12

Wed Nov 29 Discussion about poetry and translation with OC alum Aaron Zaritzky '00  
Assignment 14: **Bibliography and outline** for final paper due  
[Out of class viewing: *The Disappearance of García Lorca*]

Fri Dec 1 Afterlives of FGL (Franco Spain, exile, abroad); García Lorca as kitsch

Mon Dec 4 **First draft of paper due**; Meetings with writing tutor

Wed Dec 6 Final paper: presentations

Fri Dec 8 Final paper: presentations

Mon Dec 11 Final paper: presentations

Wed Dec 13 Wrap-up and evaluations

**FINAL PAPER DUE: Monday, DECEMBER 18**