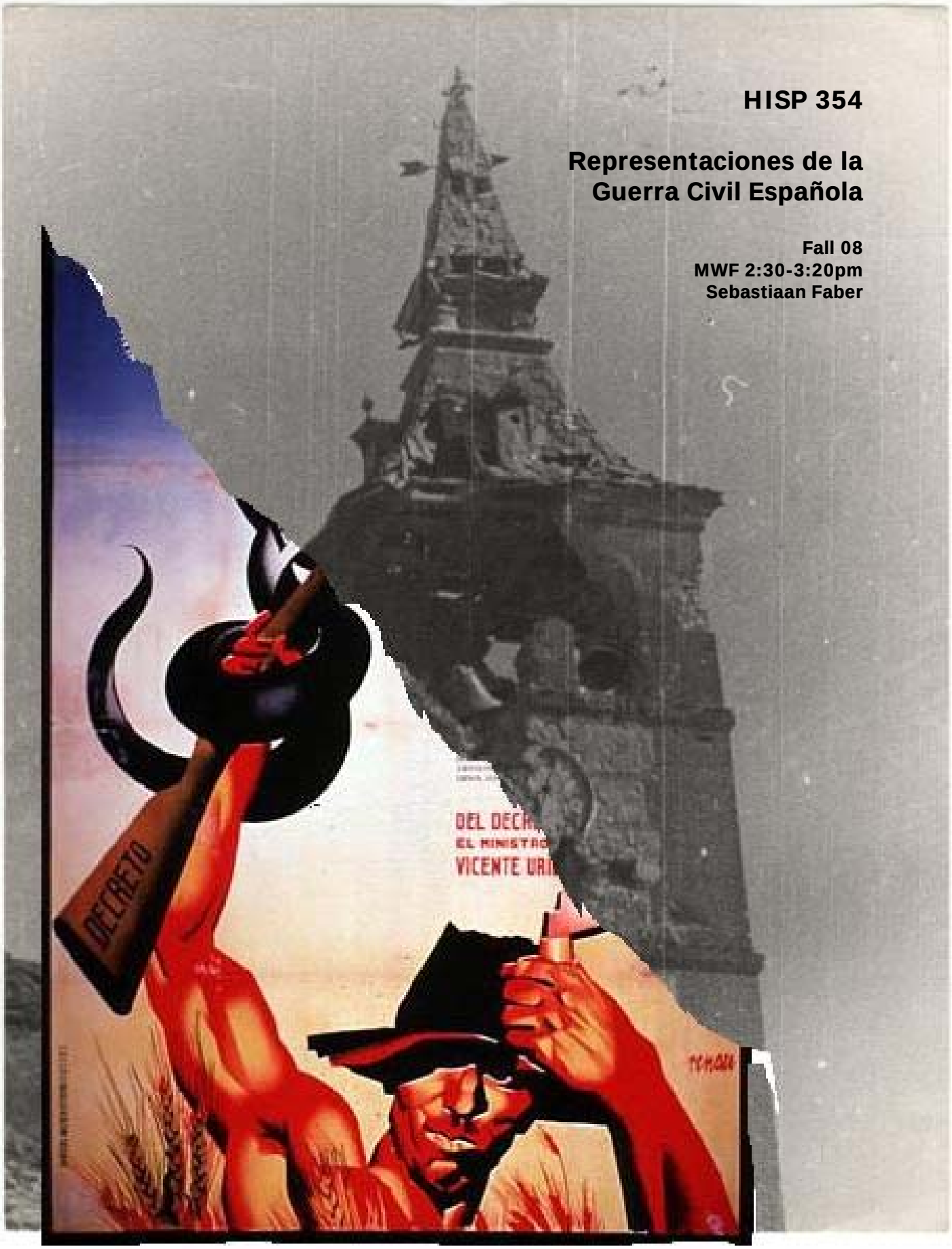
HISP 354

Representaciones de la Guerra Civil Española

Fall 08
MWF 2:30-3:20pm
Sebastiaan Faber



HISP 354
or
Representations of the Spanish Civil War

class meetings

- MWF 2:30-3:20pm, 327 Peters
- film screenings: W 7-9pm, 327 Peters (*Note:* All films screened are also placed on reserve in the language lab and/or Mudd Reserves.)

instructor

Sebastiaan Faber

- phone: x58189
- email: sebastiaan.faber@oberlin.edu
- home page: www.oberlin.edu/faculty/sfaber
- office hours: MWF 11a-12p or by appt.
- 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.

books to buy:

- Helen Graham, *The Spanish Civil War: A Very Short Introduction*, Oxford, 2005, ISBN 9780192803771.
- Ramón J. Sender, *Réquiem por un campesino español,* Planeta/Destino, 2007, ISBN 9788423334810.
- Julio Llamazares, *Luna de lobos,* Seix Barral, 2006, ISBN 9788432217388.
- Alberto Méndez, *Los girasoles ciegos,* Anagrama, 2006, ISBN 9788433968555.
- Javier Cercas, *Soldados de Salamina,* Tusquets, 2007, ISBN 9788483835012.

course description

From the moment of its outbreak, the Spanish Civil War (1936-39) sparked an intense struggle among competing narrative frameworks. Was it a "tragedy," an epic "crusade," or a "revolution"? Were the valiant Spanish people fighting against Communism, or against Fascism? All representational weapons were deployed in this relentless struggle for narrative hegemony—photos, text, and film; fiction, poetry, and music; posters, montage, and propaganda. This course will analyze key moments in this struggle, which continues unabated today in Spain and abroad.

In addition to the political, social, and cultural history of the Spanish Civil War—a crucial event in twentieth-century political and intellectual history that occupies a central place in many collective memories, including that of the American Left—the topic and course materials will allow us to reflect in a more general way on the formal, philosophical, and political aspects of visual and textual *representation* as a complex phenomenon in its own right, focusing not only on production, transmission, and reception, but also on genre and medium, and on the interaction among aesthetics, politics, and referentiality (i.e., the link between representation and reality).

Throughout the semester we will study—in a roughly chronological framework—the many ways in which the story of the Civil War has been told in narrative fiction (novels, short stories, film), poetry, posters, photos and film, memoirs, letters, as well as journalistic and historiographical accounts, in an attempt to understand how and why different individuals and groups in Spain and elsewhere held such heavy emotional and political investments in particular versions of the war.

course objectives

- To develop an understanding of:
  - Representation as a complex phenomenon involving production, mediation (tropes, medium, genre), and reception.
  - The major events, underlying causes, and effects of the Spanish Civil War in its domestic and international dimensions;
  - The Spanish Civil War as a site of contention and investments of an ideological, political, emotional, and scholarly nature;
  - The wide range of representations of the war, not only textual, but also visual;
  - The particularly literary representations of the war in the context of twentieth-century literary history;
- To (continue to) develop the skills necessary to:
  - Read, write, and speak Spanish in an academic register
  - Write a research paper in Spanish
  - Conduct formal, thematic, and ideological analyses of films and literary texts

course requirements

- 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 bring a copy of any ***written assignments*** to class. ***Responses on the*** *Bb* ***discussion board***, when assigned, need to be posted **by 7:00am** 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.
- In addition to a series of electronic discussion posts and smaller 1- and 2-page assignments, there will be an online exam (in the third week of classes); two mid-term projects (a group paper & presentation, and an individual project) and a final project (8 pages). The final project will be discussed with the group in the last week of classes and handed in during Finals week.
- Attendance to all class sessions is mandatory. Following departmental policy, any absence over 3 will lower the final class grade with 1 %. Attendance to the Wednesday screening sessions is optional; either way it is required to view the film before Friday's class.
- 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.

papers & exams

- Week 3: Exam on basic SCW history and key concepts
- Week 5: group paper & presentation
- Week 9-10: Short paper (4 pp.)
- Week 14: Final paper (8 pp.)

breakdown of the final grade

- class participation & attendance 25%
- response papers & discussion board 25%
- midterm papers 25%
- final paper 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 may be collaborative in nature; those will be clearly identified as such. Any case of (suspected) plagiarism will be reported to the Honors Committee. For more details, see http://oncampus.oberlin.edu/courses/1/SL-dean/content/_195488_1/Revised%20Honor%20Code%20and%20Honor%20System.pdf

for **helpful resources** (Dictionaries, Reference, Writing Aids), see Blackboard > *Recursos*

Hispanic Studies film series

All students enrolled in Hispanic Studies classes are expected to attend and participate in events at the Casa Hispánica (Harvey), in particular the regular movie screenings. Public events will be announced via Blackboard and posters. Movie screenings will be announced by email, and are only for students currently enrolled in Hispanic Studies classes, Cinema Studies classes, or classes taught in other programs on topics related to the Spanish-speaking world.

PROGRAMA DEL CURSO (TENTATIVO)

Sección 1: La guerra civil: representación, ideología

septiembre

mi 3	**Introducción al curso:** objetivos, estructura; contexto histórico global; conceptos clave

vi 5	**La guerra civil española: historia y problemas básicos (I)**
	Graham, *Very Short Introduction*, caps 1-6 (Preface; 1-137)

[domingo: proyección: *SCW* (Granada), 1-3]

lu 8	**La guerra civil española: historia y problemas básicos historia y problemas; conceptos clave: representación, ideología(s), tropos (metonimia, metáfora).**
	Graham, *Very Short Introduction* , cap 7
	Freadman, "Representation." *New Keywords.* Ed. Bennett et al.
	JTW Mitchell, "Representation," in Lentricchia & McLaughlin, pp. 12-17.
	"Representation," varias fuentes de referencia
	Williams, "Ideology," in *Keywords.*
	Grossberg, "Ideology," in Bennet et al.
	Price, *History Made, History Imagined,* 19-26.

mi 10	**Conceptos clave (II); Armas intelectuales; batallas historiográficas**
	Foster in Kenwood
	Kenwood in Kenwood

	Herzberger in Valis
	Preston, “War of words”
	Graham on Radosh in S&Society
	Ealham in Journal of Contemporary History

[proyección: documentales: *Spanish Earth* (52 min.), *Defenders of the Faith* (153 min.; selections) [*Laberinto español*]

Sección 2: Los años de la guerra

vi 12	**Discusión documentales; Foto Capa, Taro** [Profesor visitante: Geoff Pingree]
	Fotos GCE (www.icp.org)
	Pingree in Valis
	Wasson in Valis
	Shubert in Valis
	Caroline Brothers, ch 2 (35-57)

do 14	Entregar: **Examen** en línea (Graham, representación, ideología)

lu 15	**El aura del testigo: Testimonios y periodismo**
	Cartas (MacEachron, Lardner)
	diario (Paul Rogers)
	periodismo (Jay Allen on Badajoz (in Cunningham)
	Herbert Matthews and Carney on the same day in the NYT)
	Peers, *Our Debt to Spain*, prologue.
	Fotos: Capa, Taro, Centelles, et al.

mi 17	**Evento 1: Crimen de la carretera de Málaga; La literatura como arma de combate (I)**
	El cojo (*Hora de España,* no 17, 1938)
	Preston SCW 06, p194
	Hugh Thomas, 565-70.
	Bethune, *The Crime on the Road Malaga-Almeria (in Politics of Passion)*
	Aznar, *Historia militar de la guerra de España,* 339-344.
	T.C. Worsley, “The Flight from Málaga,” in Cunningham, *Spanish Front,* 117-19.
	Capa and Taro: refugiados andaluces

[proyección: Málaga, carretera de la muerte (secciones); Granada TV doc (secc.)]

vi 19	**La literatura y el arte como armas de combate (II)**
	Poesía de guerra (selección)
	Carteles de propaganda (orpheus.ucsd.edu/speccoll/visfront/intro.html)

	Labanyi, “Propaganda Art,” in *Spanish Cultural Studies*

lu 22	**La literatura como arma de combate (III)**
	Sender (*Contraataque/The War in Spain)* [see sel. Kenwood], comienzo cap 16, 279-84; final cap. 17, 310-17 (ed. 1978)
	Concha Espina, “La peste roja,” in Rodríguez Puértolas.
	Foxá, *Madrid de Corte a cheka,* 234-41, 256-63

mi 24	**Evento 2: Guernica**
	Periodismo: Steer (*London Times*), Carney (*NY Times*)
	Steer sobre Guernica, in Cunningham.
	Southworth, ch 1-2 (11-43); ch 4 (387-98)
	Mendelson in Valis.

[proyección: *For Whom the Bell Tolls*]

vi 26	**Guerra y éxodo: El lenguaje de la imagen fotográfica: Capa, Taro, Seymour, Horna**
	Fotos del éxodo: Capa, Taro, “Chim” Seymour.
	Life on SCW refugees
	Caroline Brothers, ch. 7 (141-60);

lu 29	**El éxodo en clave expresionista**
	Aub, “Enero sin nombre”

octubre

mi 1	**Presentación de grupo: foto y poema o cartel**
→	Borrador del primer trabajo (de grupo)

Sección 3: Los años de la posguerra

[proyección: *Raza* (1941/1950]

vi 3	**Discusión *Raza***
	Deveny in Valis

[Reunión con la asistente, Ana]

lu 6	**Memorias literarias**
	Barea, *La llama,* p. 1, cap. 9, “La caza del hombre”; p. 2, cap. 3, “El sitio”; cap. 10, “No hay cuartel.”
	Orwell on Barea, *Orwell in Spain,* 372-74

→	Entregar primer trabajo

mi 8	**Escribir bajo Franco: Novela**
	Pérez in Valis.
	Richards, "From War Culture to Civil Society," 97-103.
	Gironella, *Los cipreses creen en Dios* ("Aclaración indispensable," cap. LXXXVII); *Un millón de muertos* ("Aclaración indispensable").
	G. Thomas, *Novel of the Spanish Civil War,* sobre Gironella (163-82).

vi 10	**Escribir en el exilio (I): Novela (no hay clase)**
	Sender, *Réquiem* (I)

lu 13	**Escribir en el exilio (II): Novela**
	Sender, *Réquiem* (II)

mi 15	**Escribir en el exilio (III): Cuento**
	Ayala, "El tajo" (1949)

[proyección: Saura, *La caza* (1965)]

vi 17	**Spain & the war revisited (desde la Guerra Fría)**
	Brenan, *Face of Spain* (1950), preface for English edition; 143-46, 195-200.
	Herbert Matthews, *The Yoke and the Arrows* (1957), 18-38.
	Sender, prólogo *Ariadna* (1957)

[Fall Break]

Sección 4: Los años de la democracia

lu 27	**La memoria y la representación de la guerra en la transición**
	Aguilar (introducción, conclusión)
→	Entregar plan para ensayo 2

mi 29	**La memoria y la representación de la guerra en la transición (cont.)**
	Discusión sobre ensayo 2

[proyección: *Ay Carmela*]

vi 31	**Discusion cine**
	Jordan & Morgan-Tamosunas. "Reconstructing the Past: Historical Cinema in Post-Franco Spain." *Contemporary Spanish Cinema.* Manchester: Manchester UP, 1998
	D'Lugo in Valis

	Labanyi, *Poetics Today*

noviembre

lu 3	**Discusión sobre ensayo 2**
→	Borrador ensayo 2

mi 5	**Llamazares I**
	Luna de lobos I

[proyección: *Lengua de las mariposas*]

vi 7	**iscusión cine**
→	Entregar ensayo 2

lu 10	**Llamazares II**
	Luna de lobos II

mi 12	**Llamazares III**
	Luna de lobos III

[proyección: *Libertarias; De toda la vida*]

Sección 5: El retorno de la memoria (2000-2008)

vi 14	**discusión cine; el retorno de la memoria**
	Tomasa Cuevas, *Testimonios de mujeres en las cárceles franquistas.* Ed. Jorge J. Montes Salguero. Huesca: Instituto de Estudios Altoaragoneses, 2004.
	Mangini in Valis
	Artículo sobre sobre *Libertarias*
	Graham, "The Return of Republican Memory," in *Science & Society*
	Faber in *Revista Hispánica Moderna*

lu 17	**Cercas I**
	Soldados de Salamina I

mi 19	**Cercas II**
	Soldados de Salamina II

[proyección: *Land and Freedom*]

vi 21	**discusión cine**

	sobre *Land and Freedom*

lu 24	**Cercas III**
	Soldados III

[proyección: *Fosas del silencio & Los niños perdidos del franquismo*]

mi 26	**Cercas IV**
	Soldados de Salamina IV

vi 28	No hay clase

diciembre

lu 1	**Méndez I**
	Méndez, *Girasoles ciegos* I

mi 3	**Méndez II**
	Méndez, *Girasoles ciegos* II

[*jueves* 4 proyección: *Almas sin fronteras*]

vi 5	**Discusión *Almas sin fronteras* (con el director, Tony Geist)**
→	Entregar plan para trabajo final

lu 8	**Polémicas entre historiadores y otros interesados**
	Payne y Juliá en *Revista de Libros*

mi 10	**Discusiones trabajo final**

[proyección: *Noticias de una guerra*]

vi 12	**Resumen, evaluaciones**

Trabajo final: entregar martes 16 de diciembre, 4 pm