



LT480 GARCÍA LORCA AND HIS TIME

IES Abroad Madrid

DESCRIPTION:

Around 1927, Spanish culture experienced a period of splendor that deserved to be called the Silver Age. The authors grouped under the so-called “Generation of '27” represent one of the most intense and interesting moments in the history of Spanish literature. The names of Federico García Lorca (poet and playwright around whom this course is organized), Rafael Alberti, Luis Cernuda or Vicente Aleixandre are, without a doubt, comparable to those who played a leading role in the Golden Age of Spanish literature in the 16th and 17th centuries: Lope de Vega, Góngora, Calderón de la Barca... But other arts also experienced an extraordinary impulse: painting, with artists such as Salvador Dalí, Ramón Gaya and José Caballero; music, with composers such as Manuel de Falla, Óscar Esplá and Rodolfo Halffter; cinema, with the first great Spanish director, Luis Buñuel; bullfighting, with bullfighters such as Ignacio Sánchez Mejías, and so on. For these reasons, the course falls within the framework of Cultural Studies, as it aims to reflect a perspective of the different artistic manifestations that coincide during the first third of the 20th century and that share a common denominator: the will to innovate from tradition in order to offer a renewed image of the world. The figure of Federico García Lorca represents very well the artistic and cultural values of this extraordinary period of Spanish culture.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

ADDITIONAL COST: Good command of spoken and written Spanish

METHOD OF PRESENTATION:

a) For the explanation of each topic, theoretical and practical questions will be alternated:

- Biographical and literary introduction: historical, social and cultural context.
- Commentary of significant fragments of works by the author and other authors.
- Analysis of the work or works of compulsory reading and discussion with students.

Note: At the end of each topic, students will have in Moodle a summary or content script for the arrangement of class notes. All the materials used during the class sessions will also be uploaded.

b) The explanations will be complemented with presentations of images, auditions of musical pieces and projections of films related to the context and literary works.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation – 15%
- Three essays on readings and performance – 25%
- Midterm exam – 30%
- Final exam – 30%

Participation



Students must attend and actively participate in the discussions or debates that take place during the classes. Their interventions in the commentary and analysis of the texts will be highly valued.

Three essays on readings and performance

Three essays (approximately 1200 words each) will be written: two on aspects related to the contents of the readings worked on in class (themes, topics, motifs, characterization, etc.) and one as a review of the theatrical performance we will be attending. The guidelines for these essays will be duly indicated.

Midterm and Final exams

There will be two exams (midterm and final) with the same structure:

a) Two questions on theoretical issues or on the content of the literary texts that are part of the program (with a minimum length of 1 sheet for each question). Students will be able to choose between three questions.

b) One commentary on one text taken from the works explained during the course (with a minimum length of 1 page for the commentary). Students will be able to choose between two texts

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- To analyze and understand the biographical and literary keys of Federico García Lorca as a representative figure of one of the most important periods of Spanish culture.
- To interpret the historical, social and literary circumstances of contemporary Spanish culture in its so-called Silver Age (1898-1936).
- To know how to relate the different cultural fields in their literary, theatrical, artistic and musical aspects, paying special attention to their protagonists.
- Assimilate the basic skills for the commentary and critical analysis of the literary texts that are part of the program.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is **mandatory for all IES Madrid classes**, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. Any assessed work, including exams, tests, and presentations, will be rescheduled if the absence is justified; otherwise, it will be graded as 0. You are allowed a maximum of 1 unexcused absence for once-a-week courses and 2 unexcused absences for twice-a-week courses. Each additional absence will deduct 5 points from your final grade. **Accumulating 7 or more absences in twice-a-week courses, or 4 or more in once-a-week courses, may lead to a failing grade.** Students arriving more than 11 minutes after the scheduled start time will be marked as 'late.' Three 'late' arrivals will be counted as 1 absence. Any student arriving 30 minutes or more after the scheduled start time will be marked as 'absent.' For more information, please refer to the full [Attendance and Punctuality Policy](#) document.

CONTENT:

Week	Content	Assignments
Weeks 1, 2 and 3	1. Introduction to the Silver Age Historical, social and ideological context: from the “Disaster of '98” to the Civil War. Literary and cultural context: from the “Generation of 1898” to the “Generation of 1927”. Federico García Lorca: myth and reality. Biographical context: García Lorca and his work. Characteristics of Lorca's poetry and theater.	-Film: <i>Lorca, muerte de un poeta</i>, by Juan Antonio Bardem.
Weeks 4, 5 and 6	2. Avant-garde and tradition Neo-popularist currents and folklore. The attraction for the flamenco and the gypsy culture: the <i>Romancero gitano</i> and the <i>Poema del cante jondo</i>, of García Lorca. Music and dance: <i>El amor brujo</i>, by Manuel de Falla. The bullfighting theme: the figure of Ignacio Sánchez Mejías. Two poetic tragedies: <i>Amor de don Perlimplín con Belisa en su jardín</i> and <i>Bodas de sangre</i>, by García Lorca.	-Reading: selection of poems (<i>Romancero gitano</i> and <i>Poema del cante jondo</i>, by Federico García Lorca). -Music: <i>El amor brujo</i>, by Manuel de Falla; flamenco songs, by Carmen Linares and Miguel Poveda. -Reading and discussion: <i>Amor de don Perlimplín con Belisa en su jardín</i> and <i>Bodas de sangre</i>, by Federico García Lorca. -Film: <i>La novia</i>, by Paula Ortiz.
Week 7	MIDTERM EXAM (March 3, 12:00 pm - 1:20 pm)	EXAM
Weeks 7, 8 and 9	3. The surrealist vision The period of the Vanguards: What is surrealism? Surrealism in painting: Salvador Dalí and other painters. Surrealism in cinema: Luis Buñuel (<i>Un perro andaluz</i>). Surrealism in poetry: <i>Poeta en Nueva York</i>, by García Lorca. The homoerotic expression: from Walt Whitman to the “theater under the sand”. The <i>Sonetos del amor oscuro</i>.	-Reading: selection of texts (conferences, <i>El público</i> and <i>Poeta en Nueva York</i>, by Federico García Lorca). -Film: <i>Un perro andaluz</i>, de Luis Buñuel. -Music: song by Camarón de la Isla and Paco de Lucía; songs by Leonard Cohen and others singers about <i>Poeta en Nueva York</i>.

Week	Content	Assignments
Weeks 10, 11 and 12	4. From the Republic to the Civil War The diffusion of culture in the Second Republic: the “Teatro del Pueblo de las Misiones Pedagógicas” and “La Barraca”. The situation of women in Spain at the beginning of the 20th century. A feminist revolution: the “sinsombrero”.	-Reading: fragments of essays on the period.
Weeks 12, 13 and 14	5. Women in the theater of García Lorca Lorca's women. A “drama of women in the villages of Spain”: <i>La casa de Bernarda Alba</i> .	-Reading and discussion: <i>La casa de Bernarda Alba</i> , by Federico García Lorca. -Film: <i>La casa de Bernarda Alba</i> , by Mario Camus.
Week 15	FINAL EXAM (May 5, 12:00 pm - 1:20 pm)	EXAM

COURSE-RELATED TRIPS:

- Students will attend the performance of a play by Federico García Lorca, yet to be determined, which will be announced sufficiently in advance to the students.

REQUIRED READINGS:

- GARCÍA LORCA, Federico: Poems (Poetic anthology prepared by the professor).
- GARCÍA LORCA, Federico: *Bodas de sangre*, ed. M. Hernández (Alianza).
- GARCÍA LORCA, Federico: *Amor de don Perlimplín con Belisa en su jardín*, ed. M. C. Millán (Cátedra).
- GARCÍA LORCA, Federico: *La casa de Bernarda Alba*, ed. M. García Posada (Castalia Didáctica).

RECOMMENDED READINGS:

- DELGADO, María M.: *Federico García Lorca*, New York, Routledge, 2008.
- DOMÉNECH, Ricardo: *García Lorca y la tragedia española*, Madrid, Fundamentos, 2008.
- GIBSON, Ian: *Federico García Lorca*, Barcelona, Crítica, 2011.
- HARRETCH, Estela: *Federico García Lorca. Análisis de una revolución teatral*, Madrid, Gredos, 2003.
- HUERTA CALVO, Javier, dir.: *Historia del teatro español*, Madrid, Gredos, 2003, vol. II.
- HUERTA CALVO, Javier, ed.: *La Barraca, teatro y universidad: ayer y hoy de una utopía*, Madrid, Acción Cultural Española / Instituto del Teatro de Madrid, 2011.
- MAINER, José-Carlos: *La Edad de Plata (1902-1939). Ensayo de interpretación de un proceso cultural*, Madrid, Cátedra, 1981.
- RAMONEDA, Arturo, ed.: *Antología poética de la generación del 27*, Madrid, Castalia, 1990.
- ROZAS, Juan Manuel: *La Generación del 27 desde dentro*, Madrid, Istmo, 1987.



- SORIA OLMEDO, Andrés: *Las vanguardias y la generación del 27*, Madrid, Visor, 2007.