



LT/CU 361 SPANISH CIVIL WAR IN LITERATURE AND PERFORMING ARTS (SINCE 1975)
IES Abroad Madrid

DESCRIPTION:

The Spanish Civil War has generated an unprecedented level of interest in the historiography, literature, cinema and figurative arts both inside and outside of Spain. It is still, both quantitatively and qualitatively, the most popular topic in all of these disciplines when discussing contemporary Spain. This explains the relevance of this course, which will depart from the literary works (novel and drama basically) that re-evaluate, review, and revise this topic since Franco's death on the part of Spanish intellectuals. We will explore, both methodologically and thematically, a large number of texts, which have attempted to explain this event that has had such an impact on the history of Spain in the 20th Century.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

The course will combine lectures, class discussions and student presentations. Prior to each session, the instructor will assign specific readings or materials that students are expected to review in preparation for class. During class, time will be dedicated to personal reflection and group discussions, focusing on key aspects of the Spanish Civil War. These discussions aim to draw connections between the historical events studied and more recent historical developments or contemporary issues, fostering a deeper understanding of how the past shapes the present.

While the required readings will serve as the foundation of the course, additional cultural artifacts—such as music, visual art, graphic novels, and films—will be incorporated to provide a more comprehensive understanding of the period and its cultural resonance. This interdisciplinary approach is designed to engage students with diverse learning preferences and to highlight the multifaceted impact of the Civil War on Spanish and global culture.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation: 10%
- Oral presentation: 15%
- Critical Essay: 20%
- Midterm exam: 25%
- Final exam: 30%

Course Elements

Class participation:

Student participation in class is essential, and it will be assessed for both its quality and frequency, as well as for each student's overall preparedness. Students are expected to have an active role in the class, participating in class discussions and fulfilling the required work for each session before class.



Oral presentation:

Students are required to give a group oral presentation on one of the topics of the course, under the professor's guidance and instructions. Presentations must include visuals, follow a prescribed format, and invite whole-class discussion on the topic.

Essay:

One essay (9 -11 pages long; Times New Roman 12; 1.5 line spacing [typically 3500-4500 words]) will be written on a fundamental topic related to the Spanish Civil War, its cultural expressions, or its reception in contemporary Spanish literature. The essay will be submitted in hard copy and sent by e-mail to the professor.

Midterm and Final Exams:

Each exam consists primarily of essay questions with some short-answer identifications. Essay questions may require both historical and literary analysis, and students will need to incorporate specific examples from readings, discussions, and class lectures. Close readings of a literary passage may be required as well.

LEARNING OUTCOMES:

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

- Analyze the Historical Context:
 - a. Describe in detail the political, social, and economic factors that led to the Spanish Civil War, including the broader European and global influences of the time.
 - b. Assess how historical events before and during the war shaped the ideological divisions in Spain.
- Understand Cultural Propaganda:
 - c. Identify and critically evaluate the mechanisms of cultural propaganda employed by both the Republican and Nationalist factions, including visual art, literature, cinema, and music.
 - d. Compare the techniques and effectiveness of propaganda in shaping public opinion during the war.
- Interpret Literary Representations of the War:
 - e. Analyze literary works from various genres (narrative, poetry, drama) that engage with the themes of the Spanish Civil War.
 - f. Examine how authors used literature to reflect, critique, or memorialize the conflict.
- Evaluate the Role of Intellectuals:
 - g. Measure the influence of key intellectuals and cultural figures in shaping the memory and understanding of the Civil War in contemporary Spain.
 - h. Discuss how these figures contributed to the cultural reconfiguration of the war in public discourse and national identity.
- Develop Analytical Skills:
 - i. Apply critical analysis to narrative and dramatic texts, focusing on themes, structure, symbolism, and historical context.
 - j. Gain proficiency in using interdisciplinary methods to study cultural artifacts related to the Spanish Civil War.
- Connect History to the Present:
 - k. Draw connections between the historical events of the Spanish Civil War and current political, social, and cultural issues, both in Spain and globally.
 - l. Reflect on how the study of the war informs an understanding of broader themes such as conflict, memory, and identity.

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other 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:

Part I

1. Reasons, development and consequences of the Spanish Civil War
2. Culture manifestations of the Republican cause: from Miguel Hernández to Picasso
3. “Nacional” symbols: claiming an Imperial past
4. Federico García Lorca: martyr and myth of a fratricidal war
5. Treatments of the Spanish Civil War during the postwar: silence symbols and censorship

Part II

6. 1975: Revision and condemnation of the Civil War.
7. The Spanish Civil War in Post-Franco Drama:
 1. Unsung Heroes (*¡Ay, Carmela!*, by José Sanchis Sinisterra)
 2. Tragedy as seen by children (*Los niños perdidos*, by Laila Ripoll)
 3. The conflict between erasure and remembrance (*El jardín quemado*, by Juan Mayorga)
8. 8. The Spanish Civil War in Post-Franco Narrative:
 1. Unsung Heroines (*Trece rosas rojas*, by Carlos Fonseca)
 2. Tragedy as seen by children (*La lengua de las mariposas*, by Manuel Rivas)
 3. The conflict between erasure and remembrance (*Soldados de Salamina*, by Javier Cercas)

Session	Content	Required Reading
Session 1	Introduction to the course.	None
Session 2	The Second Republic: birth of a revolutionary culture	“Introducción” to <i>Teatro de la Guerra Civil: el bando republicano</i> , edited by Nigel Dennis

		and Emilio Peral Vega, 2009, pp.7-30.
Session 3	Origins, development and consequences of Spanish Civil War.	“La rebelión de los generales”, from Anthony Beevor, <i>La guerra civil española</i> , 2005, pp.81-101.
Session 4	Republican involvement («la inteligencia militante»)	“La inteligencia combatiente”, from <i>Teatro de la Guerra Civil: el bando republicano</i> , pp. 30-40.
Session 5	Major initiatives of Republican propaganda	“Introducción” to <i>Retablos de agitación política</i> , by Emilio Peral Vega, 2013, pp. 19-30.
Session 6	“Nacional” symbols: claiming and re-envisioning the Imperial Past	“Introducción” to <i>Métodos de propaganda activa en la Guerra Civil española</i> , edited by Emilio Peral Vega and Francisco Sáez Raposo, 2015.
Session 7	Federico García Lorca: martyr and myth of a fratricidal war	Film Viewing and completion of viewing assignment (viewed before class): <i>Lorca, muerte de un poeta</i> , by Juan Antonio Bardem.
Session 8	Treatments of the Spanish Civil War during the postwar: silence symbols and censorship	«Introducción» to <i>Derrota y restitución de la modernidad (1939-2010)</i> , edited by Jordi Gracia y Domingo Ródenas, 2011, pp. 1-24.
Session 9	1975: New (grotesque) visions about Spanish Civil War	Film Viewing and completion of viewing questionnaire (before class): <i>La vaquilla</i> , by Luis García Berlanga. Reading: Selected film reviews (Moodle)

Session 10	Spanish Drama on Stage	«Nuevas promociones», <i>Historia del teatro breve en España</i> , 2008, pp. 1256-1282.
Session 11	Methodological tools for the analysis of dramatic texts Spanish Tragedy on democratic stage Unsung Heroes	First act of drama <i>¡Ay, Carmela!</i> Second act of <i>¡Ay, Carmela!</i> Epilogue of <i>¡Ay, Carmela!</i>
Session 12	New perspectives about the Spanish Civil War in new drama	Film Viewing (previous to the session): <i>¡Ay, Carmela!</i> , by Carlos Saura "Carlos Saura" in <i>Blood Cinema: The Reconstruction of National Identity in Spain</i> , Marsha Kinder
Session 13	Midterm review	
Session 14	Midterm Exam	
Session 15	Spanish Civil War in Laila Ripoll's works	First act of <i>Los niños perdidos</i>
Session 16	Tragedy as seen by children	Second act of <i>Los niños perdidos</i>
Session 17	Victims in Juan Mayorga's plays	Play Viewing (before the session): <i>Los niños perdidos</i> (Centro Dramático Nacional)
Session 18	Erasure vs Rememberance: situating the Spanish Civil War in the contemporary era.	Reading: El jardín quemado (full)

Session 19	Methodological tools for the analysis of narrative texts	Selected fragments of <i>Trece rosas rojas</i> , by Carlos Fonseca
Session 20	Spanish Civil War in nonfiction narrative	Reading: <i>La lengua de las mariposas</i> , by Manuel Rivas
Session 21	Tragedy as seen by children	Film viewing (previous to the session): <i>La lengua de las mariposas</i> , by José Luis Cuerda
Session 22	Javier Cercas, or the embodied conflict (I)	Reading: First part («Los amigos del bosque») of <i>Soldados de Salamina</i> , by Javier Cercas. Critical Analysis Due
Session 23	Javier Cercas, or the embodied conflict (II)	Reading: Second part («Soldados de Salamina») of <i>Soldados de Salamina</i> , by Javier Cercas. Oral presentations
Session 24	Review Session	Reading: Third part («Cita en Stockton») of <i>Soldados de Salamina</i> , by Javier Cercas.

COURSE-RELATED TRIPS:

- TBD

REQUIRED READINGS:

Literature

- José Sanchis Sinisterra, *¡Ay, Carmela!*, edited by Manuel Aznar Soler, Madrid, Cátedra.
- Laila Ripoll, *Los niños perdidos*, in *Primer Acto*, 310 (2005), pp. 132-167.
- Juan Mayorga, *El jardín quemado*, in *Teatro completo*, Madrid, La Uña Rota, 2014, pp. 147-184.
- Javier Cercas, *Soldados de Salamina*, Barcelona, Tusquets, 2001.
- Carlos Fonseca, *Trece rosas rojas*, Barcelona, Temas de hoy, 2005 [selections from the professor].
- Manuel Rivas, "La lengua de las mariposas", (short story) in *¿Qué me quieres, amor?*, Madrid, Alfaguara, 1996.

Articles and book chapters

- Beevor, Anthony, «La rebelión de los generales», in *La Guerra Civil española*, Barcelona, Planeta, 2005, pp. 81-101.
- Gracia, Jordi and Domingo Ródenas, «Introducción» to *Derrota y restitución de la modernidad (1939-2010)*, edited by Jordi Gracia y Domingo Ródenas, Barcelona, Galaxia / Gutenberg, 2011, pp. 1-11.

- Dennis, Nigel and Emilio Peral Vega, "Introducción" to *Teatro de la Guerra Civil: el bando republicano*, edited by Nigel Dennis and Emilio Peral Vega, 2009, pp.7-30.
- Dennis, Nigel and Emilio Peral Vega, «La inteligencia combatiente», in *Teatro de la Guerra Civil: el bando republicano*, Madrid, Fundamentos, 2009, pp. 30-40.
- Peral Vega, Emilio, «Nuevas promociones», *Historia del teatro breve en España*, ed. Javier Huerta Calvo, Madrid / Frankfurt, Iberoamericana / Vervuert, 2008, pp. 1256-1282.
- Peral Vega, Emilio, «Introducción» to *Retablos de agitación política*, Madrid / Frankfurt, Iberoamericana / Vervuert, 2013, pp. 19-30.
- Peral Vega, Emilio and Francisco Sáez Raposo, eds., «Introducción» to *Métodos de propaganda activa en la guerra civil*, Madrid / Frankfurt, Iberoamericana / Vervuert, 2015

RECOMMENDED READINGS:

- Bertrand de Muñoz, Maryse, ed, *Canciones políticas y de combate de la Guerra de España*, Madrid, Calambur, 2008.
- Mendelson, Jordana, ed., *Revistas, modernidad y guerra* (Madrid, Museo Nacional Centro de Arte Reina Sofía, 2008).
- Moreiras, Cristina, *Imagen e historicidad en el cine español contemporáneo* (Madrid / Frankfurt, Iberoamericana / Vervuert, 2012).
- Peral Vega, Emilio, *Retablos de agitación política. Nuevas aproximaciones al teatro de la Guerra Civil española* (Madrid / Frankfurt, Iberoamericana / Vervuert, 2013).
- Serrano, Virtudes, «Introducción» to *El jardín quemado* (Murcia, Universidad de Murcia, 2004).
- Tranche, Rafael R. y Vicente Sánchez-Biosca, *El pasado es el destino. Propaganda y cine del bando nacional en la Guerra Civil*, Cátedra, 2011.
- Trapiello, Andrés, *Las armas y las letras. Literatura y Guerra Civil* (Madrid, Destino, 2010).