For three or four generations of progressive, activist youth, the Spanish Civil War stood out as one of the last “pure” struggles of democracy against fascist totalitarianism. When a group of Spanish generals mutinied in 1936 and set out to topple a legally elected leftist government, not only Spaniards but volunteers from all over Europe and the Americas set out to beat back this threat to the new Republic. Writers such as Ernest Hemingway, George Orwell and Andre Malraux reported on and/or participated in this conflict on the side of the Republican government and its allies in the socialist and anarchist camps. We will read selections from some of these writers, including *For Whom the Bell Tolls*, *Homage to Barcelona*, and *Man’s Fate*.

The war was particularly brutal, in many ways preceding and presaging the wider conflicts of the Second World War. Both sides committed atrocities and when the Nationalist/Falangist side, led by Francisco Franco, prevailed, there ensued years of violent reprisals, executions, incarcerations and continual repression of former or perceived members of the Republican side and their families. Moreover, thirty-six years of repressive dictatorial rule outlawed opposition parties and any but the official version of the history and motives of the Civil War.

When Franco died in 1975 and King Juan Carlos chose to move Spain towards a liberal democratic form of government, artists were at least theoretically free to address the trauma and memories of the war. However, democracy came to Spain with an unwritten agreement that the details and horrors of the Civil War would not be publically aired, a “pact of silence” (*pacto de silencio*). Consequently, this long overdue discussion was slow to develop over the first decades of newly democratic Spain. We will examine some texts and numerous films that eventually came to treat these various themes and issues. In particular, we will consider works that relate to Andalusia, in general, and Granada, specifically, as sites of Civil War activities and their aftermath. We will pay special attention to the life and execution death of Spanish poet Federico García Lorca, who not only strongly supported the Republican side but also was openly homosexual; either of which would condemn him in the eyes of the fascist forces. García Lorca, like the war itself, has become a symbol for various ideas that vary depending on who is telling his story. Details of the war and its aftermath of decades of repressive government led to a contemporary re-imagining of history, memory and the power of narrative.

We will use a reader, with various selections by Hemingway, Orwell and Malraux, as well as reportage and analytical essays. One contemporary novel in English and one translated Spanish novel will also be assigned. We will screen around six or seven films, produced mostly by Spaniards since the late 1970s, and will use videos of interviews by survivors of the war on the Republican side and/or their relatives. This last resource comes from UCSD’s “Spanish Civil War Memory Project,” archived in our library.
We will visit sites in Granada such as García Lorca’s home, the homes of other well-known political and artistic figures, and sites tied to the Civil War’s battles and events. A field trip to Málaga allows us to see the direct destruction caused by one of the early battles of the war. We will also travel down the coast to Algeciras and across to Morocco, where ferries go to Tangier and, more relevantly, Ceuta, where Franco and his forces crossed over to the mainland to begin his campaign against the Republican government.

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Course Requirements:

40% Class Participation: Though part of the course will entail lectures on the material, a good deal depends on discussion of the films and texts. Attendance, obviously, is an important component of the class and missing more than one (unexcused) class session will result in a reduction of the grade for this requirement.

20% Paper: Five page paper on one of the texts written during or right after the Civil War. The text will be selected from our course reader. Due date: 16th July.

40% Final Paper: Ten page paper that treats at least one contemporary text and a film on their treatment and portrayal of the Civil War. Due date: 30th July.

Syllabus:

6/30: Introductory Remarks: Spanish history and the Civil War

7/1: Granada and Andalusia during the Civil War
READ: The Return, Victoria Hislop
Attend a Zombra/Flamenco performance at the Sacromonte

7/2: Granada and Andalusia during the Civil War, continued

7/7: International Images of the Civil War: fiction and reportage
READ: Hemingway, Orwell and Malraux

7/8: Federico García Lorca’s life, death and legacy
READ: Selections from our reader, including: some García Lorca poems and excerpts from Gibson’s The Assassination of Federico García Lorca
Tour home of Federico García Lorca

7/9: Hollywood Images of the Spanish Civil War
SCREEN FILM CLIPS
7/14: Emerging re-evaluations of the history of the Civil War
READ: Selections from our reader, scholarly articles

7/15: Translation of horrors through memory and ghosts
SCREEN FILM: *El espinazo del Diablo* (*The Devil’s Backbone*), Guillermo del Toro

7/16: Silence and resistance after the war
SCREEN FILM: *Silencio Roto*, by Montxo Armendariz
FIRST PAPER DUE TODAY

7/21: Images of the Civil War, García Lorca and Granada through memory
SCREEN FILM: *A un dios desconocido* (*To an Unknown God*) by Jaime Chávarri

7/22: The Civil War including Morocco’s role reconsidered
READ: Selections from course reader

7/23: Storytelling and Memory
SCREEN FILM: *Si te dice que cai...* (*If They Tell You I Fell...*) by Vicente Aranda
FIELD TRIP: Málaga

728: Memory as potential.
READ: *Los soldados de salamina* (*The Soldiers of Salamis*) by Javier Cercas

7/29: Text to screen
SCREEN FILM: *Los soldados de salamina*

7/30: Closing remarks and discussion
FINAL PAPER DUE TODAY