FALL 2017

CORE-UA 500

Cultures and Contexts: Civil War and its Afterlife in 20th Century Spain

Lectures (Section 001)
Instructor: Professor Jo Labanyi, Spanish and Portuguese (jo.labanyi@nyu.edu)
Tues and Thurs 11:00 am-12:15 pm (19 University Place, Room 102)

Recitations (Sections 002-007), Fridays in GCASL (Global Center for Academic and Spiritual Life, 238 Thompson St, off Washington Square South)
Instructors:
Cristina Colmena (cristina.colmena@nyu.edu)
  - Section 002: Friday 8:00-9:15 (GCASL, Room 379)
  - Section 003: Friday 9:30-10:45 (GCASL, Room 379)
Elizabeth Benninger (ecb358@nyu.edu)
  - Section 004: Friday 8:00-9:15 (GCASL, Room 375)
  - Section 005: Friday 9:30-10:45 (GCASL, Room 375)
Francisco Rodríguez (frc228@nyu.edu)
  - Section 006: Friday 8:00-9:15 (GCASL, Room 365)
  - Section 007: Friday 9:30-10:45 (GCASL, Room 365)

Office hours
Jo Labanyi (Room 403, 4th floor, 19 University Place): Tuesdays 2:30 – 4:30 or by email appointment at other times.
The recitation instructors will let you know their office hours in the first recitation on Friday September 8th.

Course description
The Spanish Civil War of 1936-39 has been called the last war fought for utopian ideals; it was also the first war to see the mass bombing of civilian targets. The war’s internationalization as a fight between Fascism and Communism, thanks to support for the right-wing military uprising by Nazi Germany and Fascist Italy, and support for the left-wing Republican Government by the Soviet Union and international volunteers from across the globe, made it part of what have been called the European Civil Wars of the mid-20th century. While the Second World War ended with the defeat of fascism, the Spanish Civil War ended with fascism’s triumph and the institution of a dictatorship, under General Franco, that lasted for almost 40 years. During the Franco Dictatorship, the winners of the war were ritually remembered, while the losers suffered savage reprisals and could not be mentioned in public. After General Franco’s death in 1975, feelings about the Civil War were still so strong that the topic was avoided, to ensure a peaceful transition to democracy. Since the mid-1990s, however, the topic of the Civil War has surfaced in often acrimonious public debate and a proliferation of cultural representations, as Spain tries to come to terms with the wounds of a civil conflict that only now are starting to be addressed.
The course will explore the political issues involved in the Spanish Civil War and its remembrance, asking why it aroused such strong feelings at the time and still today. We will consider a wide range of cultural material produced during the war and in recent years. The material produced during the war will include letters from the front by US volunteers fighting for the Republic (in the archive of the Abraham Lincoln Brigade in NYU’s Tamiment Library); photographs taken in Spain by Spanish and foreign photographers; Picasso’s *Guernica* and other forms of visual propaganda such as posters; pro-Republican documentary films by foreign directors; and poetry and other writings by the many Spanish and foreign writers who participated in the war. We will consider not only what this material meant at the time but also what it means to us today. The contemporary material will include fiction, film (by Spanish and foreign directors), testimonies, and photography, and debates around the current exhumation of mass graves of Republican victims of the Francoist terror and around what to do with monuments to the Francoist dead. Discussion of this material will raise issues about the politics of memory, trauma, post-memory, and national reconciliation, in the context of the recent global “memory boom” and developments in the field of international justice. The overall aim of the course is to invite reflection on how the past lives on in the present.

**Books you are required to read**

All three books can be read online. You will have to write assignments on the last two. The first is a very short and very accessible introduction to the issues that the Spanish Civil War was fought over.

- **Helen Graham, *The Spanish Civil War: A Very Short Introduction*** (a wonderful, passionately written, short overview for those with no prior knowledge). Available online via Bobst Library. If you prefer to have the book (it is very cheap), you can buy it at NYU Bookstore or Amazon.
- **George Orwell, *Homage to Catalonia*** (autobiographical account of his experiences as a volunteer in the Spanish Civil War). Pdf version on NYU Classes. If you prefer to have the book, you can buy it at NYU Bookstore or Amazon.
- **Dulce Chacón, *The Sleeping Voice*** (novel, English translation; if any of you know Spanish, I suggest you read the original *La voz dormida*). Currently out of print so I have put a pdf version on NYU Classes. The Spanish original is available on Amazon (print or Kindle).

All other print course materials will be posted on the NYU Classes site for the course.

**Film viewing**

You will be expected to view the following four films in your own time, before the lecture that will discuss them. You should take notes on them as you watch, pausing or rewinding as needed. One (*Into the Fire*) is available online via Bobst. I will share the other three with you online; they are also available on Netflix DVD (not on Netflix streaming, unfortunately). Copies of *The Spirit of the Beehive* and *Pan’s Labyrinth* have been placed on course reserve in Avery Fisher Media Center in Bobst Library, 7th floor (Avery Fisher Media Center does not have a copy of *Death in El Valle*). If you watch them in the Avery Fisher Media Center, check whether the call number ends in P; if so, it is a European (PAL) format DVD and you will need to view it on one of the multi-region DVD players in Avery Fisher (ask at the desk).

- **Into the Fire: American Women in the Spanish Civil War** (Julia Newman, 2002) (can be streamed online via Bobst; the director will visit the class)
- **The Spirit of the Beehive** (Victor Erice, 1973; in Spanish with English subtitles) (placed on course reserve in Avery Fisher; will also be shared with you online)
• *Death in El Valle* (C.M. Hardt, 2001; in both English and Spanish with English subtitles; will be shared with you online)

• *Pan’s Labyrinth* (Guillermo del Toro, 2006; in Spanish with English subtitles) (placed on course reserve in Avery Fisher; will also be shared with you online).

Excerpts from additional fiction and documentary films and from historical news footage will be shown in class, together with photographs and other visual material. Film material that can be converted to mp4 without losing the English subtitles will be shared with you electronically (the links will be sent to your NYU email address). Where indicated in the week-by-week program below, the film material from which clips will be screened in class has been put on reserve in the Avery Fisher Center, in case you are interested in watching more (optional). Again, if the call number ends in P, it is a European (PAL) DVD and needs viewing on a multi-region DVD player in Avery Fisher.

**Grade Breakdown**

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<th>Assignment</th>
<th>Percentage</th>
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<td>Preparation and participation in class (including the recitations)</td>
<td>10%</td>
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<td>2 presentations in recitations</td>
<td>5% + 10% = 15%</td>
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<td>5 postings (250-300 words each) on Forums on NYU Classes, in the form of responses to designated material</td>
<td>20%</td>
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<td>3 take-home mid-term essays (750-900 words each)</td>
<td>5% + 10% + 15% = 30%</td>
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<td>Final exam (taken under exam conditions but with topics notified in advance)</td>
<td>25%</td>
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More weight will be given to the work you do in the 2nd half of the semester – i.e. your 2nd presentation, your 2nd and especially your 3rd mid-terms, and the final exam. This gives you the chance to experiment and try new things in the first half of the semester, while the course is still new to you. We would like you to be imaginative.

**Equivalence of numerical grades to letter grades**

You will be given numerical grades for your work during the course, so they can be entered in Gradebook on NYU Classes, which calculates the weighting for each assignment. The final course grade, which will appear on your degree transcript, will be a letter grade. Here is the conversion table:

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<th>Grade</th>
<th>Numerical Grade</th>
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Plagiarism
Throughout NYU, plagiarism is taken very seriously and can lead to your expulsion from the University. Plagiarism is when you copy a source without acknowledging where you have taken the material from and pass the material off as your own; whenever you use a print or online source, you should acknowledge it, giving full publication details, including the page number(s) if you are quoting directly.

- For books, the format is: Author. Title. Place of publication: Publisher, Date.
- For an article in an edited volume, the format is: Author. “Chapter title.” Title of book. Ed. Name(s) of Editor(s). Place of publication: Publisher, Date.
- For articles in a journal, the format is: Author. “Article title.” Journal title Vol. number (Year): pages.
- For online materials: Author. “Title.” URL (date accessed).

It is good to show that you have researched and consulted sources, provided you acknowledge them. You should acknowledge your sources even if you are paraphrasing them, without copying them verbatim. You should remember that electronic resources make plagiarism very easy to detect: do not be tempted—plagiarism is a form of intellectual dishonesty.

Behavior in class
You are expected to devote your full attention to lectures. No cell-phones or other electronic device should be on or in use during class time, except for laptops or tablets provided you use them only for note-taking. Any infraction will forfeit your right to use your laptop in class for the remainder of the semester. You should not leave class to take phone calls; doing so will count as a full day’s absence.

Missed classes will count against your final grade. 100% attendance is the norm; attendance will be checked at lectures and recitations. If you have a medical or other emergency, please email your recitation instructor and the professor immediately. You will not be penalized for missing classes on religious holidays for reasons of religious observance, provided that you notify the recitation instructor and professor with details.

Late work: any work submitted after the due date will suffer the loss of two grade steps per day (e.g. a B+ would convert to a B-). No late work will be accepted after the last class. Failure to submit any one piece of required work will result in a fail grade for the course.

Contacting us
The professor and recitation instructors will be pleased to discuss with you any queries or concerns about the course, whether by email or in person. Note our office hours and do come to see us. If you can’t make office hours, email us to schedule an appointment at another time. Remember that office hours are not only for discussing problems or assignments: we are here to reflect with you on what you are learning and to help you develop the intellectual curiosity and ideas that the course may raise. We look forward to talking to you.
WEEKLY SCHEDULE

Week 1
1. Tues Sept 5
Objectives/Expectations. Run through the issues and different kinds of material we will be studying and what that involves.

2. Thurs Sept 7
Historical introduction to the Spanish Civil War: who fought in it and for what reasons, what triggered it, and what were its consequences. The Spanish Civil War’s relation to the “European Civil Wars” of the mid 20th century.

Week 2
3. Tues Sept 12
Newsreels produced in support of both sides in the war: how do we read them today? A selection will be screened in class, with English subtitles. The 4-disc DVD set from which they are taken, titled La guerra filmada, has been placed on Reserve in the Avery Fisher Media Center in Bobst Library if anyone would like to see more newsreel footage/propaganda film from the time (entirely optional). All the newsreels in the DVD set have English subtitles.

4. Thurs Sept 14
Propaganda film (1):
   • The Spanish Earth (Joris Ivens, with narration by John Dos Passos & Ernest Hemmingway, 1937) (pro-Republican, i.e. pro-Left). Substantial excerpts will be screened in class. If interested, you can see the whole 53 min. film (entirely optional) on YouTube:
     https://www.youtube.com/watch?v=G6qKbNII8Xo (there is a direct link to the movie on NYU Classes). It has also been placed on course reserve in the Avery Fisher Center (the DVD in Avery Fisher also contains a film by Ivens on China that is not relevant to this course, though you may be interested to know that several photographers, filmmakers and other foreign volunteers in the Spanish Civil War went, after leaving Spain, to defend the Republic of China against the Japanese invasion).

Week 3
5. Tues Sept 19
Propaganda film (2):
   • España heroica / Heroic Spain (Joaquín Reig, 1938; English subtitles) (pro-Nationalist, i.e. pro-Fascist). Made in Nazi Berlin. Will be screened in class (35 mins). From the same DVD set La guerra filmada as the newreels shown in Class 3.

Posting 1: 250-300 words with your response to one or more of the newsreels or propaganda films shown in class. To be posted on Forums on NYU Classes by midnight Wed Sept 20th.

6. Thurs Sept 21
Propaganda posters. A selection is available on NYU Classes and will be shown in class.
Week 4
7. Tues Sept 26
Questions for take-home mid-term essay 1 distributed (750-900 words on issues raised by propaganda). To be submitted to your recitation instructor in class on Tues Oct 10th.
Propaganda art: Picasso’s Guernica and its afterlife. The painting, and some of the sketches for it, are available on NYU Classes and will be shown in class.

8. Thurs Sept 28
Photojournalism from the Spanish Civil War – the 1930s was the great age of photojournalism, and the Spanish Civil War was the first war to be massively documented by photojournalists. A selection of photos by Robert Capa (Hungarian), Gerda Taro (German), Kati Horna (Hungarian), and Agustí Centelles (Spanish) is available on NYU Classes and will be shown in class.

Week 5
9. Tues Oct 3
Drawings of the war produced by children evacuated from combat zones or cities subject to Nationalist air raids to children’s colonies set up in the Republican zone. A selection is available on NYU Classes and will be shown in class. If you would like to see more (not required), the Spanish National Library’s wonderful collection of 1170 children’s drawings from the Civil War can be accessed online on http://bdh.bne.es/bnesearch/ - click on “Dibujos de los niños de la guerra” at bottom of right-hand column. The images can be downloaded and saved.

Posting 2: 250-300 words giving your response to one of the following: (a) 3-5 wartime posters; (b) Picasso’s Guernica and/or the sketches for it; (c) 3-5 photos by one or more photojournalists; (d) 3-5 children’s drawings. To be posted on Forums on NYU Classes by midnight Wed Oct 4th.

10. Thurs Oct 5
Spanish poetry of the Civil War. A selection in English translation is available on NYU Classes from the following sources:
- Carlos Bauer (ed. & trans.), Cries from a Wounded Madrid: Poetry of the Spanish Civil War (Swallow Press, 1984)
- Pablo Neruda, Spain in Our Hearts / España en el corazón (1938; printed at the front on paper made from the debris of war: dead soldiers shirts, captured enemy flags, etc.; the retreating Republican army took the copies with them rather than let them fall into enemy hands; today they are a collector’s item.)
- César Vallejo, Spain, Take This Chalice from Me / España, aparta de mi este cálice (1937)

Week 6
11. Tues Oct 10
Take-home mid-term essay 1 to be submitted to your recitation instructor in class
The International Brigades, with particular focus on the American volunteers of the Abraham Lincoln Brigade who went to Spain to defend the Republic against fascism. We will see clips from the documentary:

- *Invisible Heroes: African Americans in the Spanish Civil War* (Alfonso Domingo & Jordi Torrent, 2015; placed on course reserve in the Avery Fisher Center if you would like to see the whole film)

And we will look at letters sent home from the front by the American volunteers. A selection is available on NYU Classes from the following source:


The originals of these letters are in the Abraham Lincoln Brigade Archives (ALBA) in the Tamiment Library, NYU (10th floor, Bobst Library). The six recitation groups will visit ALBA individually with their recitation instructor during their normal recitation time, on the particular Fridays indicated below in this schedule. You will be able to see the originals of some of these letters plus other materials in the archive, which consists of items donated by the American volunteers in the Spanish Civil War and their families. It is a wonderful archive, which you can visit any time as an NYU student. This archive will be of particular interest to Jewish students since a high percentage of the American volunteers were Jewish migrants from Europe (think about why that might have been…).

12. Thurs Oct 12

Literary and other writings by foreign writers in Spain during the Civil War, as pro-Republican volunteers or sympathizers. A selection is available on NYU Classes from various sources, including:


**Friday Oct 13:** Sections 002 and 003 to visit the Abraham Lincoln Brigade Archive in the Tamiment Library, 10th floor of Bobst, with Cristina Colmena, at your normal recitation time. Meet Cristina outside the door of the Tamiment (be punctual) so you can all be let in together.

**Week 7**

13. Tues Oct 17

**Questions for take-home mid-term essay 2 distributed (750-900 words on Orwell’s *Homage to Catalonia*). To be submitted to your recitation instructor in class on Tues Oct 31st.**

George Orwell, *Homage to Catalonia* (1938). Book-length testimony of his involvement in the Spanish Civil War as a volunteer with the militias of the Catalan anti-Stalinist Marxist party POUM (Unified Marxist Workers’ Party). Pdf version on NYU classes and in stock at NYU Bookstore. You are expected to have read the book before the class so we can have a good discussion, so don’t leave it to the last minute.

14. Thurs Oct 19
Land and Freedom (Ken Loach, 1995; fiction film following the involvement of a British Communist in the POUM militias, loosely based on Orwell’s Homage to Catalonia). We will screen and discuss excerpts. If you would like to see the whole film (entirely optional but it’s a great movie), it is also on course reserve in Avery Fisher Media Center (not on Netflix, unfortunately).

Friday Oct 20: Sections 004 and 005 to visit the Abraham Lincoln Brigade Archive in the Tamiment Library, 10th floor of Bobst, with Elizabeth Benninger, at your normal recitation time. Meet Elizabeth outside the door of the Tamiment (be punctual) so you can all be let in together.

Week 8
15. Tues Oct 24
Women in the war and its aftermath (1):
- Into the Fire: American Women in the Spanish Civil War (Julia Newman, 2002). You should watch this documentary film, which can be viewed online via Bobst, before the class. The director of the film, Julia Newman, will visit the class; be ready with questions to ask her.

Posting 3: 250-300 words with your response to Land and Freedom or Into the Fire. To be posted on Forums on NYU Classes by midnight Wed Oct 25.

16. Thurs Oct 26
Women in the war and its aftermath (2):
- Photos of Spanish Republican militiawomen (posted on NYU Classes)
- Poems about Spanish Republican militiawomen (posted on NYU Classes)
- The case of the “13 Roses” (13 young female Communist activists executed after the Civil War):
  - Que mi nombre no se borre de la historia: 13 rosas / Let My Name Not be Erased from History: 13 Roses (Verónica Vigil & José María Almela, 2008; English subtitles). Documentary film. Excerpts will be viewed in class.
  - Las 13 rosas / The 13 Roses (Emilio Martínez Lázaro, 2007; English subtitles). Fiction film. Excerpts will be viewed in class.

Friday Oct 27: Sections 006 and 007 to visit the Abraham Lincoln Brigade Archive in the Tamiment Library, 10th floor of Bobst, with Francisco Rodriguez, at your normal recitation time. Meet Francisco outside the door of the Tamiment (be punctual) so you can all be let in together.

Week 9
17. Tues Oct 31
Take-home mid-term essay 2 to be submitted to your recitation instructor in class
Questions for take-home mid-term essay 3 to be distributed (750-900 words on Chacón’s The Sleeping Voice). To be submitted to your recitation instructor in class on Tues Nov 14th.
Women in the war and its aftermath (3):
• Dulce Chacon, *The Sleeping Voice* (Harvill Press, 2006; English translation from the Spanish *La voz dormida*). Pdf version on NYU Classes. Novel by a woman writer about women in Francoist prisons. Pdf version on NYU Classes. (If you know Spanish, you will enjoy reading the original Spanish text, available on Amazon, including Kindle version.) You are expected to have read the novel before the class so we can have a good discussion; don’t leave it till the last minute.

18. Thurs Nov 2
Francoist reprisals during and after the Civil War:

Week 10
19. Tues Nov 7
Francoist commemorations and monuments:
• Peter Anderson, “In the Name of the Martyrs: Memory and Retribution in Francoist Southern Spain.” *Cultural and Social History* 8.3 (2011): 355-70 (on NYU Classes).
• The Valley of the Fallen: monument to the Nationalist dead and mausoleum for General Franco and the founder of the Spanish Fascist Party. Images will be shown (on NYU Classes).
• Removal of Statue of Franco in Ferrol (Galicia), Franco’s birthplace. Excerpt from the documentary *Plan Rosebud: On Images, Places and Politics of Memory* (María Ruido, 2008) will be shown and shared via Google Drive.

Posting 4: 250-300 words giving your response to your visit to ALBA. To be posted on Forums on NYU Classes by midnight Wed Nov 8th.

20. Thurs Nov 9
Amnesty/amnesia versus memory/memorialization: dealing with the past (or not) since the end of the Franco Dictatorship in 1975. Subject to availability: visit from Pablo de Grieff, United Nations Special Rapporteur on the Promotion of Truth, Justice, Reparation, and Guarantees of Non-Recurrence and Professor in the Center for Human Rights and Global Justice at NYU Law School.
Week 11
21. Tues Nov 14
**Take-home mid-term essay 3 to be submitted to your recitation instructor in class**
Remembering the ghosts of history in a time of silence:
- *El espíritu de la colmena / The Spirit of the Beehive* (Víctor Erice, 1973; English subtitles). Fiction film set in 1940, one year after the Spanish Civil War’s end. This is an art film that produces its effects through indirect statement (long takes, silence, allegory). You should watch the film on Netflix in advance of the class. There is also a copy on course reserve in the Avery Fisher Media Center.

22. Thurs Nov 16
**Final exam topics to be distributed**
Oral history (1):
- *La guerrilla de la memoria / Guerrilla Memory* (Javier Corcuera, 2002; English subtitles). Documentary on the resistance fighters who continued the fight against Franco after the end of the Civil War. Excerpts will be screened in class.

Week 12
23. Tues Nov 21
Oral history (2):
- *Death in El Valle* (C.M. Hardt, 1996; Channel 4 TV, UK). Documentary by a young New Yorker who tracks down the killer of her Spanish grandfather in the aftermath of the Spanish Civil War. You should watch this provocative film on Netflix in advance of the class so as to produce a good discussion.

Thurs Nov 23: THANKSGIVING

Week 13
24. Tues Nov 28
Exhumations of mass graves (1):
- Photographs by Francesc Torres and Clemente Bernad (on NYU Classes and will be shown in class).

**Posting 5: 250-300 words with your response to The Spirit of the Beehive OR Death in El Valle. To be posted on Forums on NYU Classes by midnight Wed Nov 29th.**

25. Thurs Nov 30
Exhumations of mass graves (2). Excerpts from the following will be screened in class:
- *Santa Cruz por ejemplo... / Santa Cruz for example...* (Gunter Schwaiger & Hermann Peseckas, 2005; English subtitles). Documentary film.
Week 14
26. Tues Dec 5
Exhumations of mass graves (3):
- Powerpoint by former NYU anthropology graduate student, Lee Douglas, whose Ph.D. dissertation was on the exhumations (on NYU Classes).

Lee Douglas will join us for the class, whether in person or by Skype, to talk about her fieldwork and what it is like to attend an exhumation.

27. Thurs Dec 7
The aftermath of the Spanish Civil War as monster movie:
- *El laberinto del fauno / Pan’s Labyrinth* (Guillermo del Toro, 2006; English subtitles).

Fiction film set in Spain in the late 1940s. You should watch the film, made by a Mexican director and a big hit in the USA, on Netflix in advance of the class. A copy is also on course reserve in Avery Fisher Media Center.

Week 15
28. Tues Dec 12: Legislative Day (functions as a Monday, no class)

28. Thurs Dec 14
Wrap-up. Discussion of why the past continues to matter in the present. What can we learn from the Spanish Civil War and the way it has (and has not) been remembered?

*Tues Dec 19, 10:00-11:50 – FINAL EXAM (in Room 102, 19 University Place). Good luck!*