

## **Spanish 313/738FC, 2017** **Engendering Nations: Spain and Latin America**

(Christine Arkinstall: Weeks 1-6; Walescka Pino-Ojeda: Weeks 7-12)

### **COURSE PROGRAMME: SEMESTER 1, 2017**

**Spanish 313** meets Mondays 10am-12pm (ALR6, Architecture Building 421, Room 501).

There is also one weekly tutorial: Wednesdays, 3-4pm (Building 206 [Arts 1], Room 210).

**Spanish 738** meets Mondays 10am-12pm (ALR6), with Spanish 313.

The 738 weekly tutorial is Wednesdays, 2-3pm (Arts 1 [Building 206], Room 315).

Spanish 738 students are expected to participate in both tutorial sessions.

### **Course Outline:**

This course interrogates the role that gender constructs have played in nation building in Spain and Latin America over the last 100 years. The first six weeks, dedicated to Spain, offer an overview of gendered politics during the turbulent years of the Spanish Second Republic and Civil War (1931-1939), the repression of the Franco dictatorship (1939-1975) and Spain post-Franco, in which the nation's democratic reinvention also demanded coming to terms with a difficult political past. The texts used to frame our discussions range from posters and poetry, to drama and short stories. The second six weeks on Latin America begin in the early 20<sup>th</sup> century, examining literary feminine responses to the patriarchal concept of nation. As the century progressed, new perspectives offered by indigenous female and gay voices challenged hegemonic western constructs of gender. In the 1970s and 1990s dictatorial regimes introduced new forms of gender polarity, marked by the ultra-masculine power of the State under military rule. In contrast, the return to democracy saw the need to restore "the national family," in which female-led institutions and social campaigns, and female Heads of State play a fundamental role. Shaping our analysis are different forms of discourse, from literature and political activism, to audio-visual representations. Spanish 738 will have separate tutorials and additional readings.

### **Course Aims:**

- To understand the ways in which notions of national identity, gender, politics and symbolic representations are intertwined.
- To understand the role that gender has played across different cultural, historical and political contexts in Spain and Latin America, and thus understand the similarities as well as the differences between these two major regions of the Hispanic world.
- To learn critical strategies to read contemporary cultural constructions of gender, nation, politics and their symbolic representations.

### **Course Overview**

#### **Weeks 1-6: Spain**

Weeks 1-2: The Spanish Second Republic and Civil War

Weeks 3-4: The Franco dictatorship, censorship and inner exile

Weeks 5-6: The Post-Franco period and historical memory

## **MID-SEMESTER BREAK 14-30 APRIL**

### **Weeks 7-12: Latin America**

Week 7: Literatura femenina latinoamericana: La 'construcción' de una voz femenina en el contexto de la nación patriarcal

Week 8: El Feminismo latinoamericano y lo social: entre el testimonio y la institución literaria

Week 9: Género, arte, derechos humanos y activismo

Week 10: El sujeto gay y la nación en América Latina

Week 11: La voz audiovisual femenina en América Latina

Week 12: No class; Queen's Birthday

### **Reading of Texts:**

We expect you to keep pace with the material in lectures, and preferably, to read ahead, in order to understand fully concepts discussed in class and to enable you to put forward your own ideas.

### **Course Assessment Spanish 313FC:**

The assessment for this course consists of two essays and a tutorial presentation in pairs. You may use either English or Spanish. As the course aims to strengthen critical thinking, the ability to engage with the ideas of others, and originality of analysis, you are encouraged to use the language in which you best express yourself.

You **MUST** use the original Spanish texts when quoting in your essays.

**Essay 1:** For Christine Arkinstall; 40%; 2000 words.  
Due Monday, 1 May (week 7), by 4pm.

**Essay 2:** For Walescka Pino-Ojeda; 40%; 2000 words.  
Due Wednesday, 7 June (week 12), by 4pm.

**Tutorial presentation in pairs:** For Christine Arkinstall/Walescka Pino-Ojeda; 20%.

### **Course Assessment Spanish 738FC:**

The assessment for this course consists of two essays and an individual tutorial presentation. You may use either English or Spanish. As the course aims to strengthen critical thinking, the ability to engage with the ideas of others, and originality of analysis, you are encouraged to use the language in which you best express yourself.

You **MUST** use the original Spanish texts when quoting in your essays.

**Essay 1:** For Christine Arkinstall; 40%; 4000 words.  
Due Monday, 1 May (Week 7), by 4pm.

**Essay 2:** For Walescka Pino-Ojeda; 40%; 4000 words.  
Due Wednesday, 7 June (week 12) by 4pm.

**Tutorial presentation (individual):** For Christine Arkinstall/Walescka Pino-Ojeda; 20%.  
**See pages 8-11 for Essay and Tutorial Topics/Information**

## Teaching Staff:

**Weeks 1-6:** Prof. Christine Arkinstall; Arts 2, Room 404, DD: 09-9238707

e-mail: [c.arkinstall@auckland.ac.nz](mailto:c.arkinstall@auckland.ac.nz)

Office hours during teaching weeks: Mondays 12-1pm, or if not convenient, by appointment.

**Weeks 7-12:** AP Walescka Pino-Ojeda; Arts 2, Room 410, DD: 09-9237107

e-mail: [w.pino-ojeda@auckland.ac.nz](mailto:w.pino-ojeda@auckland.ac.nz)

Office hours during teaching weeks: Tuesdays and Thursdays 1-2pm, or if not convenient, by appointment.

**For all administrative matters concerning the course, please contact Christine Arkinstall**

## LECTURE AND TUTORIAL PROGRAMME

(Weeks marked with \* indicate tutorial presentations)

### Weeks 1-2: The Spanish Second Republic and Civil War

#### **Week 1 (Monday, 6 March):**

Hour 1: Overview of course.

The Spanish Second Republic, 1931-1939

Hour 2: The Spanish Civil War, 1936-1939

313 tutorial: Analysis of Civil War poetry (will be given out at first lecture)

738 tutorial: Analysis of Civil War poetry (will be given out at first lecture)

#### **Week 2 (Monday, 13 March):**

Hour 1: García Lorca's *La casa de Bernarda Alba*: Symbols

Hour 2: García Lorca's *La casa de Bernarda Alba*: Class

313 tutorial: LECTURE: García Lorca's *La casa de Bernarda Alba*: Gender

738 tutorial: Analysis of articles on Lorca's play (on Canvas)

### Weeks 3-4: The Franco dictatorship, censorship and inner exile

#### **\*Week 3 (Monday, 20 March):**

Hour 1: Overview of Francoist Spain

Hour 2: Censorship and Dissident poetry (José Ángel Valente, Ángela Figuera, José Manuel Caballero Bonald, Ángel González, Gloria Fuertes): Poetry to be given out in class

313 tutorial (Wednes, 22 March): Federico García Lorca's *La casa de Bernarda Alba*

Presentation 1: Close analysis of Act II of *La casa de Bernarda Alba*, with reference to outstanding themes, symbolism, characterisation. You must draw on at least 2 scholarly studies/articles in your discussion.

Presentation 2: Close analysis of Act III of *La casa de Bernarda Alba*, with reference to outstanding themes, symbolism, characterisation. You must draw on at least 2 scholarly studies/articles in your discussion.

738 tutorial (Wednes, 22 March): Discussion of Mercè Rodoreda's "La salamandra" (to be provided)

#### **\*Week 4 (Monday, 27 March):**

Hour 1: Antonio Buero Vallejo's *El sueño de la razón*

Hour 2: *El sueño de la razón*: The Politics of Aesthetics and "Seeing" History

313 tutorial (Wednes, 29 March)

Presentation 3: Poetry (Figuera and Fuertes) (Poetry will be provided in advance).

Draw on at least 2 scholarly studies for your analysis.

Presentation 4: Poetry (Valente, González, Caballero Bonald) (Poetry will be provided in advance).

Draw on at least 2 scholarly studies for your analysis.

738 tutorial (Wednes, 29 March): Choose and examine a selection of poems by two of the above poets, analysing their works in relation to the sociohistorical context.

Draw on at least 3 scholarly studies for your analysis.

### **Weeks 5-6: The Post-Franco period and historical memory**

#### **Week 5 (Monday, 3 April):**

Hour 1: Overview of period

Hour 2: Alberto Méndez, *Los girasoles ciegos*

“Primera derrota: 1939 o Si el corazón pensara dejaría de latir”

313 tutorial (Wednes, 5 April): LECTURE: Alberto Méndez, *Los girasoles ciegos*

“Segunda derrota: 1940 o Manuscrito encontrado en el olvido”

738 tutorial: Analysis of Méndez, *Los girasoles ciegos*

“Cuarta derrota: 1942 o Los girasoles ciegos”

#### **\*Week 6 (Monday, 10 April):**

Hours 1 & 2: Almudena Grandes’ “La buena hija”

313 tutorial (Wednes 12 April): Antonio Buero Vallejo’s *El sueño de la razón*

Presentation 5: The subtitle to Buero Vallejo’s *El sueño de la razón* states that the play is a “Fantasía en dos partes.” One of the main themes explored is the relationship between the creative imagination and its sociopolitical context, between the desire to control fantasy and imagination on the part of an oppressive régime, and the power of the imagination to defy imposed limits. Develop with close reference to the play. Draw on at least 2 scholarly studies for your analysis.

Presentation 6: Explore the symbolic significance of the uses of space in Buero Vallejo’s *El sueño de la razón*. Draw on at least 2 scholarly studies for your analysis.

738 tutorial (Wednes, 12 April): Compare and contrast at least three scholarly articles on Buero Vallejo’s play to then present your own reading of an aspect/theme of it.

**Bibliography for Weeks 1-6 can be found on pages 15-20.**

**MID-SEMESTER BREAK 14-30 APRIL**

\*\* Textos extras para SPAN 738

## SEMANA 7

**Clase Mayo 1: Literatura femenina latinoamericana: La ‘construcción’ de una voz femenina en el contexto de la nación patriarcal.**

### Textos primarios:

Selección bilingüe de poesía y prosa de:

- Gabriela Mistral (Chile, 1889-1957)
- Rosario Castellanos (Mexico, 1925-1974)
- Alejandra Pizarnik (Argentina, 1936-1972)

### Bibliografía requerida:

Castellanos, Rosario and Maureen Ahern. *A Rosario Castellanos Reader: An Anthology of Her Poetry, Short Fiction, Essays and Drama*. Austin, Tex.: University of Texas Press 1988.

Giachetti, Maria and Marjorie Agosin. *A Gabriela Mistral Reader*. Fredonia, N.Y.: White Pine Press, 1993.

\*\*Mistral, Gabriela. *Madwomen the Locas mujeres Poems of Gabriela Mistral* Randall Couch; Chicago : University of Chicago Press, 2008.

\*\*Peña, Karen Patricia. *Poetry and the Realm of the Public Intellectual: the Alternative Destinies of Gabriela Mistral, Cecília Meireles, and Rosario Castellanos*. London, United Kingdom: Legenda, Modern Humanities Research Association and Manely Publishing. 2007.

\*\*Pizarnik, Alejandra y Cristina Piña. *Obras completas: Poesía completa y prosa selecta*. Bs. As. i.e. Buenos Aires : Corregidor, 1993.

Rodriguez-Matos, Jaime. “Alejandra Pizarnik in the Psychiatric Ward: Where Everything Is Possible but the Poem.” *Bulletin of Hispanic Studies*, July, 2011, Vol.88(5), p.571(18).

### Tutoría Mayo 3:

313 tutorial: Análisis textual

738 tutorial: Análisis textual y teórico.

## \* SEMANA 8:

**Clase Mayo 8: El Feminismo latinoamericano y lo social: entre el testimonio y la institución literaria.**

### Textos primarios:

Selección de:

- Domitila Barrios de Chungara (Bolivia, 1937-2012)

Barrios de Chungara, Dimitila y Moema Viezzer. “*Si me permiten hablar*”: *Testimonio de Domitila, una mujer de las minas de Bolivia*. México, D.F.: Siglo Veintiuno [1977] 1979. 2a ed. At GENERAL LIBRARY Main Collection (301.1530984 B27Y)

- Rigoberta Menchú (Guatemala, 1959-)

Menchú, Rigoberta y Elizabeth Burgos. *Me llamo Rigoberta Menchú y así me nació la conciencia*. [México 1983]. Barcelona: Seix Barral 1993. 3a ed. At GENERAL LIBRARY Main Collection (972.8100497 M53)

- Elena Poniatowska (Francia y México, 1932-):

Poniatowska, Elena. *Hasta no verte Jesús mío* [México 1969]. Madrid: Alianza/Era 1984. 1a. ed. en Alianza tres. At GENERAL LIBRARY Main Collection (863.64 P79Gh)

### Bibliografía requerida:

Beverly, John. *Testimonio: On the Politics of Truth*. Minneapolis: University of Minnesota Press, 2004.

At GENERAL LIBRARY Main Collection (860.9006 B5)

Maier, Linda S. *Woman as Witness: Essays on Testimonial Literature by Latin American Women*. New York: P. Lang, 2004.

At GENERAL LIBRARY Main Collection (860.99287 M21)

\*\*Nance, Kimberly A. *Can Literature Promote Justice?: Trauma Narrative and Social Action in Latin American Testimonio*. Nashville: Vanderbilt University Press 2006. 1st ed.  
View online or Find in Library.

### **Tutoría 10 Mayo:**

313 tutorial: Análisis textual

738 tutorial: Análisis textual y teórico.

**Presentación Oral 313/738:** Analiza un poema o texto narrativo de Gabriela Mistral, Rosario Ferré o Alejandra Pizarnik. Debes utilizar al menos dos fuentes bibliográficas para apoyar tu análisis.

### **\*SEMANA 9**

#### **Clase Mayo 15: Género, arte, derechos humanos y activismo**

#### **Textos primarios:**

Selección de videos, declaraciones, performances y acciones de arte de:

- Asociación de Madres de Plaza de Mayo (Argentina, 1976-)  
<http://www.madres.org/navegar/nav.php?idsitio=5&idcat=82&idindex=173>
- CADA: Colectivo de Acciones de Arte (Chile, 1979-1989)  
<http://hidvl.nyu.edu/video/003090556.html>  
<https://vimeo.com/195510896>
- Familiares de Detenidos Desaparecidos (Chile): la cueca sola en la “Franja del NO” (1988).  
<https://www.youtube.com/watch?v=oA0zUk24p4U>
- Mujeres por la vida, Honduras  
<https://vimeo.com/84676353>
- Marcha de Mujeres por la Vida - Quito, Ecuador.  
[https://www.youtube.com/watch?v=p\\_-0BaM5c4s](https://www.youtube.com/watch?v=p_-0BaM5c4s)  
<https://www.youtube.com/watch?v=BibqYltgCmI>  
<https://www.youtube.com/watch?v=Zj-WvhPyXmg>
- Marcha Mujeres Madres por la Vida y Libertad de los PPM (Chile)  
<https://www.youtube.com/watch?v=C3bLJqwcM9E>

#### **Bibliografía requerida:**

Adams, Jacqueline. *Art against Dictatorship Making and Exporting Arpilleras under Pinochet*. Austin: University of Texas Press 2013. 1st ed.  
ebrary, Inc.

\*\*Drogus, Carol Ann and Hannah W Stewart-Gambino. *Activist Faith: Grassroots Women in Democratic Brazil and Chile*. University Park, Penn. : Pennsylvania State University Press, 2005.

View online or Find in Library.

At GENERAL LIBRARY Main Collection (792.0982 T23 )

Taylor, Diana. *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's “Dirty war”*. Durham: Duke University Press, 1997.

At GENERAL LIBRARY Main Collection (301.412097291 S65 )

**Tutoría Mayo 17:**

313 tutorial: Análisis textual

738 tutorial: Análisis textual y teórico.

**Presentación Oral 313/738:** Elige algún episodio o capítulo de “*Si me permiten hablar*”: *Testimonio de Domitila, Me llamo Rigoberta Menchú y así me nació la conciencia*, o *Hasta no verte Jesús mío* y explica en qué consiste la voz testimonial y su diferencia con la voz narrativa literaria. Debes utilizar al menos dos fuentes bibliográficas para apoyar tu análisis.

**\*SEMANA 10****Clase Mayo 22: El sujeto gay y la nación en América Latina****Textos primarios**

Selección bilingüe de poesía y prosa de:

- Xavier Villaurrutia (México 1903-1950)
- Reinaldo Arenas (Cuba 1943-1990)
- Luz María Umpierre (Puerto Rico/US 1947-)
- Pedro Lemebel (Chile 1952-2015)

**Bibliografía requerida:**

Foster, David William. *Sexual Textualities: Essays on Queer/ing Latin American Writing*. Austin: University of Texas Press 1997. 1st ed.

At GENERAL LIBRARY Main Collection (860.9353 F75 )

Graziano, Frank. *Divine Violence: Spectacle, Psychosexuality & Radical Christianity in the Argentine “Dirty War”*. Boulder: Westview Press 1992.

At GENERAL LIBRARY Main Collection (323.0440982 G78 )

\*\*Pecheny, Mario and Javier Corrales. *The Politics of Sexuality in Latin America: A Reader on Lesbian, Gay, Bisexual, and Transgender Rights*. Pittsburgh, Pa.: University of Pittsburgh Press, 2010.

**Tutoría Mayo 24:**

313 tutorial: Análisis textual

738 tutorial: Análisis textual y teórico.

**Presentación Oral 313/738:** Usando algún estudio de Diana Taylor, elige una manifestación liderada por mujeres y analiza los aspectos de género que explican su performatividad.

**\*SEMANA 11****Clase Mayo 29: La voz audiovisual femenina en América Latina****Textos primarios:**

Films:

- *Danzón* (Dir. María Novaro, México, 1991)
- *La teta asustada* (Dir. Claudia Llosa, Perú, 2009). [LD10-0607]
- *XXY* (Dir. Lucía Puenzo, Argentina, 2007).

**Bibliografía exigida:**

Arredondo, Isabel. “By Popular Demand: I will See ‘Danzon’ until I Can’t Stand it Anymore.” *Journal of Communication Inquiry*, April, 1999, Vol.23(2), p.183(14).

Corbatta, Jorgelina. “Sexuality, Normality, and Social Terror: XXY by Lucía Puenzo.” *Psychoanalytic Inquiry*, 17 November 2015, Vol.35(8), p.823-83

\*\*Rueda, Carolina. “Memory, Trauma, and Phantasmagoria in Claudia Llosa’s ‘La Teta Asustada’.” *Hispania*, 2015, Vol.98(3), p.442-451.

\*\*Schaefer, Claudia. "Framing the Feminine: From Frida to Danzón." *Revista Canadiense de Estudios Hispánicos*, 1 January 1999, Vol.23(2), pp.289-310.

\*\*Shaw, Deborah. "Sex, texts and money, funding and Latin American queer cinema: The cases of Martel's *La niña santa* and Puenzo's *XXY*". *Transnational Cinemas*, 2013, Vol.4 (2), p.165-184.

Varas, Patricia. "Posmemoria femenina en *La teta asustada*." *Letras Femeninas*, Summer, 2012, Vol. 38(1), p.31(11).

### **Tutoría Mayo 31:**

313 tutorial: Análisis textual

738 tutorial: Análisis textual y teórico.

**Presentación Oral 313/738:** Analiza un poema o texto narrativo de Xavier Villaurrutia, Reinaldo Arenas, Luz María Umpierre o Pedro Lemebel. Debes utilizar al menos dos fuentes bibliográficas para apoyar tu análisis.

### **SEMANA 12**

#### **Clase Junio 5: NO HAY CLASES, Queen's Birthday**

### **Tutoría Junio 7:**

#### **REPASO GENERAL.**

**Presentación Oral 313/738:** Analiza una escena de *Danzón*, *La teta asustada* o *XXY* para explicar la voz femenina audiovisual. Debes utilizar al menos dos fuentes bibliográficas para apoyar tu análisis.

**Una lista más extensa de Bibliografía está en las páginas 21-22.**

## **ESSAY TOPICS**

**NB:** When you submit an essay for this course, you will need to submit it via Canvas electronically and in hard copy to Arts 1 Reception, Level 3 (Building 206).

**Essays will be evaluated** according to the Evaluation Criteria on pages 9-10 (also on Canvas). Please note that the required wordcount excludes your Works Cited/Bibliography.

**ESSAY 1 (40%):** For Christine Arkinstall

Due **Monday, 1 May, by 4pm** (N.B.: first Monday after mid-semester break).

### **EITHER:**

**Spanish 313:** 2000 words.

"Since political structures and political ideas shape and set the boundaries of public discourse and of all aspects of life, even those excluded from participation in politics are defined by them. 'Non-actors' . . . are acting according to rules established in political realms; the private sphere is a public creation; those absent from official accounts partook nonetheless in the making of history; those who are silent speak eloquently about the meanings of power and the uses of political authority." (Joan Wallach Scott, *Gender and the Politics of History* 24)

Discuss with relation to EITHER Alberto Méndez's *Los girasoles ciegos* OR Almudena Grandes' "La buena hija" and ONE of the following works: Federico García Lorca's *La casa de Bernarda Alba* or Antonio Buero Vallejo's *El sueño de la razón*.

**You must incorporate at least three secondary bibliographical sources.**



**Spanish 738: 4000 words.**

Western patriarchal societies and thought are built on ideal, clear-cut divisions that establish hierarchical relationships between two apparently different elements. These binary oppositions are implicitly gendered, as Hélène Cixous' opening section in "Sorties" makes clear. One of the most fundamental binaries is that pertaining to an ideal "closed" body or system versus an "open" one, or, as Mikhail Bakhtin has analysed in *Rabelais and His World*, a "classical" form versus a "grotesque" one. The closed or classical body comes to represent a masculine order of power founded on the policing of boundaries so as to preserve a status quo, on a sociopolitical homogeneity and unity of thought/discourse, and on principles of elitism and exclusion of otherness. Conversely, the open or grotesque body would represent a dynamic, transgressive entity associated with the feminine (and all feminised others) which challenges imposed limits, is heterogeneous and dialogic, and is based on principles of diversity and inclusion of others.

Discuss with relation to EITHER Alberto Méndez's *Los girasoles ciegos* OR Almudena Grandes' "La buena hija" and BOTH the following works: Federico García Lorca's *La casa de Bernarda Alba* and Antonio Buero Vallejo's *El sueño de la razón*.

**You must incorporate at least five secondary bibliographical sources.**

**OR:** Approved topic of your choice in relation to the works cited above; see me first.

**ESSAY 2 (40%): For Walescka Pino-Ojeda**

**Due Wednesday, 7 June (week 12) by 4pm.**

**Spanish 313: 2000 words. At least three secondary bibliographical sources.**

**Spanish 738: 4000 words. At least five secondary bibliographical sources.**

**Topics. Choose one of the following:**

1. Analiza La construcción de la voz femenina en algún poema o texto narrativo de Gabriela Mistral, Rosario Ferré o Alejandra Pizarnik.
2. ¿Cuál es la principal diferencia entre la voz femenina que se observa entre el testimonio y la literatura testimonial? Desarrolla lo anterior utilizando para ello alguna sección de los textos estudiados.
3. ¿Qué aspectos de género ayudan a explicar el protagonismo femenino en campañas de derechos humanos y justicia social en América Latina desde la década de los 80 hasta el presente? Elige algún movimiento estudiado en clases u otro de tu elección (previa consulta con tu profesora) para analizar este punto.
4. ¿En qué se distingue la voz gay de la femenina en su crítica a la construcción de "lo nacional" en América Latina? Para tu análisis elige algún texto de los estudiados.
5. ¿Qué visión sobre lo nacional desarrolla el cine producido por mujeres, y en qué sentido se relaciona o no con lo hecho en la literatura femenina o gay?

**Essay Evaluation Criteria (100%)**

Title: 4

Introduction: 5

Conclusion: 5

Understanding of subject matter: 15

Formulation of argument: 10

Sustained evidence (primary sources) & integration into argument: 15

Sustained evidence (secondary source) & integration into argument: 15  
 Critical thinking: 12  
 Originality: 9  
 Referencing: 5  
 Works Cited: 5

### **Submission of essays for Spanish 313FC and Spanish 738FC:**

Please hand in your essays in hard copy to Reception on Level 3, Arts 1. You will need to generate and attach a completed Coversheet with it.

You also need to submit your essays electronically to Canvas. Your grade will not be available until you have done so.

### **Late Essays:**

You are welcome to hand in your essay early. It is School policy not to accept late essays, unless arranged with your lecturer beforehand or in the case of illness. If you have genuine difficulties submitting on time, please contact your lecturer in advance to discuss your situation.

Penalties will apply to late essays outside of these circumstances: 5% per day every day for five days. **After five days, we will not accept essays unless an extension has been arranged beforehand.**

### **In Case of Illness:**

If you are prevented by illness from handing in Essay 1 on time, please inform Christine Arkinstall as soon as possible ([c.arkinstall@auckland.ac.nz](mailto:c.arkinstall@auckland.ac.nz))

For Essay 2, please contact Walescka Pino-Ojeda ([w.pino-ojeda@auckland.ac.nz](mailto:w.pino-ojeda@auckland.ac.nz))

You will also need to present a medical certificate on your first day back.

**NB: Plagiarism** (copying the work of others) is a serious offence in the University. Please read carefully the section on plagiarism below (page 11).

## **TUTORIALS**

Tutorial topics are listed above under the Lecture and Tutorial Programme.

Tutorial presentations will not begin until Week 3. Spanish 313 presentation are in pairs, while Spanish 738 presentations are individual. For Spanish 313, please sign up with your partner for a topic and date on the lists on Christine Arkinstall's office door (Arts 2, Room 404). Where tutorial topics are not selected for presentations, the topics will be discussed in any case in the tutorials.

You should aim for a presentation of some 20-25 minutes in all. This tutorial is worth 20% of your final mark and you will be evaluated on the content of your tutorial, as well as on your ability to stimulate discussion and answer questions. **You are also expected to hand in, at the close of your tutorial presentation, your notes, in a legible and clearly set-out form, in order to assist evaluation.** Although the Spanish 313 presentations are in pairs, your mark will be based both on your individual work within the presentation and on how well it links in with your partner's discussion. Do not hesitate to see your lecturers regarding bibliography or help with your chosen topic. Tutorials should be exciting and thought-provoking, and it is up to you to make them so.

Note that, if you sign up for a tutorial and then do not "show," no further provision will be made for you to give one (excepting in the case of illness and with a doctor's certificate).

### **Tutorial Evaluation Criteria: 20%**

(Each item is worth 2%)

1) Introduction/Overview.

- 2) Structure/Organisation of material.
- 3) Relevance of material to topic.
- 4) Evidence of wide reading.
- 5) Appropriate explanation of terms.
- 6) Use of examples/evidence to illustrate points.
- 7) Use of visual/other aids (if relevant).
- 8) Summary.
- 9) Ability to provoke debate and answer questions.
- 10) Length of presentation (too short/good/too long).

## **Plagiarism**

**Plagiarism involves the theft of intellectual ideas. It entails borrowing other people's ideas and using them without acknowledgement.**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that you submit for grading must be your own work, reflecting your learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the Internet. When quoting from the Internet, you must acknowledge the source and give the full address of the website. Your work will be reviewed against electronic source material using computerised detection mechanisms.

You may not translate work from another source without proper acknowledgment and referencing. The use of translation machines to translate and copy texts into the target language of an assignment constitutes academic dishonesty.

The penalties for plagiarism are severe and can range from gaining no marks for the assignment to disciplinary action under the terms of the Examination Regulations.

For further information and advice on University regulations and how to reference appropriately, see:

<https://www.auckland.ac.nz/en/about/teaching-learning/academic-integrity/tl-about-academic-integrity.html>.

This webpage provides links and information about various aspects of academic integrity: sources of information and advice (e.g. Referen@ite) as well as University regulations (the Student Academic Conduct Statute), and Turnitin.

All students entering the University are required to complete the **Academic Integrity Module**.

**Remember:** Not submitting an assignment is always preferable to plagiarism. You will receive a zero, but there will be no further consequences. Do not jeopardise your academic career in a moment of panic: it is simply not worth the risk!

## **ESSAY WRITING AND PRESENTATION**

Type your essay and double space it throughout.

Print one-sided only. Keep the electronic copy of your essay.

Use A4 paper only. Leave a wide left margin for comments.

Document your sources.

Attach an Assignment Cover Sheet.

Number the pages and write your name on the top right-hand corner of each page.

Do not put the essay inside folders.

Check your punctuation and spelling carefully.

Do not write contractions (i.e.: can't, won't, etc).

Underline or italicise all titles of books and put quotation marks around titles of shorter works (i.e.: poems, short stories, journal articles, etc.)

### **Researching and Writing your Essay**

The first thing you should do is to read the text thoroughly at least twice. In the case of a close analysis you should read the passage/poem until you are absolutely familiar with each word in it.

Take notes of your impressions and ideas after each reading.

Consult a good dictionary for those key words that may have more meanings or overtones than are apparent at first sight.

Start writing your draft, always keeping in mind what your topic is.

Write several drafts and try to eliminate all the information that does not follow your line of argument.

Your first paragraph should introduce the topic in a meaningful way. Give clear directions of what the essay is going to say and how. If you present your topic as an investigation, do not give out the 'solution' (if there is going to be one).

Each paragraph should develop and contain one idea or line of thought. Discuss the idea thoroughly and present alternative points of view to those you may endorse. Write clearly and note that what seems obvious to you may not be so for your reader. Have someone else read your essay before you hand it in if in doubt. The Student Learning Centre offers very useful crash courses on essay writing and if you find it difficult to express yourself in writing, you should consider taking one of them.

Back up your argument with references to the text and to the secondary sources you have consulted.

Do not give plot summaries or paraphrase either your text or the critics whose ideas you have cited. Interpret the quotations in your own words and write down the ideas/images/etc. they suggest/convey.

Do not waffle.

Do not flatter the writer or the work.

Do not feel that you have to agree with the critics you read or with your lecturer(s).

Quote purposefully and give the precise reference of the sources you have used. Your quotations should also be short and should be in inverted commas or indented (see pages 14-16). It is advisable to

quote word for word the critics you disagree with and write in your own words the ideas you endorse, mentioning the critics that defend or have proposed them.

Footnotes may be written at the bottom of the page or as endnotes at the end of your document.

Incorporate the references of the text you are studying into the main body of your essay. You may choose to do the same with all the references and list the works cited separately at the end or, if you prefer, give a full first reference and indicate that 'all references are to this edition and will be included parenthetically in the text' or something to that effect. Consult the MLA Handbook for Writers of Research Papers or the Chicago Manual for further guidance. The following pages provide more specific details.

Include a List of Works Cited/Bibliography on a separate page at the end of your essay.

Observe the deadlines and try to prepare your work well ahead so that you have time for consultation with your lecturer if you wish.

## How to Reference and Quote in Your Essay

### Referencing

There are two principal methods of referencing in an essay. One is to use footnotes to refer to the sources used. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story."<sup>1</sup>

The other method, known as Harvard Referencing, is perhaps more economical and easier to manage. This is an internal system of referencing, in that all necessary references to a source text are given within your essay. Unless you refer to more than one text by an author, the title does not need to be given, since you will provide the full title and its publishing details in your Works Cited at the end of the essay. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If you were to refer to more than one text by Rhodes, to differentiate between them you would provide a shortened title for clarification, followed by the page reference. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (*Under Construction* 179).

### Quoting Poetry

Titles of poems are given between quotation marks; e.g. "La casa." (Titles of books, however, should be given in italics or underlined: e.g. *Réquiem por un campesino español*).

---

<sup>1</sup> Rhodes, "The Salamander and the Butterfly," 179.

If you are quoting four verses of poetry or fewer, the quotation should not be indented but incorporated within your text using quotation marks. Separate each verse with / . Indicate any omissions with three spaced dots: . . . For example:

The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime: ". . . Salí a hacer una casa / cuando iba a amanecer y el cielo era bondadoso. / Pero todos se echaron sobre mí. Vete, perro."

If you are quoting more than 4 verses, the quotation must be indented from your margin, this time without quotation marks. For example:

The following verses from Figuera's poem "La casa" are suggestive of the exile suffered by those who opposed the Franco régime:

. . . Salí a hacer una casa  
cuando iba a amanecer y el cielo era bondadoso.  
Pero todos se echaron sobre mí. Vete, perro,  
que la tierra no es tuya.  
Ni la piedra ni el árbol ni la sombra ni el aire.

### Quoting Prose

If your quotation is less than 3 lines in your essay, the quotation should not be indented but incorporated within your text using quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings "underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story" (179).

If your quotation exceeds 3 lines in your essay, the quotation must be indented from the margin, without quotation marks. For example:

As Elizabeth Rhodes has remarked in her analysis of Rodoreda's "La salamandra," many critical readings

underplay the importance of the protagonist's essential vulnerability, and of the overriding theme of the story, similar to that of others Rodoreda wrote: the treachery of tenderness. Throughout her trials, Rodoreda's character is basically impervious to the physical and social abuse to which she is subjected by the irate collectivity. (179)

### Example of a Bibliography or Works Cited

Your Bibliography must be in alphabetical order of surname.

If there is more than one text by the same author, the titles must be listed in their alphabetical order, excluding words like "A" and "The."

Bhabha, Homi K. "Introduction." Ed. Bhabha 1-7.

---, ed. *Nation and Narration*. London: Routledge, 1990.

Biasin, Gian-Paolo. *The Flavors of Modernity. Food and the Novel*. Princeton UP, 1993.

Bieder, Maryellen. "The Woman in the Garden." *Actes del Segon Colloqui d'Estudis Catalans a Nord-Amèrica*. Barcelona: Publicacions de l'Abadia de Montserrat, 1982. 353-64.

Bou, Enric. "Inventing the City: the Barcelona of Poets." *Catalan Writing* 7 (1991): 16-22.

---, ed. *Nou diccionari 62 de la literatura catalana*. Barcelona: Edicions 62, 2000.

- . "‘Silenci en un jardí’: Màrius Torres and the Catalan Literary Tradition." *Modern Catalan Literature. Proceedings of the Fourth Catalan Symposium*. Ed. Josep M. Solà-Solé. NY: Peter Lang, 1995. 39-58.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. London: Routledge, 1984.
- . *The Field of Cultural Production. Essays on Art and Literature*. Ed. and intro. Randal Johnson. Cambridge: Polity, 1993.
- Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature, 1890-1930*. London: Penguin, 1991.
- Brennan, Timothy. "The National Longing For Form." Ed. Bhabha 44-70.
- Busquets, Loreto. "La mort i la primavera, de Mercè Rodoreda." *Cuadernos Hispanoamericanos* 467 (May 1989): 117-22.
- Carr, Raymond. *Spain 1808-1975*. 1966. 2<sup>nd</sup> ed. Oxford: Clarendon, 1982.
- Carulla, Jordi, and Arnau Carulla. *La Guerra Civil en 2000 carteles*. 2 vols. Barcelona: Postermil, 1997.
- Clarasó, Mercè. "The Angle of Vision in the Novels of Mercè Rodoreda." *Bulletin of Hispanic Studies* 57.2 (April 1980): 143-52.
- . "The Two Worlds of Mercè Rodoreda." *Women Writers in Twentieth-Century Spain and Spanish America*. Ed. Catherine Davies. Lewiston, Me.: Mellen, 1993. 43-54.

See the *MLA Handbook*, available in the General Library. Do consult your lecturer if you have any problems.

## Course Bibliography (Weeks 1-6)

\* = On Short Loan

# = On Canvas

### General: Recommended Texts

- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991. Online.
- Bhabha, Homi K. *Nation and Narration*. London: Routledge, 1990. Online.
- \*Boyd, Carolyn. *Historia patria: Politics, History and National Identity in Spain, 1875-1975*. Princeton, N.J.: Princeton UP, 1997.
- Carr, Raymond. *Spain, 1808-1975*. 2<sup>nd</sup> ed. Oxford: Clarendon, 1982.
- . *Spain. Dictatorship to Democracy*. London: Allen & Unwin, 1981.
- \*Graham, Helen, and Jo Labanyi, eds. *Spanish Cultural Studies. An Introduction. The Struggle for Modernity*. Oxford: Oxford UP, 1995.
- \*Lerner, Gerda. *Why History Matters*. New York/Oxford: Oxford UP, 1997.
- Scanlon, Geraldine. *La polémica feminista en la España contemporánea. 1868-1974*. Madrid: Akal, 1986.
- #Smith, Ángel, and Clare Mar-Molinero. "The Myths and Realities of Nation-Building in the Iberian Peninsula." *Nationalism and the Nation in the Iberian Peninsula. Competing and Conflicting Identities*. Ed. Mar-Molinero and Smith. Oxford: Berg, 1996. 1-21.
- Wallach Scott, Joan. *Gender and the Politics of History*. New York: Columbia UP, 1988. Online.

### Weeks 1-2

#### Related to the Spanish Second Republic and Civil War:

- Abella, Rafael. *La España republicana*. Barcelona: Planeta, 1975.
- Barea, Arturo. *The Forging of a Rebel*. London: Davis-Poynter, 1972. (Part 3—*The Clash*—deals with the lead-up to the Spanish Civil War and the war itself).
- Beevor, Antony. *The Battle for Spain: the Spanish Civil War, 1936-1939*. London: Weidenfeld & Nicolson, 2006.

- Brenan, Gerald. *The Spanish Labyrinth. An Account of the Social and Political Background of the Civil War*. Cambridge: Cambridge UP, 1990.
- Carr, Raymond. *The Spanish Tragedy: The Civil War in Perspective*. London: Weidenfeld, 1993. (3 copies in Library)
- Carulla, Jordi and Arnau Carulla. *La guerra civil en 2000 carteles*. Barcelona: Postermil, 1997. (Not to be borrowed; Library 769.49946 C32). Especially recommended.
- Hernando, César de Vicente. *Poesía de la Guerra Civil Española, 1936-1939*. Madrid: Akal, 1994.
- \*Holguin, Sandie. *Creating Spaniards: Culture and National Identity in Republican Spain*. Madison: U of Wisconsin Press, 2002.
- Jackson, G. A *Concise History of the Spanish Civil War*. London: Thames & Hudson, 1994. (3 copies in Library)
- \*Kenwood, Alun, ed. *The Spanish Civil War. A Cultural and Historical Reader*. Providence: Berg, 1993.
- La guerra civil*. Madrid: Historia 16, 1986-. An excellent collection of 24 volumes dealing with different aspects of the Civil War. Can be located under 946.081 G934.
- Las mujeres en la guerra civil*. Salamanca: Ministerio de Cultura, 1989. (A wonderful collection of written and visual texts dealing with the participation of women in the Civil War and under the Franco regime)
- Mangini, Shirley. *Memories of Resistance: Women's Voices From the Spanish Civil War*. New Haven: Yale UP, 1995.
- Thomas, Hugh. *The Spanish Civil War*. London: Hamilton, 1977. (2 copies)

#### Web Sites on Spanish Civil War:

- Posters from Spanish Civil War: <http://orpheus.ucsd.edu/speccoll/visfront/intro.html>  
(Southworth Collection, University of San Diego)
- <http://www.library.brandeis.edu/SpecialCollections/SpanishCivilWar/otherSites.html> (Robert Farber Collection)
- [http://www.fut.es/~mansroma/guerra\\_civil.html](http://www.fut.es/~mansroma/guerra_civil.html) (You can enter this site via www.yahoo.es Then type in Guerra Civil)

#### <http://topdocumentaryfilms.com/spanish-civil-war/>

Episodes include: **1. Prelude to Tragedy, 2. Revolution, Counter-Revolution and Terror, 3. Idealists, 4. Franco and the Nationalists, 5. Inside the Revolution, and 6. Victory and Defeat.**

Some episodes also on: <http://www.youtube.com/watch?v=x7S9XcDMkdA>

#### Federico García Lorca and *La casa de Bernarda Alba*

- Bakhtin, Mikhail. *Rabelais and His World*. Trans. Hélène Iswolsky. 1965. Bloomington: Indiana UP, 1984.
- #Douglas, Mary. "External Boundaries." *Purity and Danger. An Analysis of the Concepts of Pollution and Taboo*. 1966. New York: Routledge, 2002. pp. 114-28.
- Edwards, Gwynne. *Lorca: The Theatre Beneath the Sand*. London: Boyars, 1980.
- García Lorca, Federico. *La casa de Bernarda Alba*.  
<http://www.vicentellop.com/TEXTOS/lorca/La%20casa%20de%20Bernarda%20Alba.pdf>
- . *Three Tragedies*, translation Sue Bradbury. London: Folio Society, 1977. (Other translations available in General Library).
- . Online translation of Lorca's play:  
Act 1: <http://www.poetryintranslation.com/PITBR/Spanish/AlbaActI.htm>  
Act 2: <http://www.poetryintranslation.com/PITBR/Spanish/AlbaActII.htm>  
Act 3: <http://www.poetryintranslation.com/PITBR/Spanish/AlbaActIII.htm>
- Gibson, Ian. *Federico García Lorca. A Life*. London: Faber & Faber, 1989.
- #Horner, Avril, and Sue Zlosnik. "Introduction." *Landscapes of Desire. Metaphors in Modern Women's Fiction*. NY/London: Harvester, 1990.
- Lima, Robert. *The Theatre of García Lorca*. New York: Las Américas, 1963.



- Miller, Beth (ed.): *Women in Hispanic Literature: Icons and Fallen Idols*. Berkeley: University of California Press, 1983.
- \*Newton, Candelas. *Understanding Federico García Lorca*. U of South Carolina P, 1995.
- #Smith, Paul Julian. "Lorca and Foucault." In *The Body Hispanic: Gender and Sexuality in Spanish and Spanish American Literature*. Oxford: Clarendon Press, 1989. FOR SPANISH 738.
- #Stallybrass, Peter. 1986. "Patriarchal Territories: The Body Enclosed." In *Rewriting the Renaissance*. Edited by Margaret Ferguson, Maureen Quilligan, and Nancy J. Vickers. Chicago: University of Chicago Press. pp.123-42.

### Films of *La casa de Bernarda Alba*

<https://www.youtube.com/watch?v=JWxBhmucPEM> (In Spanish)

<https://vimeo.com/72886308> (In English)

## Weeks 3-4

### Context

- \*Abellán, Manuel L. *Censura y creación literaria en España (1939-1976)*. Barcelona: Península, 1980.
- \*Ilie, Paul. *Literature and Inner Exile: Authoritarian Spain, 1939-1975*. Baltimore: Johns Hopkins UP, 1980. (This text is also available in the library in Spanish).
- Neuschäfer, Hans Jörg. *Adiós a la España eterna: la dialéctica de la censura: novela, teatro y cine bajo el franquismo*. Madrid: Anthropos, 1994.
- Payne, Stanley G. *Falange. A History of Spanish Fascism*. Stanford: Stanford UP, 1961. (3 copies in Library).
- . *Fascism. Comparison and Definition*. Madison: U of Wisconsin P, 1980. (2 copies).
- . *The Franco Régime, 1936-1975*. Madison: U of Wisconsin P, 1987. (2 copies).
- \*Richards, Michael. *A Time of Silence. Civil War and the Culture of Repression in Franco's Spain, 1936-1945*. Cambridge UP, 1998. (Also in Spanish in General Library)

### Dissident Poetry

#### In general:

- Debicki, Andrew. *Poetry of Discovery. The Spanish Generation of 1956-1971*. The University Press of Kentucky, 1982.
- García Martín, José Luis. *La segunda generación poética de posguerra*. Badajoz, 1986.
- Cano, José Luis. *Poesía española contemporánea. Generaciones de posguerra*. Madrid: Guadarrama, 1974.

#### Angel González:

- González, Angel. *Antología poética*. Madrid: Alianza. 1982.
- Martin, Sara. *The Poetry of Angel González: Standing With the Reader*. Michigan: Ann Arbor, U.M.I., 1987.
- Villanueva, Tino. *Tres poetas de posguerra: Celaya, González y Caballero Bonald*. London: Tamesis, 1988.

#### José Manuel Caballero Bonald:

- Villanueva, Tino. *Tres poetas de posguerra: Celaya, González y Caballero Bonald*. London: Tamesis, 1988.
- Woods, Ross. *Understanding the Poetry of José Manuel Caballero Bonald: The Function of Memory in a Spanish Writer's Art*. Lewiston: Edwin Mellen Press, 2012.

#### Ángela Figuera:

- \*Arkinstall, Christine. *Histories, Cultures, and National Identities: Women Writing Spain, 1877-1984*. Bucknell UP/Associated University Presses, Lewisburg/London, 2009. (See chapter on Figuera).

- \*Evans, Jo. *Moving Reflections. Gender, Faith and Aesthetics in the Work of Angela Figuera Aymerich*. London: Tamesis, 1996.
- Perry, Nicholas and Loreto Echeverría. *Under the Heel of Mary*. London/New York: Routledge, 1988.
- #Schweik, Susan. "Writing War Poetry Like a Woman." In *Speaking of Gender*. Ed. Elaine Showalter. New York/London: Routledge, 1989. 310-32.
- Warner, Marina. *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*. New York: Knopf, 1976.
- Zabala Aguirre, José Ramón. *Angela Figuera: una poesía en la encrucijada*. San Sebastián: U. Deusto, 1994.

Mercè Rodoreda (For Spanish 738 only)

"La salamandra." (To be provided).

### **Antonio Buero Vallejo's *El sueño de la razón***

- Antonio Buero Vallejo. *Premio de Literatura en Lengua Castellana "Miguel de Cervantes" 1986*. Barcelona: Anthropos/Ministerio de Cultura, 1987.
- Includes a good biographical summary and an interesting interview with Buero Vallejo.
- Baticle, Jeannine. *Goya. Painter of Terror and Splendour*. 1986. Thames & Hudson, 1994.
- \*Buero Vallejo, Antonio. *El sueño de la razón*. Ed. Mariano de Paco. 1970. Madrid: Espasa Calpe, 1993.
- \*---. *The Sleep of Reason*. Trans. Marion Peter Holt. University Park, Penn.: Estreno, 1998.
- Cortina, José Ramón. *El arte dramático de Antonio Buero Vallejo*. Madrid: Gredos, 1969.
- \*Doménech, Ricardo. *El teatro de Buero Vallejo. Una meditación española*. 1973. Madrid: Gredos, 1993. Probably the best overall study of Buero's work.
- #Dowling, John. "Buero Vallejo's Interpretation of Goya's 'Black Paintings.'" *Hispania* LVI.2 (mayo 1973): 449-57.
- Gonzalez Duro, Enrique. *Historia de la locura en España*. 3 vols. Madrid: Temas de Hoy, 1994-1996.
- Hutcheon, Linda. *The Politics of Postmodernism*. London: Routledge, 1989.
- Junquera, Juan José. *The Black Paintings of Goya*. London: Scala, 2003.
- \*Muller, Patricia. *Goya's 'Black' Paintings: Truth and Reason in Light and Liberty*. NY: Hispanic Society of America, 1984.
- Nicholas, Robert L. *The Tragic Stages of Antonio Buero Vallejo*. Madrid: Castalia, 1972.
- O'Connor, Patricia. *Antonio Buero Vallejo en sus espejos*. Madrid: Fundamentos, 1996.
- \*O'Leary, Catherine. *The Theatre of Antonio Buero Vallejo: Ideology, Politics and Censorship*. Woodbridge: Tamesis, 2005.
- Paco, Mariano de, ed. *Estudios sobre Buero Vallejo*. Universidad de Murcia, 1984. (A selection of articles in English and in Spanish).
- Pajón Mecloy, Enrique. *El teatro de Antonio Buero Vallejo: marginalidad e infinito*. Madrid: Fundamentos, 1991.
- Ruggeri Marchetti, Magda. *Il teatro di Antonio Buero Vallejo o il processo verso la verità*. Roma: Bulzoni, 1981.
- Ruple, Joelyn. *Antonio Buero Vallejo (the first fifteen years)*. New York: Eliseo Torres, 1971.
- Puente Samaniego, Pilar de la. *Antonio Buero Vallejo: Proceso a la historia de España*. Ediciones U de Salamanca, 1988.
- Verdú de Gregorio, Joaquín, *La luz y la oscuridad en el teatro de Buero Vallejo*. Barcelona: Ariel, 1977.
- \*Willis-Altamarino, Susan. *Buero Vallejo's Theatre, 1949-1977: Coded Resistance and Models of Enlightenment*. Frankfurt: Peter Lang, 2001.

Videos & DVDs: *Goya: His Life and Art*. AV Library: LV87-015.

*Goya en Burdeos*. (DVD). Dir. Carlos Saura. 1999.

Website for Goya's Black Paintings: [www.artchive.com/galleries/goya/view1.html](http://www.artchive.com/galleries/goya/view1.html)

A great website for Goya's paintings is at: [www.artcyclopedia.com](http://www.artcyclopedia.com) Enter "Goya" to search, then select under "Pictures from Image Archives" the Web Gallery of Art. Apart from other reproductions of Goya's works, there is a section on the Black Paintings.

Regarding the Burgos trials, enter "Burgos trials" on Google. Enter "Burgos trials" and search for [The Nationalism Project: Competing National Ideologies Chapter IX](#)

**Interview with Antonio Buero Vallejo:** <http://www.rtve.es/alacarta/videos/escritores-en-el-archivo-de-rtve/entrevista-antonio-buero-vallejo-1981/992903/>

## Weeks 5-6

### Context

- \*Aguilar, Paloma. *Memory and Amnesia. The Role of the Spanish Civil War in the Transition to Democracy*. Trans. Mark Oakley. 1996. New York/Oxford: Berghahn, 2002.
- #Cardús i Ros, Salvador. "Politics and the Invention of Memory: For a Sociology of the Transition to Democracy in Spain." *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy*. Ed. Joan Ramon Resina. Amsterdam: Rodopi, 2000. 17-28.
- Colmeiro, José F. *Memoria histórica e identidad cultural: de la postguerra a la postmodernidad*. Barcelona: Anthropos, 2005.
- \*Felman, Shoshana and Dori Laub. *Testimony. Crises of Witnessing in Literature, Psychoanalysis, and History*. NY/London: Routledge, 1992.
- #Labanyi, Jo. "Introduction: Engaging with Ghosts; or, Theorizing Culture in Modern Spain." *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice*. Ed. Labanyi. Oxford UP, 2002. 1-14. FOR SPANISH 738.
- Sobejano, Gonzalo. "The Testimonial Novel and the Novel of Memory." *The Cambridge Companion to the Spanish Novel*. Cambridge: Cambridge UP, 2003. 172-192. Online.
- Threlfall, Monica, Christine Cousins, and Celia Valiente. 2005. *Gendering Spanish Democracy*. New York: Routledge.

### Website for Asociación para la Recuperación de la Memoria Histórica:

<http://www.memoriahistorica.org/alojados/periquete/paginas/armh.html>

### Alberto Méndez's *Los girasoles ciegos*

- Di Giovanni, Lisa Renee. "Masculinity, Misogyny, and Mass in *Los girasoles ciegos* by Alberto Méndez." *Anales de la Literatura Española Contemporánea* 37.1 (2012): 39-61. Online.
- Matos-Martín, Eduardo. "Homo sacer y franquismo: Una lectura crítica de *Los girasoles ciegos* de Alberto Méndez." *Anales de la Literatura Española Contemporánea* 40.1 (Winter 2015): 207-32. Online.
- \*Méndez, Alberto. *Blind Sunflowers*. London: Arcadia, 2008.
- \*---. *Los girasoles ciegos*. Barcelona: Anagrama, 2008.  
<https://ciervalengua.files.wordpress.com/2011/02/los-girasoles-ciegos-texto-completo1.pdf>
- #Ribeiro de Menezes, Alison. "Memory and Collective Defeat in Alberto Méndez's *Los girasoles ciegos*." *Journal of Iberian and Latin American Research* 17.1 (2011): 95-107. Online.
- Ryan, Lorraine. "The Nullification of Domestic Space in Alberto Méndez's *Los girasoles ciegos*." *Bulletin of Spanish Studies* (May 2014): 1-26. Online.

### Film of *Los girasoles ciegos*

*The Blind Sunflowers*. Dir. José Luis Cuerda. Spain, 2008.

### Almudena Grandes's "La buena hija"

- Arkinstall, Christine. "'Good-Enough' Mothers and Daughters in Almudena Grandes' Short Fiction." *Anales de la Literatura Española Contemporánea* 26.2 (2001): 5-27. Online.

- #Benjamin, Jessica. "The Bonds of Love: Rational Violence and Erotic Domination". In Eisenstein and Jardine 41-70.
- Bettaglio, Marina. "Performing Esperpentic Mothering in Almudena Grandes' *Amor de madre*. *Letras Femeninas* 40.2 (2014): 47-62. Online.
- #Chodorow, Nancy and Susan Contratto. "The Fantasy of the Perfect Mother". *Rethinking the Family*. Ed. Barrie Thorne with Marilyn Yalom. NY: Longman, 1982. 191-214.
- Chodorow, Nancy. *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender*. Berkeley: U of California P, 1978.
- Eisenstein, Hester and Alice Jardine, eds. *The Future of Difference*. Boston, Mass.: G. K. Hall & Co., 1980.
- Flax, Jane. "Mother-Daughter Relationships: Psychodynamics, Politics, and Philosophy". In Eisenstein and Jardine. 20-40.
- . "Mothers and Daughters Revisited". *Daughtering and Mothering. Female Subjectivity Reanalysed*. Ed. Janneke van Mens-Verhulst et al. London/New York: Routledge, 1993. 145-56.
- #Grandes, Almudena. "La buena hija". *Madres e hijas*. Ed. Laura Freixas. 1996. 10th ed. Barcelona: Anagrama, 1997. 185-224.
- \*Hirsch, Marianne. *The Mother/Daughter Plot. Narrative, Psychoanalysis, Feminism*. Bloomington/Indianapolis: Indiana UP, 1989.
- Irigaray, Luce. "And the One Doesn't Stir Without the Other". Trans. Hélène Vivienne Wenzel. *Signs*. (Autumn 1981): 60-67.
- . "The Bodily Encounter With the Mother". In Whitford, ed. *The Irigaray Reader*. 34-46.
- Kahane, Claire. "object-relations theory". *Feminism and Psychoanalysis. A Critical Dictionary*. Ed. Elizabeth Wright. 1992. Oxford: Blackwell, 1993. 284-90.
- Kaplan, Ann. *Motherhood and Representation. The Mother in Popular Culture and Melodrama*. London/New York: Routledge, 1992.
- Nelson Garner, Shirley. "Constructing the Mother: Contemporary Psychoanalytic Theorists and Women Autobiographers". *Narrating Mothers: Theorizing Maternal Subjectivities*. Ed. Brenda O. Daly and Maureen T. Reddy. Knoxville: The U of Tennessee P, 1991. 76-93.
- \*Rich, Adrienne. *Of Woman Born. Motherhood as Experience and Institution*. 1976; London: Virago, 1986.
- #Suleiman, Susan. "On Maternal Splitting: A propos of Mary Gordon's *Men and Angels*." In Micheline R. Malson et al., eds. *Feminist Theory in Practice and Process*. Chicago/London: The U of Chicago P, 1989. 183-99.
- #---. "Writing and Motherhood". In *The (M)other Tongue. Essays in Feminist Psychoanalytic Interpretation*. Eds. Shirley Nelson Garner, Claire Kahane and Madelon Sprengnether. Ithaca/London: Cornell UP, 1985. 352-77.
- Trebilcock, Joyce, ed. *Mothering. Essays in Feminist Theory*. Totowa, N. J.: Rowman & Allanheld, 1984.
- Winnicott, D. W. "The Baby as a Going Concern". *The Child and the Family*. London: Tavistock, 1957. 13-17.
- . *Playing and Reality*. New York: Basic, 1971.

## Course Bibliography (Weeks 7-11)

### Week 7

#### Bibliografía recomendada:

Jehenson, Myriam Yvonne. *Latin-American Women Writers: Class, Race, and Gender*. Albany: State University of New York Press, 1995.

At GENERAL LIBRARY Main Collection (863.6409 J47)

Castro Klarén, Sara; Sylvia Molloy and Beatriz Sarlo. *Women's writing in Latin America: An anthology*. Boulder: Westview 1991.

At GENERAL LIBRARY Main Collection (860.8 W87)

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