ENGL 395 – The Spanish Civil War in Literature & Film
Fall 2018, Hendrix College

Dr. Alex Vernon
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"Very little can be done to ward off oblivion, but it is essential we do so, otherwise we will end up without foundations or perspectives."

—Jordi Soler, *La Fiesta del Oso* (The Feast of the Bear), 2009

Grito n.º 7 (Shout No. 7), Antonio Saura, 1959

1	Tue, 21 Aug	Course Introduction
2	Thu, 23 Aug	film for class: *El Perro Negro* (Forgacs)
3	Tue, 28 Aug	➢ film for class: *L'Age d'Or* (Buñuel); optional reading, Buñuel, "The Civil War" ➢ [film in class: *Land without Bread* (Buñuel)]
4	Thu, 30 Aug	➢ Dos Passos, "Villages are the Heart of Spain" film in class: *The Spanish Earth*
	Mon, 3 Sep	Labor Day
5	Tue, 4 Sep	Hemingway, "The Denunciation" & "The Butterfly and the Tank"
6	Thu, 6 Sep	➢ Hemingway, "Night Before Battle" & "Under the Ridge" ➢ pre-reflection writing assignment [due Tuesday]
7	Tue, 11 Sep	➢ Rukeyser, *Savage Coast*, chpts. 1-5(pp.7-92) ➢ pre-reflection writing due
8	Thu, 13 Sep	Rukeyser, *Savage Coast*, chpts. 6-11 (pp.93-182)
9	Tue, 18 Sep	Rukeyser, *Savage Coast*, chpts. 12-17 (pp.183-269/end)
Tue, 7:30, Mills C		Sebastiaan Faber, "The Lives of Pictures: What Can We Learn from SCW Photography?"
10	Thu, 20 Sep	Class Visit: Sebastiaan Faber. Readings: Graham, "Conclusion," *SCW: VSI*; and Faber, "The Thirst to Understand," Chpt. 5, *Memory Battles*
11	Tue, 25 Sep	Orwell, *Homage to Catalonia*, chpts. I-IV, VI-IX (skip V)(87 pages)
12	Thu, 28 Sep	Orwell, *Homage to Catalonia*, chpts. X, XII-XIV (skip XI)(83 pages)
Mon, TBD		film screening: *Spirit of the Beehive*
13	Tue, 2 Oct	film for class: *Spirit of the Beehive*
14	Thu, 4 Oct	writing day
15	Tue, 9 Oct	Workshop [bring two copies to class; email Vernon a copy]
	Thu, 11 Oct	Fall Break
16	Tue, 16 Oct	➢ Hemingway, *For Whom the Bell Tolls*, Chpts. 1-9 (pp.1-95)
17	Thu, 18 Oct	➢ Hemingway, *For Whom the Bell Tolls*, Chpts. 10-14 (pp.96-190) ➢ Essay #1 due [submit by Friday the 19th at 2:30; hardcopy & email]
18	Tue, 23 Oct	Hemingway, *For Whom the Bell Tolls* , Chpts. 15-23 (pp. 191-287)
19	Thu, 25 Oct	Hemingway, *For Whom the Bell Tolls*, Chpts. 24-37 (pp. 288-382)
20	Tue, 30 Oct	Hemingway, *For Whom the Bell Tolls*, Chpts. 38-43 (pp. 383-471)
Wed, TBD		film screening: *The Devil's Backbone*
21	Thu, 1 Nov	film for class: *The Devil's Backbone*
22	Tue, 6 Nov	Koestler, *Dialogue with Death*, "Foreword" – Chpt. VIII (pp. 1-80)
23	Thu, 8 Nov	Koestler, *Dialogue with Death*, Chpts IX – XV (pp. 81-151)
24	Tue, 13 Nov	Koestler, *Dialogue with Death*, Chpts. XVI – Epilogue (pp. 152 -215)
Wed, 7:00, Mills C		film screening: *La Guerre Est Finie*
25	Thu, 15 Nov	film for class: *La Guerre Est Finie* (Resnais)
26	Tue, 20 Nov	➢ "Dialogue with History" Reflection essay due ➢ Optional reading: Orwell, "Looking Back on the Spanish War"
	Thu, 22 Nov	Thanksgiving Break
27	Tue, 27 Nov	writing day
28	Thu, 29 Nov	workshop [bring two copies to class; email Vernon a copy]
Th, 6 Dec, 2:00		**essays due** (hardcopy & email); in-class online course evaluation

Description

The purposes of this course are: (1) to develop an appreciation and understanding of how the Spanish Civil War has been represented in literature and film by international artists; (2) to foster your creative critical capacity through close interpretation of narrative texts; and (3) to improve your abilities to write an analytical essay.

In order to gain as much from this course as possible, you must actively engage the course content. While some lectures by the professor will certainly occur, student interaction—with the stories, with classmates, with the instructor, with your own imaginations and critical eye—will constitute the primary course activity. Outside of class discussion, you will engage the texts through class discussion prompts, two short written reflection assignments, and two essays.

Requirements

✍*Class Participation* (20%): Class participation is mandatory. Attendance and tardiness will be reflected in your class participation grade, which also includes **active participation** in class activities.

✍*Discussion Prompts* (10%): Every day we have an assigned reading or viewing, bring to class a discussion prompt consisting of *one* of the following: (1) a passage you suspect will reward close, collaborative reading; (2) a genuine question about the text, the more interpretive and precisely articulated the better (so no "What's up with…" kinds of questions); or (3) an idea, insight, hypothesis, you wish to put forward about the text. You can take two free "passes"—two days without supplying a prompt—over the course of the term.

✍*Two Short Reflection Essays* (10% each): Assignments for the two short essays will be distributed during class. These will be 4 pages, MLA (see below).

✍*Two Essays* (20% each): Assignments for the two essays will be distributed during class. Using secondary sources will be required. You are welcome to bring knowledge from other courses to bear. Your essays should be 7-9 pages, MLA style (see below).

✍*Drafts* (5% each): Full essay drafts for workshop days are a requirement, because real revision can't begin until you think the essay is finished. The drafts will be graded.

Other Policies

- Drinks are permitted. No food. No hats except for religious or medical purposes.
- *Electronic devices*: E-readers for course material are *grudgingly* permitted, except for cell phones. A few cautions: (1) Do not use e-readers for convenience at the expense of active reading. You are still expected to take notes, highlight passages, add comments, etc. (2) Laptops/tablets can be used in class *as e-readers*. Do not abuse this privilege. I want to see faces, not screen backs. You all owe yourselves time away from a screen. Plus nothing is better for active reading than underlining and annotating paper copies, taking notes by hand, and visualizing pages.
- The syllabus is subject to revision as the course progresses.
- *Disabilities*: It is the policy of Hendrix College to accommodate students with disabilities, pursuant to federal and state law. Any student who needs accommodation in relation to a recognized disability should inform the instructor at the beginning of the course. In order to receive accommodations, students with disabilities are directed to contact Julie Brown in Academic Support Services at 505-2954 or brownj@hendrix.edu.
- *Email*: Email will be used to contact the entire class for communicating changes to the syllabus and other matters. Check your Hendrix account daily.
- *Academic Integrity*: Intellectual dishonesty will not be tolerated. See the academic integrity statement and policy in the student handbook. Frequently, errors in documentation and attribution are not deliberate attempts to pass another's ideas and words off as one's own, but rather misunderstandings of how to give that other person sufficient credit. Please consult with me on any potential confusion so we can avoid problems.
- *Late essays:* Late essays are not accepted. If you have extenuating circumstances, you must consult me at least one week prior to the paper's due date (except in the case of actual emergencies, of course). Otherwise, you will lose half a grade for every day it is late. The clock begins ticking when class starts the day the essay is due.
- *Essay Format*: All submitted essays must follow the MLA style:
  - MLA format: 12 point font with serifs. 1" margins all around. No cover sheet. No folders. Attach pages with a staple (unstapled papers will not be accepted). Page numbers must appear in the upper right corner of each page except the first (use "Insert Page Number"; do not do this manually on every page!). All papers must have a title and a "Works Cited" section. Note that MS Word often has 1.5" left margin, and often inserts an extra space between paragraphs. You will have to change these.
  - Exceptions to MLA format: Single-space the name/course/date/professor information on the first page. 1.5-space for block/indented quotations. If you have room, add your entire "Works Cited" section at the bottom of your last page.
  - MLA documentation: MLA calls for parenthetical documentation, not footnotes or endnotes. Consult any recent English handbook, the *MLA Handbook* in the library, or an online guide. *Rule of thumb: Given the context of the surrounding passage and the bibliography listing, include the absolute minimum amount of information necessary within the parentheses.*