



UNIVERSIDAD
DE GRANADA



CENTRO DE
LENGUAS
MODERNAS

HISPANIC STUDIES COURSE (CEH)

CULTURE

FEDERICO GARCÍA LORCA. LIFE AND
WORK

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GENERAL DESCRIPTION

García Lorca is not only the most translated Spanish poet and playwright of the 20th century - a title that could be partially misleading- but, according to critics and readers alike, he is a modern classic: he is the classic par excellence of recent Spanish literature, whose work is only increasing in influence and value. But Lorca, the man, is also a giant: in the sense of an extraordinary person who lived an extraordinary life, as all those who knew him agree. His life, because it was exceptional, and his death, because it was symbolic, are important. This course aims to address, in an interwoven way, the study of his literary production and his life's journey, taking advantage of the many advances and the enlightenment which Lorca's studies have brought us in recent decades, and also taking advantage of the fact that the students are in the region where he was born, grew, evolved and died.

CONTENTS

THEORETICAL SYLLABUS :

Federico as a child and adolescent. 1898-1918

- The rich boy and his agrarian complex
- Literary education
- Poems, theatre, prose: *Juvenilia*
- *Impressions and landscapes*

Madrid-Granada-Madrid. The poet "*que lleva en los ojos el resplandor de los elegidos.*" 1919-1924

- The Student Residence
- *The curse of the butterfly*
- LorcaDalíBuñuel: the triangle of the rivers of ink
- *Book of poems*
- European avantgardes: their impact on Spanish artistic youth
- *Poem of cante jondo*
- The I Competition of Cante Jondo (flamenco) Singing in Granada.
- The Three Kings Festival of 1923 and the puppets of cachiporra (puppetry)

Early maturity. Fraternity and poetic success. 1925-1929

- Dalí's Apotheosis and Other Loves
- Granada: *Closed Paradise for Many, Open Gardens for A Few*
- *Songs*
- *Mariana Pineda*
- The Gongorian encounter in Seville and the title of "Generation of '27".
- Success and anguish of *Romancero gitano (Gypsy Ballads)*
- *Ode to the Blessed Sacrament of the Altar*

Long journeys. The impossible, the true, the desirable. 1929-1930

CONTENTS

- New York and Havana
- *Poet in New York*
- Homosexual categories? The "Ode to Walt Whitman".
- A Theatre for the Future: *The Audience* and *Let Five Years Go By*
- *An Andalusian Dog* in *Journey to the Moon*

Song and theatre. 1930-1933

- *La Zapatera Prodigiosa (The Prodigious Shoemaker)* and *Amor de Don Perlimplín (Love of Don Perlimplín)*
- The *Collection of Old Folk Songs*
- La Barraca is on the road
- *Blood Wedding*

International success. 1933-1934

- Lorca-Sánchez Mejías *la Argentinita*, the underestimated triangle
- Buenos Aires and Montevideo: like a bullfighter
- The art of the conference. The conference of art. *Play and theory of the duende*

The consecration, the mark and the crime. 1934-1936

- Yerma
- Three poetic peaks: *Diván del Tamarit*, *Llanto por Ignacio Sánchez Mejías* and *Sonetos del amor oscuro*.
- *Doña Rosita la soltera* and *La casa de Bernarda Alba*. Women in Lorca's work.
- "If I die, leave the balcony open".

PRACTICAL CONTENT:

Visits With The Teacher

- Federico García Lorca Centre. Granada.
- House Museum in Fuente Vaqueros and the Barranco de Víznar.
- Huerta (Orchard) of San Vicente and a Lorca walk through Granada.

Films And Documentaries

- *Lorca, Death of a Poet*. Juan Antonio Bardem, 1987.
- *Federico García Lorca: Asesinato en Granada (Murder in Granada.)* Humberto López y Guerra, 1976.
- *Lorca, el mar deja de moverse (Lorca, the Sea Stops Moving)*. Emilio Ruiz Barrachina, 2006
- *La Casa de Bernarda Alba (The House of Bernarda Alba.)* Mario Camus, 1987.

METHODOLOGY

Theoretical face-to-face classes:

- Adequate contextualisation of the object of study.
- Encouragement of participation by means of questions and interpellations.



METHODOLOGY

- Frequent use of audiovisual media

Face-to-face practical classes:

- Descriptive analysis of texts
- Individual and collective interpretation
- Relation of the subject matter to the student's everyday life

Tutorials:

- Work or small research projects, guided by the professor
- Instruction in elementary techniques such as bibliographic techniques

Individual readings of literary works

Complementary activities: visits with the teacher

Focus on learning

EVALUATION

In order to be assessed, there is a minimum class attendance of 80%.

Reading, attendance and class participation: 30 %

Mid-term exam: 30 %

Final exam: 40 %

BIBLIOGRAPHY

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REQUIRED READING

- García Lorca, F. (2019). *Antología poética*. Barcelona: Destino, 2019.
- García Lorca, F. (2020). *Granada. Paraíso cerrado para muchos, jardines abiertos para pocos*. Facilitado por el profesor.
- García Lorca, F. (2004). *Bodas de sangre*. Madrid: Cátedra, 2004.
- García Lorca, F. (2022). *Juego y teoría del duende*. Logroño: Pepitas, 2022.

RECOMMENDED BIBLIOGRAPHY

- Álvarez de Miranda, Á. (2011). *La metáfora y el mito. Intuiciones de la religiosidad primitiva en la obra de Lorca*. Sevilla: Renacimiento.
- Dalí, S. (1978). Salvador Dalí escribe a Federico García Lorca. Edición de Santos Torroella, R. *Poesía. Revista ilustrada de información poética*, 27-28. Madrid: Ministerio de Cultura.
- Federico García Lorca. Vida*. (1998). Edición de Armero, G. Madrid: Poesía.
- García Lorca, F. (1998). *Poesía inédita de juventud*. Edición de Maurer, C. Madrid: Cátedra.
- García Lorca, F. (2021). *Las nanas. Canciones de cuna españolas*. Logroño: Pepitas de calabaza, 2021.
- García Lorca, F. (2019). *Obras completas, I (Prosa y Poesía)*. Madrid: Biblioteca Castro
- García Lorca, F. (2000). *Arquitectura del cante jondo*. Edición de Maurer, C. Granada: Comares.
- García Lorca, F. (2021). *Obras completas, II (Teatro)*. Madrid: Biblioteca Castro
- García Lorca, F. [Francisco] (1996). *Federico y su mundo*. Granada: Comares.
- García Montero, L. (2016). *Un lector llamado Federico García Lorca*. Madrid: Taurus.
- García Posada, M. (1981). *Lorca: interpretación de Poeta en Nueva York*. Madrid: Akal.
- Gibson, I. (2011). *Federico García Lorca*. Madrid: Crítica.
- León, J. J. (2018). *El duende, hallazgo y cliché*. Sevilla: Athenaica.
- León, J. J. (2020). *La sangre derramada. Ecos de la tauromaquia de Sánchez Mejías en García Lorca*. Sevilla: Athenaica.
- León, J. J. (2021). *De Federico a Silverio, con amor*. Granada: Universidad de Granada.
- Maurer, C. y Anderson, A. (2013). *Federico García Lorca en Nueva York y La Habana: cartas y recuerdos* Barcelona: Galaxia Gutenberg
- Osorio, M. (2009). *Miedo, olvido y fantasía. Crónica de la investigación de Agustín Penón sobre Federico García Lorca (1955-1956)*. Granada: Comares.
- Sánchez Vidal, A. (1988). *Buñuel, Lorca, Dalí: El enigma sin fin*. Barcelona: Planeta.
- Soria Olmedo, A. (2004). *Fábula de fuentes. Tradición y vida literaria en Federico García Lorca*. Madrid: Publicaciones de la Residencia de Estudiantes.