# Class Code
CORE-UA.9544.001

## Instructor Details
Professor: Eugenio Suárez-Galbán  
Email: esg8@nyu.edu  
Office Hours: Mon.: 2:20-3:00; Wed.: 4:30-5:00

## Class Details
Mondays and Wednesdays, 3:00-4:20 p.m.

## Prerequisites
None

## Class Description
Taking advantage of its location in Madrid, this course analyzes the ways in which historical, geopolitical, cultural, artistic, and popular views function to constitute and continuously transform a national culture. Specifically, the course concentrates on epistemological constructions of Spain—the idea of Spain—that emerges from competing external and internal perspectives. Students will examine in three modules how this national culture is constructed. The first analyzes Spain from North African perspectives as, on the one hand, the traditional site and myth of a lost paradise in Sephardic circles as well as in Hispano-Arabic literary traditions and, on the other, as a social collective which some contemporary historical interpretations view as a fairly unique, positive integration of different ethnic components. The second module looks at American perspectives in which the idea of Spain pits notions of Spanish imperial power and grandeur against the Black Legend, a term that Protestant circles in Europe and the United States promoted to attack the legitimacy of Spain’s New World empire. The third perspective focuses on European views and analyzes the depiction of Spain as the embodiment of German and French Romantic ideals beginning at the end of the 18th century and the reemergence of the same notion during the Spanish Civil War (1936-39). Throughout the course, students will have the opportunity to examine some of the principal textual and visual images that contribute to the historical and contemporary construction of a national culture that emerged at geographic and cultural crossroads.

## Desired Outcomes
In addition to the cultural knowledge of the three ethnic groups to be studied in their multiple dimensions – history, national culture and civilization, sociology, religion, politics -, the course will also provide a study of the process of cultural transference and miscegenation involved in the creation of a new social collective.

## Assessment Components
There will be a midterm, 2 short papers, a final more extensive paper, and a final exam.
Grading Policy

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Oral participation</td>
<td>15%</td>
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<tr>
<td>Short paper 1</td>
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<td>Short paper 2</td>
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<td>Long paper</td>
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<td>Final Exam</td>
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Attendance Policy

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory. For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Attendance and active participation are essential and contribute significantly to the final grade.

Late Submission of Work

Late submission or work will be accepted only with justifiable reasons of health or family emergency.

Plagiarism Policy

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: presenting others' work without adequate acknowledgement of its source, as though it were one’s own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one’s own
- submitting evaluations of group members’ work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

For further information, students are encouraged to check www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html
<table>
<thead>
<tr>
<th>Session</th>
<th>Date</th>
<th>Topic</th>
<th>Texts and Resources</th>
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<tr>
<td></td>
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<td><strong>Required Text(s)</strong></td>
<td>All texts will be available on NYU Classes.</td>
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<td><strong>Supplemental Texts available via BB</strong></td>
<td>Books for further consultation will be placed on reserve in the library</td>
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<td><strong>Session 1</strong></td>
<td>September 8&lt;sup&gt;th&lt;/sup&gt;</td>
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<td></td>
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<td>“The Spanish People” by Américo Castro.</td>
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<td><strong>Session 2</strong></td>
<td>September 10&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>“A Comprehensive View of Medieval Spain” by Julio Rodríguez Puértolas.</td>
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<td><strong>Session 3</strong></td>
<td>September 15&lt;sup&gt;th&lt;/sup&gt;</td>
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<td><strong>Session 4</strong></td>
<td>September 17&lt;sup&gt;th&lt;/sup&gt;</td>
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<td><strong>Session 5</strong></td>
<td>September 22&lt;sup&gt;nd&lt;/sup&gt;</td>
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<td><strong>Session 6</strong></td>
<td>September 24&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>Documentary: <em>El último Sefardi</em>.</td>
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<td><strong>Session 7</strong></td>
<td>September 29&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>“The Black Legend Revisited: Assumptions and Realities” by Benjamin Keen.</td>
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<td><em>The Mirror of Spain: 1500 – 1700 The Formation of a Myth</em> by Jocelyn Hillgarth (Ch. 8, 13, 16).</td>
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<td>Documentary on the Spanish Inquisition (BBC).</td>
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<td><strong>Session 8</strong></td>
<td>October 1&lt;sup&gt;st&lt;/sup&gt;</td>
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<td><strong>Module 2: Spain and the Americas</strong></td>
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<td><strong>The Spanish Conquest of Tenochtitlan seen by the Aztecs.</strong></td>
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<td><em>The Broken Spears</em> by M. León-Portilla.</td>
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<td><strong>Film:</strong> <em>The Mission</em></td>
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<td>Session 9</td>
<td>October 6th</td>
<td>“The Best Place in the World for Blacks” in <em>Rivers of Gold</em> by Hugh Thomas</td>
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| Session 10 | October 8th | **The Spanish Conquest and its interpretations.**  
Ángel López García, “An Image of Hispanic America from the Spain of 1992”. |
| Session 11 | October 13th | *The Labyrinth of Solitude* by Octavio Paz (Ch. 1, 4). |
| Session 12 | October 15th | **The Identity of the Spanish Monarchy in Spanish America: Transmission, Assimilation and Subversion - Images of Conquest: Charles V, Philip II and Philip IV.**  
*The Labyrinth of Solitude*, by Octavio Paz (Ch. 5, 6). |
| Session 13 | October 20th | *Imperial Eyes: Travel Writing and Transculturation* by Mary Louise Pratt (Ch. 8). |
| Session 14 | October 22nd | **The Identity of the Spanish Monarchy in Spanish America: Transmission, Assimilation and Subversion - The Defense of the Eucharist & Guaman Poma de Ayala**  
“Colonial Reform of Utopia? Guaman Poma’s Empire of the Four Parts of the World” by Rolena Adorno. |
| Session 15 | October 27th | “The Bewitched” by Francisco Ayala. |
| Session 16 | October 29th | **Short Paper due on Module 2**  
**Module 3: Spain From Europe and the United States**  
**Romantic Spain**  
| Session 17 | November 3rd | Finish W. Irving.  
“Castles in Spain” by Henry Wadsworth Longfellow |
| Session 18 | November 5th | *Carmen* by Prosper Merimée.  
Video: *Don Giovanni* Mozart’s Opera. |
| Session 19 | November 12th | *Carmen*  
Film, *Don Juan*  
Film, *Carmen* by Vicente Aranda (2003). |
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<tr>
<th>Session 20</th>
<th>November 14th (FRIDAY)</th>
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<tr>
<td><strong>The Spanish Civil War</strong>&lt;br&gt;<em>The Spanish Labyrinth</em> by Gerald Brenan (Ch. 6, 7)</td>
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<th>Session 21</th>
<th>November 17th</th>
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<tr>
<td><em>The Spanish Labyrinth</em> (Ch.7, 10)</td>
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<th>Session 22</th>
<th>November 19th</th>
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<td><em>The Spanish Labyrinth</em> (Ch.13, 14)</td>
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<th>Session 23</th>
<th>November 24th</th>
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<td><em>The Spanish Republic and the Civil War</em> by Gabriel Jackson (Ch. 14)</td>
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<th>Session 24</th>
<th>November 26th</th>
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<tr>
<td><em>The Spanish Republic and the Civil War</em> by Gabriel Jackson (Ch. 28)</td>
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<th>Session 25</th>
<th>December 1st</th>
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<tr>
<td>Film and discussion: <em>The Spanish Earth</em>&lt;br&gt;Hayden White, “The Fictions of Factual Representation”</td>
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<tr>
<th>Session 26</th>
<th>December 3rd</th>
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<tr>
<td>Ernest Hemingway, “Night Before Battle”</td>
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<th>Session 27</th>
<th>December 10th</th>
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<td>Hemingway, “Old Man at the Bridge”; “Under the Ridge”</td>
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<th>Session 28</th>
<th>December 12th (FRIDAY)</th>
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<tr>
<td><strong>Review</strong>&lt;br&gt;<strong>Long term paper due</strong></td>
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**Suggested Co-curricular Activities**

There will be an individual visit to the Prado Museum and a group one to the Museum of Romanticism. The list of suggested films and videos is a complementary aid to the readings, although some will be required and will be discussed in class. Likewise, it is advisable to incorporate them whenever possible in the papers to be written. In the event that a lecture, a theatrical representation or any other activity dealing with the course subject matter should be held, a group assistance will be organized.