C&C: Spanish Modernity Syllabus

CORE-UA 544-001. C&C: Spanish Modernity From the Mediterranean to the Atlantic

Spring 2018

Instructor: Thomas Abercrombie

Office Hours: Mondays, 2:15-4pm, always via email appointment (thomas.abercrombie@nyu.edu)

Lectures (sect. 001): Mondays and Wednesdays, 11:00-12:15, 19 University Place, Rm. 102.

All students must also register for and attend one of the following discussion sessions, each of which has its own Courses site for posting QAQCI papers:

Recitation Sections:

003 – F, 9:30-10:45 ARC_LL-04. Al Ximena Málaga-Sabogal
004 – F, 11:00-12:15 ARC_LL-04. Al Ximena Málaga-Sabogal
005 – F, 12:30-1:45 ARC_LL-04. Al Leili Sreberny-Mohammadi
006 – F, 2:00-3:15 ARC_LL-04. Al Leili Sreberny-Mohammadi

Course Summary:

Spain has not been a major world power in over 200 years, during which its competitors and successor empires (France, Britain, and the USA) branded it, via a conglomeration of ideas called the "Black Legend", as a backwards and feudal bastion of superstition and intolerance, an exotic and unruly place good only for anthropologists and tourists. The early 20th-century Harvard professor William Z. Ripley held that Spain's supposed backwardness was a result of being populated by an inferior, "Mediterranean race," the bane of the master, Teutonic or Aryan one. Adopted by its American inventors by Hitler, and since then thoroughly debunked by modern geneticists though still supported by neo-Nazis, Ripley's description of Spain still resonates in the Anglophone and Germanic north, the source of so many of the tourists who come to Spain for its sun and beaches, exotic peoples and cultures: “Beyond the Pyrenees begins Africa. Once that natural barrier is crossed, the Mediterranean racial type in all its purity confronts us. The human phenomena is entirely parallel with the sudden transition to the flora and fauna of the south. The Iberian population thus isolated from the rest of Europe, are allied in all important anthropological respects with the peoples inhabiting Africa north of the Sahara, from the Red Sea to the Atlantic.”(The Races of Europe: A Sociological Study, 1899, 272). Against such prejudices, the course draws on history, ethnography, literature, and film, to take a longer view of the past and a closer look at contemporary Spain, to reveal the Spanish sources of most of what we proudly proclaim as our modern heritage. A hotbed of Mediterranean state building by Greeks, Phoenicians, Carthage, and Rome, Spain emerged from a few hundred years of rule by Germanic tribes after their overthrow of Rome as a center of Renaissance learning under Arab and Berber rule while the rest of Europe languished in feudalism. Seven centuries of intimate co-existence of Christians, Muslims, and Jews in Al-
Andalus/Sefarad/Hispania saw the rebirth of classical knowledge, the spread of literacy, the development of a human-centered cosmology, the emergence of narrative self-making and the novel, and Europe’s first primarily urban society, where philosophy, the sciences, architecture, and the arts flourished. After Christian princes defeated the last Islamic foothold in the Peninsula in 1492, Castilian language and culture, a hybrid product of centuries of inter-lingual and intercultural mixing, was the backbone of Spain’s imperial expansion across the Atlantic. This first European globalization produced the first modern, disciplining state, and a secularizing ‘disenchantment of the world’. One product of such processes was elevation of the idea of the self-governing republic, supported by the thesis of popular sovereignty and organized as representative democracy, as a counterweight to monarchy. Another, later development was the privileging of individualism, private property, and capitalism. These came together, especially in Spain’s overseas colonies, in the paradox of the nation state composed of theoretically equal (male) citizen-individuals, to whom rights were nonetheless unequally granted, according to notions of gender and racial superiority/inferiority. By the late 18th-century its competitors outpaced Spain in industrialization, but Spain (and the new nations of Spanish America) kept pace with Liberal reforms that culminated in the clash of competing fascist-capitalist and democratic-socialist ideologies, leading to the Spanish Civil War, World War II and the Cold War. Considering the impact of Black Legend marginalization of Spain’s role in world history in the academies of its imperial successors (Britain, France, and the US), and the backwards-looking Franco dictatorship, the course also traces the re-birth of Spanish democracy in the post-Franco and European Union era, and Spain’s current avant-garde roles in culture and the arts.

**Course Requirements:** Students will be graded on the following work, for a total of 100 percentage points. Note that there are no make-ups without truly exceptional circumstances (attested to by a note from NYU student health service and/or the dean of students). No make-ups for Pop Quizzes, which are in part a measure of attendance. Also no make-ups for QAQCIs, since these are directly tied to weekly readings and recitation section discussions, and can be posted before their due dates, and also because 12 are assigned (only the best 10 counting for your grade). Students with adequate notes of excuse may make up one Test and one PPP, taken during (and due on) the final exam period for this course. There will be no incomplete grades offered, and final grades cannot be changed after they are submitted.

1. **QAQCI (10 x 3 points each = 30% of final grade):** Ten one-page QAQCI papers (Quotation, Argument, Question, Connections, and Implications) on an assigned required reading from the week’s readings, posted to the discussion forum on your section’s NYU-Classes page, by 9pm on ten Monday nights prior to the week’s classes (you can post these earlier, too). Thirteen are assigned, but only the best ten will be graded. No make-ups for QAQCIs! Graded by your own preceptor. By writing QAQCI papers, students are expected to gain skills in reading comprehension, note taking, and analysis that are essential for later recall and for good expository writing. Chapters 1 to 11 of Graf & Birkenstein’s *They Say/I Say* provide helpful templates for summarizing and responding to others’ arguments.

   QAQCI papers should be one to two pages (about 350 words) in length, in 12-point type. They must take the following format (labeling each section with the key terms in italics below): Follow the format below:

   a). **Quotation.** Quote a sentence from the text that you think is central to its author’s thesis or main argument. Include the page number.

   b). **Argument:** In about three sentences or less, state the author’s (or authors’) main argument in your own words.
c). **Question**: Raise a question that you think is not fully, or satisfactorily, answered by the text. The question should be one of interpretation or inquiry, not simply a question of fact.

d). **Connection**: Connect the argument of the text to an argument or point from another reading assignment (or lecture or film) for this course. Explain how the text’s argument contrasts with, confirms, clarifies, elaborates, or questions the arguments or issues raised by other readings for the class.

e). **Implications**: What does the author’s argument imply for understanding how people in Spain imagined or thought about themselves and/or how scholars should investigate and understand Spain?

2. **PPP (10 points each x 2 = 20% of final grade)**: Two 3-page Personal Positioning Papers.

   These three-page papers are due in hard copy at the beginning of class on the dates noted in the schedule. Assigned topics will be posted to the main NYU Classes Assignments section one week in advance, and will require careful review of class notes and readings. All PPPs should be written in the first person, as students put themselves in the place of cultural others, taking on the class, gender, and cultural position of specific kinds of persons and historical moments covered in the course.

   Personal Positioning Papers will take the form of letters or speeches aiming to sway a recipient or audience toward a specific course of action. The aim is to enable students to imaginatively step away from judgments and values of our own cultural context, striving to understand other peoples, times, and places in terms specific to them, as fully-rounded lived worlds. Papers should convincingly portray the point of view of the subject position specified in the assignment, should clearly convey that their protagonist understands the core values and social context of the situation (and conflicts within them), and should carefully craft an argument, based on a careful analysis of the facts and social specifics of the situation, that convinces the imagined recipient/audience. To convince the graders, they should correctly address the assigned topic, should draw on social and cultural specifics of the historical moment and context in which they are set, should be carefully argued, demonstrate a clear understanding of the readings, be well-composed, and follow the precepts of good English style. They should be carefully edited and proofed, without errors in grammar or spelling. They should also meet the length limit, being neither significantly too long or too short. They will receive standard A to F grades, weighted to correspond to their percentage value in computing the final grade.

   All PPP’s must be formatted as 3 full pages (between 750 and 1000 words), double-spaced, with one-inch margins, in Times Roman or similar style in 12-point type. Include your full name at top of page. Explanations or citations to sources should be attached as a fourth page. Late papers will not be accepted.

3. **Tests (10 points each x 3 = 30% of final grade)**: Three tests covering lecture materials and required readings, each worth 10 points (10% of your final grade). To be completed in-class on assigned dates, and during the final exam period. The tests include fill-in-the-blank, short answer, and short essay questions. You will have 20 minutes to complete each test. Graded on a standard A-F scale.

4. **Pop Quizzes (one point each x 15 points = 15% of final grade)**: Pop quizzes, given during class on ten unannounced dates, and in recitation sections on five unannounced dates, require a brief response to a single question about material covered in class. No make-ups will be given.

5. **Section Participation (5 pts)**. Based on your and preparedness for and participation in recitation section, and the frequency, seriousness, and cogency of your questions and comments there. Section participation is most useful when students have closely read the week’s readings and are prepared to summarize and address their
arguments, in conversation with other students and the preceptor. Chs. 12 to 15 of Graff and Birkenstein's *They Say/ I Say* provide some useful guidelines for entering section discussion.

**Attendance, Reading, Writing; Make-ups:**

*To do well in this class, students must keep up with readings and attend all lectures and section meetings. The content of films and class presentations constitute an integral part of the course and will be included in tests and paper topics. There are no make-ups for QAQCIs or Pop-Quizzes. Make-ups (of PPPs and Tests) will be allowed only (and at the professor’s discretion) in cases where students can adequately document an excusable absence, and will be given/due during the final exam period assigned to the course.*

**Cheating and Plagiarism:**

*Students discovered to have plagiarized papers (copy other people’s writing or closely paraphrase without citing the source including cutting and pasting text from internet sources when you do not fully attribute and properly use quotation marks around all quoted material), will receive an F for the assignment, and in the most serious cases (an entirely plagiarized paper), for the course. Students found cheating on quizzes will receive an F for the course and be recommended for disciplinary action (see NYU policy on Academic Integrity in course readings file for the first class).*

**General Classroom Etiquette:**

*Please arrive on time, and remain in class until it is over. Do not eat in class. Do not whisper to other classmates. You are highly audible and visible from the front of the room. In short, please do not do anything that would interrupt the class or distract your classmates. The aim in class is to listen closely. Take notes by hand, with pen/pencil and paper. Questions are welcome. The instructor particularly dislikes having to further interrupt the class to direct its attention toward poor behavior, to eject students from the classroom, etc.*

**Computers, tablets and phones:**

*Several studies of student learning and retention have demonstrated that students take in more information and gain a better grasp of course material when they take notes by hand and when digital devices are not in the classroom. With that in mind, computers, tablets, e-readers, and phones may not be used in the classroom. Cell phones must be turned off all times, and along with computers/tablets, must be put away (in backpack), and not on your desk, in your lap, or in your hand. Students observed texting and using their phones in class will be asked to leave the classroom and will be subject to penalties on their course grades. The same applies to leaving class to make calls or take calls or to text. The only exception is for students who have a documented NYU accommodation to use a digital device. (It has to be cleared through NYU; I will not accept notes from doctors.) If you have to have your phone on for extenuating circumstances (i.e. childcare), please speak to me before class so we can arrange for accommodations.*

**Topical Learning Goals:**

*As an introduction to the history, anthropology, philosophy, arts, and literature from and about Spain, this course draws on scholarly works in several disciplines to construct a genealogy of knowledge that traces key elements of our own social world to their sources. That those sources turn out to be in Spain, and in many cases to originate under Muslim rule there, may come as a surprise, owing both to Black Legend images of Spain developed in the Anglophone world and to sometimes intentional “forgetting” that Europe’s understanding of the ancient world, of urban life, of the “republic” and democracy, popular sovereignty,*
mathematics, the sciences, shipbuilding and navigation, long-distance trade, and “modern” literary forms came to Europe from Islamic sources.

The course provides students with an understanding of “the Renaissance” in its multiple forms, of urbanism, of constitutionalism, parliamentary systems, the growth of capitalism, the division of society into “functional” social estates and the impact on that system of liberalism (valuing the primacy of private property over collective property, and of individual contract over ties based on status), and the kinds of exclusion and subordination (of women, of non-Christians) that undergirded the paper-bound and bureaucratic “first modern state.” Paying special attention to forms of popular culture that challenged old hierarchies through music, dance, and carnivalesque theatrics, the course tracks the emergence of the nation state and of nationalism in Spain and in its ex-colonies in the Americas during the Enlightenment era, and patriotic efforts drawing on studies of folklore to define regional and national culture. Knowing the meaning of these terms and having comparative anthropological, historical, or literary perspectives upon the world are core goals of any college education, enabling one not only to make sense of the world, but to be a highly-employable “renaissance person” of polished cosmopolitanism.

Practical Learning Goals:

Some goals: Most broadly, learning goals include: To recognize that nation-states, and ways of living and understanding sex/gender, kinship, work, social status, religion, and political-economy are not natural givens, but shifting social constructs; to identify shifts and changes in the elements of present ways of life over time, and to understand their contingency and precariousness, and therefore openness to alternative futures; to question received wisdom about origins and genealogies of contemporary forms of social life.

To reach such goals requires other skills, among them the ability to read and listen carefully and critically. QAQCIs aim to help students identify thesis statements, arguments, and claims to fact, and assess them against evidence presented and discovered elsewhere; to learn how to engage in writing and discussion with arguments presented in scholarly texts, and to engage in productive and collegial discussion of those texts and of other students’ engagements with them; to distinguish primary historical sources from secondary (interpretive) ones, and to critically assess both sorts not only for what they offer as evidence, but what they omit. Essay questions in tests demand that students draw on those assessments and engagements. Personal Positioning Papers train students to use their knowledge about the specifics of sociocultural positioning in another place and time to be able to imagine oneself there, to describe it from the inside, and to make cohesive arguments addressed to those specifics. Meeting these goals requires students to engage with arguments, and make them, in language and terms appropriate to the cultural and historical contexts we study, without resorting to our own categories, such as race, class, and gender, which are quite specific to our own time and place. Such efforts help students understand that these categories, like what counts as religious practice, as legitimate sovereignty, etc, are also historically and socially contingent constructs, amenable to analysis and subject to change.

These practical analytic skills are transferable to every sort of academic pursuit, and are essential for success not only in scholarly endeavors, but in non-academic careers, whether in legal practice, in retail business or as executive in the corporate world, supervising others in a restaurant kitchen, or working as a writer, performer, or show-runner in TV or Broadway.

Trigger Warning:

The material of this class periodically and without prior warning, other than the present statement, includes explicit discussion of sex, violence, race, religion and religious violence, animal sacrifice and
butchering, bullfighting, war, extra-judicial killing and exhumation of corpses, and political philosophy, economic analysis, and cultural analysis that questions capitalism and American exceptionalism. Some may find such content to be disagreeable or upsetting.

Preferred Pronoun:

Most of the time in raising or answer questions, we will be using the gender-neutral first and second person (I, you) to address one another. In those (usually rare) cases when we refer to another in the third person, using the pronouns he or she, him or her, we may contradict another’s preferred gender. To avoid that, course policy (in lectures as well as recitation sections) is to ask all to refer to others, when necessary, using either their name or the neutral third-person singular, they. This goes for all participants in the class, including the professor and the AIs.

Help Outside of Class:

Any NYU student enrolled in a CAS course is eligible to receive academic support through the College Learning Centers. Conveniently located:

Weinstein Residence Hall5-11 University Place, 1st Floor

University Hall110 East 14th Street, UHall Commons (lower level)

The College Learning Centers provide individual and group review sessions for specific courses as well as Academic Success Workshops, absolutely free of charge. Late hours are available. Learn more at http://cas.nyu.edu/ewp/writing-center.html

The Writing Center

411 Lafayette, 998-8866

The Writing Center is a part of NYU’s Expository Writing Program, College of Arts and Science. It is a place where one-on-one teaching and learning occur, where work always focuses on writing.

Writing Center consultants are studying for or already hold advanced degrees. Many are published writers. They receive significant training in the teaching of writing, and they teach writing courses for undergraduates across the University. At the Writing Center, students work with consultants in private one-on-one sessions to become better writers and thinkers. Students work with consultants at every stage of the writing process and on any piece of writing except for exams.

The College Advising Center, and the Counseling Center in 920 Silver Center can also be helpful. Be aware of and use these resources early to avoid problems later.

Books (asterisked items on order at NYU Bookstore):

Writing and discussion advice:


Ethnography

Recommended works (Not ordered at the bookstore). We will read parts of these, made available via NYU Classes)
Abercrombie, Thomas A. *Passing to América: The Transgressive and Trans-Atlantic Life of Antonio, Née María, Yta in the Twilight of the Spanish Empire* (book manuscript).

Some films we may see in part or whole:

*Land Without Bread* (*Las Hurdes: Tierra sin pan*), 27 min; dir. Luis Buñuel, 1933.

*Blood Wedding* (*Bodas de sangre*), 72 min; dir. Carlos Saura, 1981. (Based on Federico García Lorca’s 1932 play).


*Bienvenido Mister Marshall*, 95 min; dir. Luis García Berlanga, 1953. (Set in 1940s small town)


*The Holy Innocents* (*Los Santos Inocentes*), 105 min; dir. Mario Camus, 1984. (Based on Miguel Delibes’ 1981 novel, set in 1960s Extremadura)

*Love, the Magician* (*Amor brujo*), 100 min; dir. Carlos Saura, 1986.

*All About My Mother* (*Todo sobre mi madre*), 101 min; dir. Pedro Almodovar, 1999.

*Even the Rain* (*También la lluvia*), 104 min; dir. Icíar Bollaín, 2010.


**NYU Classes:**

It is essential that you pay attention to the contents of NYUClasses for this course, both under the lecture (section 001) and under your discussion section. Videos with a call number can be viewed at the Avery Fisher Collection, 2nd Floor of Bobst. Other course readings and materials, as well as course assignments, will be posted on NYUClasses.

If you would like to post a question for Prof. Abercrombie, you may do so in the forum under the main course page. Be sure to sign your name. Remember that all students will see your question and my answer to it. Reading responses and questions addressed to your own preceptor should be posted on the discussion board on the NYUClasses page of your discussion section. Be sure to read other students’ postings prior to class and your recitation section meeting.

**Class and Reading Schedule** (*=required text for purchase; + = pdf on NYU Classes, ^ = primary source available as pdf on NYU Classes):

**WEEK 1**

**Mon, Jan 22:** Iberia, from first human settlement 800,000BP until Islam’s arrival
Required:
*Dodds et al, Introduction (Palos)

Recommended:

**Wed, Jan 24:** Renaissance of Al Andalus/Sefarad I

Read:
* Dodds et al, Ch. 1 (Frontiers). Alfonso (VI) and Tulaytula,
  ^El Cantar del Mio Cid, selections (Constable, ch. 20)
  ^Ibn Hazm, *The Ring of the Dove* [ca. 1060], (Constable, ch. 15)

Recommended:
^Two Accounts of the Muslim Conquest of 711: *Chronicle of 754*, and Ibn 'Abd al-Hakam, *Narrative of the Conquest of al-Andalus* [ca 860], (Constable, ch. 6)
+ Abu-Lughod, Janet. "The Islamic City"

Watch: *Cities of Light: The Rise and Fall of Islamic Spain*. (Unity Productions Fdn, 2007). NYU Bobst Avery Fisher Center, DVD 8934 or 40035

**Friday Recitation Sections**

Read: Graff & Birkenstein, Introduction.

**WEEK 2:**

**Sun, Jan. 28.** 1st QAQCI due (on Dodds Ch. 3) by 9pm on your NYUClasses forum.

**Mon, Jan 29:** Castilian embrace of the Renaissance of Al Andalus/Sefarad, and the rule of others.

Read:
* Dodds et al, Ch. 3 (Others), and from Ch. 4, Union, pp. 144-156 on Muwashshah.
  ^Primer Crónica General de España [Fernando's siege of Sevilla in 1248], (Constable, ch 39, A)

Recommended:
^Samuel ibn Naghrela, *The Battle of Alfuente* [1038], Constable, ch. 17)
^Abu al-Baq'a' al-Rundi, *Lament for the Fall of Seville* [1267], (Constable, ch. 39, B.)
^Abd Allah ibn Buluggin, *Tibyan* [ca. 1080], (Constable, ch. 18, A).


**Wed, Jan 31:** A New Jerusalem: Pilgrimage to Santiago and the Iberian Crusades (or, the ideology of Reconquista).

Read:

^The Pilgrim’s Guide to Santiago de Compostela [ca. 1140], (Constable, ch. 27)

View (in class): *The Way*
**Friday Recitation Sections**
Read: Graff & Birkenstein, chs. 12 - 14

**WEEK 3:**
**Sun, Feb 4:** 2nd QAQCI due (Dodds ch. 6 or Kagan) by 9pm.

**Mon, Feb 5:** A 12th-Century Renaissance for Christians: Alfonso el Sabio, Siete Partidas, the Arabic to Latin and Castilian translation movement, and the passion for Arabic learning.
Read:
*Dodds et al, Ch. 6 (Adab)
^The Siete Partidas of Alfonso X, el Sabio. sels.

**Wed, Feb 7. (1st PPP assigned):** Keys of Castilian Culture I: Towns, Cities, Fueros, and Buena Policía, in Spain & the Indies.
Read:
^Fuero (Statutes) of León [1188], (Constable, ch. 31)
Recommended:
^Market Regulations in Muslim Seville (Ibn 'Abdun, Hisba [early 12th c], (Constable, ch. 32)

**Friday Recitation Sections**
Read: Graff & Birkenstein, Chs. 1-3

**WEEK 4:**
**Sun, Feb 11:** 3rd QAQCI due (on Rubin chs, or Silverblatt) by 9pm.

**Mon, Feb 12:** Keys of Castilian Culture II: Totalizing Spectacles, Saints and Confraternities, Corpus Christi, and Blood Libel.
Read:
+Rubin, *Corpus Christi*, Introduction, and Chapter 4, "The Living Feast".
+Lea, Henry Charles. "El Santo Niño de la Guardia"
Recommended:
+Hanke, Lewis. "The 1608 Fiestas in Potosí."

**Wed, Feb 14:** Keys of Castilian Culture III: Anno Mirabilis (1492) & the Forging of a Homogenous Nation (Nebrija’s grammar & Castilian as first official vernacular in Europe, use of paper, forced conversion/expulsion of Jews and Muslims, Columbus and the expansion of Europe’s first transoceanic empire since the fall of Rome)
Read:
*Dodds et al, Postscript (Intimacy Betrayed)
^Ferdinand and Isabella, Decree of Expulsion of the Jews, 1492. (Cowans, ch. 5).
Recommended:
Friday Recitation Sections
Read: Graff & Birkenstein, Chs. 4 & 5

WEEK 5:
Mon, Feb 19. Presidents' Day Holiday

Wed, Feb 21. Keys of Castilian Culture IV: Hidalgo, Pechero, and Clero (social estates of men) and daughter, wife, widow, nun, prostitute (social estates of women); Romances of Chivalry and Wife Murder.
Read:
+Thompson, IAA. "Hidalgo and Pechero"
Recommended:
+Lope de Vega, Fuenteovejuna.
+Juan Luis Vives, Education of a Christian Woman (1523), excerpt
+Ordinances of the Public Brothel of Valladolid

Friday Recitation Sections
Read: Graff & Birkenstein, Chs. 6 & 7

WEEK 6
Sun, Feb 25: 4th QAQCI due, on Nader, or Brunstetter & Zartner, by 9 pm.

Mon, Feb 26: Keys of Castilian Culture V: Popular Sovereignty, the Revolution of the Communities, and the Habsburg Sale of Towns.
Read:
+Nader, Helen. Liberty in Absolutist Spain, sels.
Recommended:
+Haliczer, Stephen. The Comuneros of Castile, sels.
+Demandsof the Comuneros, 1520. (Cowans, ch. 10)
+Chapters and Ordinances of the Town of Our Lady of Bethlehem of Tinquipaya
+Baber, Jovita, "Empire, Indians, and Negotiations for City Status

Wed, Feb 28: (Test 1, at beginning of class). Empire, Ethics, and Republican Self-Government
Read:
+Brunstetter & Zartner, "Just War Against Barbarians"
+Intro to Lunenfeld readings (item below)
^Conversion of Las Casas; Sepúlveda on Just War; Las Casas contra Sepúlveda
Recommended:
+Hanke, Lewis. All the Peoples of the World Are Men, selections
+Seed, Patricia. "The Requirement."
View: Even the Rain (También la Lluvia)
Friday Recitation Sections
Read: Graff & Birkenstein, Chs. 8 & 9

WEEK 7:
Sun, Mar 4: 5th QAQCI due (on Abercrombie, Intro & Ch. 1, or Abercrombie, Ch. 2) by 9pm

Mon, Mar 5: (1st PPP due, hard copy in class) Self-Fashioning and Modernity on the Spanish Main:
    Intersectionality of Sex, Gender, Social Estate, and "Race"
Read:
+Abercrombie, Thomas. Passing to América, Intro “Exposure”, and Ch. 1, “Confession.”
Recommended:
^Lazarillo de Tormes (the first modern novel)

Wed, Mar 7: Habits, Habitos, Habitus: Performing sex/gender and social estate
Read:
+Abercrombie, Thomas. Passing to América, Ch. 2, “Habits.”
Recommended:
^Rules of the Convent of San Agustín

Friday Recitation Sections
Read: Graff & Birkenstein, Chs. 10 & 11

March 12-17, Spring Break

WEEK 8
Sunday, Mar 18: 6th QAQCI, (on Abercrombie, Ch. 3 or 4, by 9pm).

Mon, Mar 19: Social Climbing and Passing in Spain’s Atlantic Empire
Read:
+Abercrombie, Passing to América, Ch. 3, “Passages.”
Recommended:
+Balmis Expedition to Eradicate Smallpox

Wed, Mar 21: Enlightened Modernity: Global Trade, Fashion, Nationalism, and the Invention of Race
Read:
+Abercrombie, Thomas. Passing to América, Ch. 4, “Means and Ends”, & Ch. 5, “Afterlives.”

Friday Recitation Sections
Read: Graff & Birkenstein, Chs. 14 & 15

WEEK 9
Sunday, Mar 25: 7th QAQCI due (on Abercrombie, Ch. 6 or Vincent selections) by 9pm.

Mon, Mar 26: Sex, Gender, and Intersectionality in the Era of the Invention of Nature, the Medicalization of Sex, and Bio-Politics
Read:
Wed, Mar 28: (Test 2, at beginning of class). The Nation State and Nationalism; Privatization of the Commons; Patriotism and Transgressive Love
*Vincent, Intro (pp. 1-8), Ch. 1 "Setting up the State, 1833-75" (pp. 9-29), Ch. 2 "Imagining the Nation" (pp. 45-51, 65-78)
Recommended:
+Hayes, Michelle Hefner. *Flamenco: Conflicting Histories of the Dance*, ch. 3 ("Imagining Andalusia") and ch. 4 ("Fatal Filmic Flamencas")
Watch:
"La Habanera" from Bizet's *Carmen*
Trailer for *Carmen Jones*
Watch at Home, or in Bobst: Amor Brujo (dir, Carlos Saura). Selections in class.

**Friday Recitation Sections**
Read: Graff & Birkenstein, Chs. 16 & 17

**WEEK 10**
Sunday, Apr 1: 8th QAQCI due, on Vincent, Ch. 3, or Ch. 4, by 9pm)

Mon, Apr 2. (2nd PPP Assigned). After 1898: Black Legend, Spanish 'backwardness' and the Avant Garde
Read:
*Vincent, Ch. 3 "Nationalizing the Masses, 1898-1931" (pp. 79-116)
Recommended:
+Kagan, Richard, "Prescott's Paradigm"
Watch:
"Buñuel, Luis. *Tierra Sin Pan, (Land Without Bread)*
"Zarzuela (operetta) from 1898: "Gigantes y Cabezudos" (in Spanish)

Wed, Apr 4: The Republic and the Spanish Civil War.
Read:
*Vincent, Ch. 4 "Fighting for Spain, 1931-43" (pp. 117-159)
View: BBC series, *The Spanish Civil War*.

**Friday Recitation Sections**

**WEEK 11**
Sunday, Apr 8. 9th QAQCI due, on Vincent, Ch. 5, or Douglas, Intro and Ch. 1, before 9 pm.

Mon, Apr 9: Dictatorship of Franco: Cara al Sol, Paracuellos, and la Sección Femenina
Read:
*Vincent, Ch. 5 "Governing Spaniards, 1943-73" (pp. 160-198).
+Paracuellos (comic)
View:
Watch on your own: *Spirit of the Beehive (El espíritu de la colmena)*; Bobst Avery Fisher Center, VCA 8296.
And/or: *For Whom the Bell Tolls* (dir. Sam Wood, 1943)

**Wed, Apr 11**: La España Profunda
Read:
*Douglas, *Bulls, Bullfighting*, Introduction, Ch. 1
View:
^Watch in class: *Los Santos Inocentes (The Holy Innocents)*; Bobst Avery Fisher Center, VCA 2047

**Friday Recitation Sections**

**WEEK 12**

**Sun, Apr 15**: 10th QAQCI due (on Douglas, ch. 2 or Vincent, Ch. 6, by 9pm)

**Mon, Apr 16**: ’Spain is Different’: Bullfighting and the Carnivalesque.
Read:
*Douglas, *Bulls and Bullfighting*, Ch. 2
View:
^Watch at home: *Bienvenida, Mr. Marshall*

**Wed, Apr 18**: The Transition: Democracy, la movida, and basque/catalan nationalism after Franco
Read:
*Vincent, Ch. 6 "Joining Europe, 1973-2002" (pp. 199-238).
Recommended:
*Douglas, Ch. 4

**Friday Recitation Sections**

**WEEK 13:**

**Sunday, Apr 22**: 11th QAQCI due, on Douglas, Ch. 5, or Ch. 7, before 9pm

**Mon, Apr 23**: Blood Sport as Sacrifice
Read:
*Douglas, Ch. 5, "The Fiesta Cycle"
Recommended:
*Douglas, Ch. 6, "The North"

**Wed, Apr 25**: Festive Spain, Between ‘Profunda,’ ‘Aliviada,’ and ‘Avergonzada’
Read:
*Douglas, Ch. 7, "The South: Feria de Abril in Seville"
Recommended:
*Douglas, Ch. 8: “Spain Resolved-Pamplona”; & Conclusion
^View in Class: *Talk to Her (Almodovar)*, or *Jamón Jamón* (Dir. Bigas Luna; Bobst Avery Fisher Center, VCA 7447)

**Friday Recitation Sections**
WEEK 14
Sun, Apr 29: 12th QAQCI due, on Vincent, Afterword, and Mata, or Parrot, Wilson, & Murdoch, by 9pm.

Mon, Apr 30: After Franco I: Exhumations of the Past (Terror, Amnesty, Failed Memory, Regionalism)
Read:
* Vincent, "Afterword: Escaping the Past" (pp. 239-244).
+ Mata, Fernando de. "Death Notices"
Recommended:
+ Labanyi, Jo. "The Politics of Memory in Contemporary Spain"
Watch: Documentary by Lee Douglas.
^Watch at home: Almodovar's All About My Mother (Bobst Avery Fisher Center, VCA 12231)

Wed, May 2. (2nd PPP due, hard copy in class) Spanish Regionalism and the European Union: From Terror to Terroir
Read:
Browse:
http://www.tandfonline.com/doi/abs/10.1080/01434630108666433#.VdLuOovlFfI  Spanish regionalism

Recommended:
http://www.aer.eu/fileadmin/user_upload/PressComm/Publications/DeclarationRegionalism/DR_GB.pdf
http://penguincompaniontoeu.com/additional_entries/regionalism/

Friday Recitation Sections

WEEK 15
Sunday, May 6. 13th QAQCI due, on Martí, or Abercrombie & Penry, by 9pm.

Mon, May 7. Last Class: (Test 3--and make-up PPP assigned). Financial Crisis and Los Indignados: Revenge of communitarianism
Read:
+ Abercrombie & Penry, Regional Sovereignty and the Branding of Locality: Villalar de los Comuneros from Spanish Empire to the European Union.

FINAL EXAM Date and Time, in usual classroom --- Make-up PPPs due, Make-up Tests given.