

## **CULTURE AND CONTEXTS: Spain**

**CORE-UA 544: Tuesday/Thursday 9:30-10:45am**

SILV 408

### **Professor: Jordana Mendelson**

Office: 19 University Place, 4th Floor, 421

**Office Hours:** Tuesdays, 11-12:30pm and by appointment

Email: [jordana.mendelson@nyu.edu](mailto:jordana.mendelson@nyu.edu)

Sections (see Albert for location):

Friday: 8-9:15am	Andrew Ragni	Email: Andrew.ragni@nyu.edu
Friday: 9:30-10:45am	Andrew Ragni	
Friday: 9:30-10:45am	Louisa Raitt	Email: lmr575@nyu.edu
Friday: 11-12:15pm	Louisa Raitt	
Friday: 12:30-1:45pm	Christine Martínez	Email: christinemartinez@nyu.edu
Friday: 2-3:15pm	Christine Martínez	

### **Office hours and locations for TAs:**

Andrew Ragni: Wednesdays, 1:30-2:30pm, room 317, 19 University Place

Louisa Raitt: Thursdays, 1:00-2:00pm, room B-18, 19 University Place

Christine Martínez: Tuesdays, 3:30-4:30pm, room B-18, 19 University Place

## **Course Description:**

What does Spanish culture look like? What are the different materials that Spanish artists and writers have chosen to articulate the often complex understandings they have of themselves, their nation(s), their relation to modernity (its opportunities and challenges), and the broader international community? Rather than assume simplistic answers to these questions, or take for granted a relation between a specific form, be it literary, visual or performative, this class will ask students to critically approach Spanish culture by learning about specific works (and the close analysis of them) and the contexts within which they exist (when they were made, how they were perceived, and how we come to study them today). The time frame for this class is the mid-nineteenth century through the late-twentieth century. Among the different media and materials we will look at are: fiction, poetry, film (fiction and documentary), painting, poster art, photography, performance, and architecture. Readings will be taken from a variety of sources (not just one textbook) and we will try as often as possible to incorporate works of art, films, lectures, and performances that are taking place in our community. The goal of this class is for students to actively engage in an informed analysis of cultural works from Spain in order for each student to better understand and question the relation between cultural forms and questions of national identity, tradition, modernity, and authorship as they relate to the historical moment and location in which they are produced.

### **NYU Classes:**

We will be posting all readings to NYU Classes, organized by date of lecture for which reading should be prepared. We will also be using the course website for discussion forums and for posting additional resources for the class (assignment guidelines, links to class-related websites, etc). Please be sure to link your email to your NYU account so that you receive notices sent out to the entire class through NYU Classes.

### **Guidelines:**

Please see attached outline of expected classroom decorum, attendance, and a statement on academic integrity that applies to all NYU classes and has been specially prepared for CORE courses. Please see me if you have questions or concerns about any of these general guidelines.

Link: <http://cas.nyu.edu/content/dam/nyu-as/casCore/documents/AcademicGuidelines.pdf>

Important guidelines on academic integrity:

<http://cas.nyu.edu/content/dam/nyu-as/casCore/documents/AcademicIntegrity.pdf>

**Accommodations:**

If you feel you need an accommodation to assist you in learning or fulfilling assignments for this class, please visit the Moses Center for Students with Disabilities (CSD) and then notify Professor Mendelson. Website for CSD: <http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html>

**A Note about Readings for Lecture:**

When preparing reading assignments, you should be ready to analyze and discuss the texts. ***The reading assignments should be read in their entirety by the date assigned.*** Because many of the readings are posted digitally you may choose to download and read your texts from your computer, tablet, etc. or print them out; either way be prepared to refer to them specifically.

**If you bring your computer/tablet to class:**

Only use your computer for class related work. You may use your computer to read the assigned texts and take notes. You may **NOT** use your computer to engage in social networking, email correspondence, etc. If we find you using your computer inappropriately you will not be allowed to bring it to class. Be mindful of your classmates and instructors: it is distracting and disrespectful to use computers for anything that is not class related, in the strictest sense.

**SCHEDULE OF LECTURE TOPICS AND ASSIGNMENT DUE DATES:**

**Sept. 4, Tues: Intro/overview**

Azucar Moreno, "Bandido", Eurovision song contest, 1990

<http://www.youtube.com/watch?v=6cj9pK38bck>

I Need Spain:

<http://www.youtube.com/watch?v=GJ68EQSaU4E>

From Travel Film Archive Old Spain, 1930s:

<http://www.travelfilmarchive.com/item.php?id=11997&keywords=Spain&startrow=0>

**Sept. 6, Thurs: Culture and History (Course Objectives and Organization)**

-Problem of self/other

-Spanish identity

-Role of history, nation, semi-autonomous communities

-Importance of language (more than just textual language: all cultural manifestations in articulation of identity)

\*Paul Ilie, "Self images in the mirror of Otherness," *Iberian Identity: Essays on the Nature of Identity in Portugal and Spain*, ed. Richard Herr and John H. R. Polt (U. of California, 1989), 156-180.

**Sept. 7, Friday: Intro Recitation**

\*Stephanie Sieburth, "What does it mean to study modern Spanish culture?" *The Cambridge Companion to Modern Spanish Culture*, Ed. David T. Gies (Cambridge U.P., 1991), pp. 11-20.

**UNIT 1: HISTORY WRIT LARGE (Big events that marked the late 19th to 20th centuries in Spain, and some of the artists and writers who interpreted them)**

**Sept. 11, Tues: 19th Century, Napoleonic Invasion and the War of Independence**

\*William D. Phillips, Jr. and Carla Rahn Phillips, *A Concise History of Spain* (2010), pp. 206-245.

\*Janis Tomlinson, "The Artist and the Changing Regimes, 1808-1816," *Goya in the Twilight of Enlightenment* (New Haven: Yale UP, 1992), 128-159.

\*John Cowans, ed., *Modern Spain: A Documentary History* (2003), selection of historical documents (read and prepare for class discussion).

\*Consult Goya's *Los caprichos* on the website of the New York Public Library:

<http://digitalcollections.nypl.org/items/510d47dc-86df-a3d9-e040-e00a18064a99/book?parent=1fb40a70-c610-012f-a4fc-58d385a7bc34#page/1/mode/2up>

**Sept. 13, Thurs: Depictions of the Spanish-American War/The Crisis of 1898**

\*Lou Charnon-Deutsch, "Cartooning the 'Splendid Little War' of 1898," *Hold that Pose* (Penn State UP, 2008), 109-144.

\*For background information on the Spanish-American War:

<http://www.loc.gov/rr/hispanic/1898/spain.html>

For class: Choose one of the cartoons that Charnon-Deutsch writes about and be prepared to discuss.

**Sept. 14, Fri: The 1888 Exposition in Barcelona**

\*Judith Rohrer, "The Universal Exhibition of 1888" in *Homage to Barcelona: The City and its Art, 1888-1936* (Arts Council of Great Britain, 1986), pp. 97-99.

\*Tony Bennet, "Thinking (With) Museums. From Exhibitionary Complex to Governmental Assemblage," *The International Handbook of Museum Studies: Museum Theory*, Ed. Andrea Witcomb and Kyle Message (John Wiley & Sons, 2015), pp. 3-20.

**Sept. 18, Tues: 19th-Century History Paintings and the Disaster of 1898**

\*Jo Labanyi, "Horror, Spectacle and Nation-formation: Historical Painting in Late-nineteenth century Spain" in *Visualizing Spanish Modernity*, Ed. Susan Larson and Eva Woods (Oxford: Berg, 2005), pp. 64-80

**Sept. 20, Thurs: Spain and Africa (Morocco)**

\*Suan Martin-Márquez, "Power Plays: Reformulations of Spanish Identity and the Colonization of Africa," *Disorientations: Spanish Colonialism in Africa and the Performance of Identity* (New Haven: Yale University Press, 2008), pp. 12-63.

**Sept. 21, Fri: Photography and Ethnography in Spain**

\*Juan Naranjo, "Photography and Ethnography in Spain," *History of Photography* 21:1 (1997): 73-80.

**Sept. 25, Tues: The Dictatorship of General Miguel Primo de Rivera and the Second Spanish Republic (Exposition of 1929 in Barcelona)**

\*William D. Phillips, Jr. and Carla Rahn Phillips, *A Concise History of Spain* (2010), pp. 246-280.

\*Robert A. Davidson, "Observing the City, Mediating the Mountain: *Mirador* and the 1929 International Exposition of Barcelona," *Visualizing Spanish Modernity*, pp. 228-243.

For class: documentary footage of Exposición Internacional de Barcelona, 1929

[http://www.youtube.com/watch?v=YfxryxP\\_MQw](http://www.youtube.com/watch?v=YfxryxP_MQw) (Un paseo por Barcelona, 1929; view especially minutes 3'40" to 8' on the Poble Espanyol)

This video clip is in Catalán, but you can still appreciate the moving images of Barcelona around the 1929 Expo, and there is a section with old footage on the Poble Espanyol:

<http://www.rtve.es/alacarta/videos/moments/moments-expo1929-2febrer/2343567/>

**Sept. 27, Thurs: Reform, Education, and the Second Republic: the Misiones Pedagógicas**

\*Eugenia Afinoguénova, "Leisure and Agrarian Reform: Liberal Governance in the Traveling Museums of Spanish Misiones Pedagógicas (1931-1933)," *Hispanic Review* 79:2 (spring 2011), pp. 261-290.

**Sept. 28, Fri: CLOSE READING EXERCISE**

\*Declaration of the 2<sup>nd</sup> Republic

**Oct. 2, Tues: The Spanish Civil War**

\*Frances Lannon, *Essential Histories. The Spanish Civil War 1936-1939* (Osprey Publishing, 2002), pp. 33-64; 68-76.

Consult in preparation for class:

[www.magazinesandwar.com](http://www.magazinesandwar.com)

<http://libraries.ucsd.edu/speccoll/visfront/>

**Oct. 4, Thurs: Franco's Dictatorship and the Gender Politics of the *Sección Femenina***

\*Michael Richards, *A Time of Silence: Civil War & the Culture of Repression in Franco's Spain, 1936-45* (Cambridge University Press, 1998), pp. 7-25.

\*Inbal Ofer, "Historical Models, Contemporary Identities: The Sección Femenina of the Spanish Falange and its Redefinition of the Term 'Femininity'," *Journal of Contemporary History*, Vol. 40, No. 4 (Oct., 2005), pp. 663-674.

In class study of women's magazine *Medina*

**Oct. 5, Fri: Reviewing Spanish Politics during the 1930s and Understanding the Role of Ephemera**

\*Cary Nelson, "Art in Flames: The Spanish Civil War Poster," *Shouts from the Wall* (University of Illinois Press, 1996), pp. 15-26.

**Oct. 9, Tues: No Class (Tuesday meets as Monday)**

**Oct. 11, Thurs: The Transition to Democracy and *La Movida* in Madrid**

\* William D. Phillips, Jr. and Carla Rahn Phillips, *A Concise History of Spain* (2010), pp.281-304.

\*Hamilton Stapell, "The Same in Name, but Different: *La Movida madrileña* and the other 'movidas' of Spain" in *Toward a Cultural Archive of La Movida*, ed. William J. Nichols and H. Rosi Song (Farleigh Dickinson University Press, 2014. 51-67.

\*Núria Triana Toribio, "A Punk Called Pedro: *la Movida* in the Films of Pedro Almodóvar," *Contemporary Spanish Cultural Studies*, Ed. Barry Jordan and Rikki Morgan-Tamosunas (Arnold, 2000), 274-282.

**Oct. 12, Fri: GROUP WORKSHOP ON TOPIC SELECTION**

\*Come to class with a paragraph about your chosen topic (5-6 sentences)

**Oct. 16, Tues: Critique of Development: Spain 1950/60s and Today** (Guest Lecture: Christine Martínez)

\*Isidro López and Emmanuel Rodríguez, "The Spanish Model," *New Left Review* 69 (May/June 2011).

\*Miguel Álvarez (Nación Rotonda) TedX Talk "Neo-ruins the real estate bubble in the territory":

<https://www.youtube.com/watch?v=wAB11RPdc48>

**Oct. 18, Thurs: The Law of Historic Memory and Federico García Lorca** (Guest Lecture: Andrew Ragni)

\*Jo Labanyi, "The Politics of Memory in Contemporary Spain," *Journal of Spanish Cultural Studies* 9:2 (2008): 119-125.

\*Maria M. Delgado, "Memory, Silence, and Democracy in Spain: Federico García Lorca, The Spanish Civil War, and the Law of Historical Memory," *Theatre Journal* 67:2 (May 2015): 177-196.

**Oct. 19, Fri: Katie Halper's "La memoria es vaga"** (2006)

**Oct. 23, Tues: Legacies of the Spanish Civil War: Valley of the Fallen (Madrid)**

\*Herbert Mathews, "4<sup>th</sup> Franco Tomb Near Completion," *The New York Times* (April 14, 1956)

\*Andrea Hepworth, "Site of memory and dismemory: the Valley of the Fallen in Spain," *Journal of Genocide Research* 16:4 (2014): 463-485.

## **UNIT 2: TOURING SPAIN (Geography, History and Difference)**

**Oct. 25, Thurs: The Alhambra and Views of Spain in the 19<sup>th</sup> Century** (Guest Lecture: Louisa Raitt)

\*Cammy Brothers, "The Renaissance Reception of the Alhambra: The Letters of Andrea Navagero and the Palace of Charles V," *Mugarnas* 11 (1994), READ ONLY PAGES 80-84.

\*Richard L. Kagan, "The Spanish Craze: The Discovery of Spanish Art and Culture in the United States" in *When Spain Fascinated America*, ed. Stanley Payne (Fundación Zuloaga, 2010), selected pages.

\*Anna McSweeney, "Versions of Visions of the Alhambra in the Nineteenth-Century Ottoman World," selected pages.

**Oct. 26, Fri: BIBLIOGRAPHY WORKSHOP**

Bring to recitation draft bibliography on selected topic (at least 5 sources; see assignment description)

**Oct. 30, Tues: National Tourism, Posters and "Spain is Different"**

\*Sasha Pack, "Tourism, Modernisation, and Difference: A Twentieth-Century Spanish Paradigm," [www.ucm.es/info/historia/ortega/3-07.pdf](http://www.ucm.es/info/historia/ortega/3-07.pdf)

**Nov. 1, Thurs: Photographing the Peasant and/in the Landscape: José Ortiz-Echagüe**

\*Javier Ortiz-Echagüe and Julio Montero Díaz, "Documentary Uses of Artistic Photography: Spain. Types and Costumes by José Ortiz Echagüe," *History of Photography* 35:4 (2011): 394-415.

Consult on the Web Fondo Fotográfico, Universidad de Navarra (Legado Ortiz-Echagüe):

<http://www.unav.es/fff/paginasinternas/ortizechague/default.html>

**Nov. 2, Fri: REVIEW FOR MID-TERM**

**Nov. 6, Tues: Luis Buñuel's Las Hurdes: Tierra sin pan (1933)**

\*Jordana Mendelson, "Eli Lotar's Dissident Lens in Luis Buñuel's Las Hurdes: Land without Bread," *Le magazine Jeu de Paume*:  
<http://lemagazine.jeudepaume.org/2017/03/jordana-mendelson-eli-lotars-dissident-lens-in-luis-bunuels-las-hurdes-land-without-bread-fren/>

**Nov. 8, Thurs: Mid-Term**

**Nov. 9, Fri: France's Fascination with Spain**

\*Ángel González, "Spanish Night," *La Noche española* (Madrid: MNCARS), pp. 37-47.

**Nov. 13, Tues: Southern Spain, Gypsies and Flamenco**

\*Lou Charnon-Deutsch, *The Spanish Gypsy. The History of a European Obsession* (Penn State University Press, 2004), pp. 179-210, 232-238.

Listening in class: Manuel de Falla's *El Amor brujo* (1925)

**Nov. 15, Thurs: Spain and the Philippines** (Guest Lecture: Matthew Nicdao)

\*Reading TBA

**Nov. 16, Fri: Contemporary Gypsy Communities in Spain**

\*Paloma Gay y Blasco, *Gypsies in Madrid: Sex, Gender and the Performance of Identity* (Oxford and New York: Berg, 1999), pp. 21-38.

### **UNIT 3: REGIONALISMS AND NATIONALISMS IN SPAIN**

**Nov. 20, Tues: Overview Regionalism and Nationalism**

\*Stanley Payne, "Nationalism, Regionalism, and Micronationalism in Spain," *Journal of Contemporary History* 26: 3/4 (Sept. 1991): 479-491.

**Nov. 22, Thurs: Thanksgiving Holiday**

**Nov. 27, Tues: Galicia and the History of Pilgrimage in Spain**

\*José F. Colmeiro, "Peripheral Visions, Global Positions: Remapping Galician Culture," *The Bulletin of Hispanic Studies* 86:2 (2009): 213-230.

**Nov. 29, Thurs: Catalan Cuisine and Questions of National Identity**

\*Robert Davidson, "Terroir and Catalonia," *Journal of Catalan Studies* (2007): 39-53.

\*Teresa M. Vilarós, "A cultural mapping of Catalonia," *The Cambridge Companion to Modern Spanish Culture*, chp. 3.

In class screening (excerpts): Gereon Wetzell, *El Bulli: Cooking in Process* (2011)

**Nov. 30, Fri: Tasting Spain @ Murray's Cheese on Bleeker St.**

\*Lara Anderson, "The Foodscape of Late-Nineteenth- and Early-Twentieth-Century Spain: Multiple Cuisines and French Hegemony," *Cooking up the Nation* (Tamesis, 2013), pp. 15-41.

**Dec. 4, Tues: Oscar Peñas on jazz in Barcelona**

\*Iván Iglesias, "Swinging Modernity: Jazz and Politics in Franco's Spain (1939-1968)" in Silvia Martínez and Héctor Fouce, eds., *Made in Spain: Studies in Popular Music* (New York and London: Routledge, 2013), pp. 101-112.

Consult: <http://blogs.smithsonianmag.com/aroundthemall/2013/01/oscar-penas-onhis-new-multicultural-jazz-project/>

**Dec. 6, Thurs: The Basque Country and the Oral Poetic Tradition**

\*Philip W. Silver, "The Basque Country," *The Cambridge Companion to Modern Spanish Culture*, ch. 4

\*John Miles Foley, "Basque Oral Poetry Championship," *Oral Tradition* 22:2 (October 2007): 3-11.

In class viewing of excerpts of *Bertsolari*

**Dec. 7, Fri: Current Events in Spain**

\*Come to class with 3 articles about contemporary Spain (published in the press in the last year) and research publication source.

**Dec. 11, Tues: Professor James Fernández's "Legacy of Smoke: Spanish Immigrants in Tampa"**

\**La colonia: un álbum fotográfico de inmigrantes españoles en Nueva York 1898-1945*, Valey Centro Cultural de Castrillón, 2012. [English version of texts at end of documents]

\*Consult website: <http://tracesofspainintheus.org/>

**Dec. 13, Thurs: Spanish Emigrants and Immigration to Spain**

\*Raquel Vega-Durán, *Emigrant Dreams, Immigrant Borders: Migrants, Transnational Encounters and Identity in Spain* (Bucknell UP, 2016), chapter 1, pp. 1-50.

**Dec. 14, Fri: REVIEW FOR FINAL**

**Dec. 18, Tues: 8-9:50am – FINAL EXAM, LOCATION TBD**

**ASSIGNMENTS:**

Description and break down of percentage of grade. Preceptors will grade all assignments. If you have a question about a grade, or would like additional feedback about your work, please see your preceptor first since they are most familiar with your progress in the course. You are always welcome to speak with me about any aspect of the course, but especially about the content of lectures. I welcome all students in my office hours -- I look forward to getting to know you!

We expect every written assignment that you turn in to be carefully composed. Please leave time to read over your writing before you submit it to us. Review the guidelines handed out for CORE regarding academic integrity, and please consult guides like *The Elements of Style* by Strunk & White as well as *Chicago Manual of Style* for assistance with grammar, style, and correct format for bibliographies and foot/end notes.

**All papers and related assignments must be typed. Requested format: Courier OR Times font size 9, Double-spaced, and 1" margins.**

- September 14:           Précis on Theoretical Text (Sieburth): 2-3 pages (15%)
- October 5:               Close Reading (Declaration 2<sup>nd</sup> Republic): 2-3 pages (15%)
- October 12:             Topic Selection: Paragraph write-up (5-6 sentences) (10%)
- October 19:             Final Topic Write-up: 1 page write-up (10%)
- November 2:            Annotated Bibliography: 1 paragraph on each source, minimum 5 sources – of these minimum of 2 must be from published book and 2 must be from a peer-reviewed journal (15%)
- November 8:            Mid-Term Exam (10%)
- December 7:            3 articles from the press (on-line or in print) from within the past year, in addition to providing correct bibliographical information for the article, write up information about content of article and SOURCE of article (who published, where, sponsorship, etc.): 2-3 pages (15%)
- December 18:           Final Exam (8-9:50am, Location TBD)(10%)

**Extra Credit Opportunities: Due before the last day of class**

You may complete a 1 page write up for up to 2 extra credit opportunities to add up to 2 points to your final grade point average for the class. There are many activities, lectures, and events in the city that we encourage you to attend to expand your understanding of the languages, cultures, art and history of Spain. Check with your preceptor for approval before completing an extra-credit write-up. We will also post notices about opportunities as they arise. Any write-up for extra credit must be submitted to your preceptor BEFORE the last day of class.

**Website to browse for information is:**

<https://www.spainculture.us/city/new-york/>



**Fall 2019 CULTURE AND CONTEXTS: Spain**  
**RECITATION SCHEDULE**

- Sept. 7: Intro Recitation: Why study Spanish Culture?  
\*Stephanie Sieburth, "What does it mean to study modern Spanish culture?" *The Cambridge Companion to Modern Spanish Culture*, Ed. David T. Gies (Cambridge U.P., 1991), pp. 11-20.
- Sept. 14: The 1888 Exposition in Barcelona  
\*Judith Rohrer, "The Universal Exhibition of 1888" in *Homage to Barcelona: The City and its Art, 1888-1936* (Arts Council of Great Britain, 1986), pp. 97-99.  
\*Tony Bennet, "Thinking (With) Museums. From Exhibitionary Complex to Governmental Assemblage," *The International Handbook of Museum Studies: Museum Theory*, Ed. Andrea Witcomb and Kyle Message (John Wiley & Sons, 2015), pp. 3-20.
- Sept. 21: Photography and Ethnography in Spain  
\*Juan Naranjo, "Photography and Ethnography in Spain," *History of Photography* 21:1 (1997): 73-80.
- Sept. 28: CLOSE READING EXERCISE (Declaration of the 2<sup>nd</sup> Republic)
- Oct. 5: Reviewing Spanish Politics during the 1930s (Posters)  
\*Cary Nelson, "Art in Flames: The Spanish Civil War Poster," *Shouts from the Wall* (University of Illinois Press, 1996), pp. 15-26.
- Oct. 12: GROUP WORKSHOP ON TOPIC SELECTION  
\*Come to class with a paragraph about your chosen topic
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\*Come to class with draft bibliography (at least 5 sources, see assignment for description)
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- Nov. 9: France's Fascination with Spain  
\*Ángel González, "Spanish Night," *La Noche española* (Madrid: MNCARS), pp. 37-47.
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- Dec. 14: REVIEW FOR FINAL