A catchy tourist slogan—España es diferente—turns out to harbor a truth that certainly transcends all tourist dimensions. For while it can be argued that every nation is unique, and thus ultimately different from all others, in the case of Spain this unavoidable situation stands out more prominently. Using the various factors—geopolitical, cultural, sociological, religious, economic—upon which rest the foundations and constant transformations of a national identity, this course will exemplify the formation of Spain through three different modules. The first dwells on the Semitic influences from North Africa during the Hispano-Arabic rules of the Middle Ages that created the myth of a lost paradise for Moors and Sephardic Jews. The second module moves on to the Americas, tracing the repercussions that the historical developments described in module one had on Spanish colonialism and its differences with respect to other European conquests, specially the English one. The last focuses on the Romantic idealization of Spain, beginning at the end of the eighteenth century, extending through the fall of the empire with the Latin American Wars of Independence, and culminating with the Spanish Civil War (1936-39).

In the end, the course will illustrate through the Spanish example one of the great paradoxes of history: how it can change through the ages, and yet retain in unsuspected ways lasting influences that characterize a people and their culture.

A combination of lectures and class discussions will form the basis of the course. Field trips will complement classroom activities by visiting museums and sites that refer to the readings. Films will also serve as complimentary sources for discussions.

A study of:
The emergence of a national identity at a geographic and cultural crossroads.
The trancultural process in the formation of a new culture.
The nature of colonialism.
Change and permanence of national traits in the history of a people.
The role of art, myth and propaganda in the historical process.

Course Requirements:
Attendance and active participation are essential and contribute significantly to the final grade. There will be a midterm exam, 3 short papers (minimum 3 pages), a final more extensive paper (minimum 8 pages), and a final exam.

Failure to submit or fulfill any required course component results in failure of the class.

Themes for the short papers will be based on the readings and class discussions and will respond to each of the three modules into which the course is divided. A list of topics will be provided for the more extensive paper, but the student may propose another topic of his/her interest upon consultation with the professor. Paper proposals, outlines and content discussions before and during
the composition of the paper are welcome and encouraged, but not the reading of a draft. The use of
the MLA, or other standard academic norms for papers, are required. Of special importance is the
recognition of credit to each and every source as explained below under “Plagiarism Policy”. The
papers will be research papers, thus requiring academic standards of both presentation and
documentation.

<table>
<thead>
<tr>
<th>Grading Policy</th>
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<tbody>
<tr>
<td>Midterm Exam</td>
<td>15 %</td>
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<tr>
<td>Short paper 1</td>
<td>10%</td>
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<tr>
<td>Short paper 2</td>
<td>10%</td>
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<tr>
<td>Short paper 3</td>
<td>10%</td>
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<tr>
<td>Oral participation</td>
<td>15%</td>
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<tr>
<td>Extensive Paper</td>
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<tr>
<td>Final exam</td>
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Late submission of work must be justified by medical or other reasons deemed pertinent. Extra
credit will not be contemplated.

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<tr>
<th>Attendance Policy</th>
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| From the grading policy above, it is clear that attendance is of the utmost importance. As with late
submission of work, lack of attendance can only be justified by medical or other reasons deemed
pertinent. |

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<tr>
<th>Late Submission of Work</th>
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| Justified late submission of work will not imply any deduction in the grading, but if the work is not
turned in on the agreed new date, it will not be accepted. |

<table>
<thead>
<tr>
<th>Plagiarism Policy</th>
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| 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 |

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<th>Required Text(s)</th>
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<tbody>
<tr>
<td>All required texts will be available in Black Board form.</td>
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<tr>
<th>Supplemental Texts available via BB</th>
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<tbody>
<tr>
<td>Additional bibliography will be placed on reserve in the library.</td>
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</table>
Session 1
[Week, 1, 1]
Introduction

Session 2
[Week, 1, 2]

Session 3
Module 1: Spain from Perspectives of Sephardim and Al-Andalus
Key Debate: The idea of Spain and the definition of “convivencia”.
[Week, 2, 1]
Medieval Spain: Paradise Lost for the Moors and the Sephardic Jews
Readings: “A Comprehensive View of Medieval Spain” by Julio Rodríguez Puértolas

Session 4
Medieval Spain: Paradise Lost for the Moors and the Sephardic Jews
[Week, 2, 2]

Session 5
Medieval Spain: Paradise Lost for the Moors and the Sephardic Jews
[Week, 3, 1]
Readings: “This City is a Wife, Whose Husband is the Hill” in Rivers of Gold by Hugh Thomas
Sephardim: The Jews from Spain by Paloma Díaz-Mas (Ch. 1, 2).
View documentary: El ultimo sefardí

Session 6
[Week, 3, 2]
Readings: Sephardim: The Jews from Spain by Paloma Díaz-Mas (Ch. 5).
The Spanish Inquisition/The Black Legend
“The Black Legend Revisited: Assumption and Realities” by Benjamin Keen

Session 7
The Spanish Inquisition/The Black Legend
[Week, 4, 1]
Readings: “The Black Legend Revisited: Assumption and Realities” by Benjamin Keen

Session 8
[Week, 4, 2]
Readings: The Mirror of Spain: 1500-1700. The Formation of a Myth by Jocelyn Hillgarth (Ch 8, 13)

Session 9
[Week, 5, 1]
Readings: The Mirror of Spain (Ch.13, 16)
Documentary on the Spanish Inquisition (BBC)

Session 10
Paper on Module 1 due.
Module 2: Spain and the Americas
[Week, 5, 2]
Key Debate: The Black Legend, the treatment of the Indians and the decline of Spain.
The Spanish Conquest of Tenochtitlan seen by the Aztecs.
Readings: The Broken Spears by M. León-Portilla.
Session 11
Readings: “The Best Place in the World for Blacks” in *Rivers of Gold* by Hugh Thomas

Session 12
**The Spanish Conquest and its interpretations.**
Readings: “An Image of Hispanic America from the Spain of 1992” by Ángel López García

Session 13
**MIDTERM EXAM**
Readings: *The Labyrinth of Solitude* by Octavio Paz (Ch. 1, 4, 5).

Session 14
**The Identity of the Spanish Monarchy in Spanish America: Transmission, Assimilation and Subversion - Images of Conquest: Charles V, Philip II and Philip IV.**
Readings: *The Labyrinth of Solitude* (Ch. 6).

Session 15
Readings: *Imperial Eyes: Travel Writing and Transculturation* by Mary Louise Pratt (Ch. 8).
Activities: visit to the Prado Museum.

Session 16
**The Identity of the Spanish Monarchy in Spanish America: Transmission, Assimilation and Subversion - The Defense of the Eucharist & Guaman Poma de Ayala**

Session 17
Readings: “The Bewitched” by Francisco Ayala.
Activities: Visit to the Royal Palace

Session 18
**Paper on Module 2 due.**
**Module 3: Spain From Europe and the United States**
**Key Debate: The foreign stereotypes about Modern Spain.**

**Romantic Spain**

Session 19

Session 20
**Romantic Spain**
Reading: *Carmen* by Prosper Merimée.
Session 21
Carmen
Video: Don Giovanni Mozart’s Opera.
Film: Don Juan starring John Barrymore
Carmen by Vicente Aranda (2003).

Session 22
The Spanish Civil War
Readings: The Spanish Labyrinth by Gerald Brenan (Ch., 7, 10)

Session 23
Readings: The Spanish Labyrinth (Ch. 12).
Films: Land and Freedom by Ken Loach
The Good Fight by Hemingway
Al Sur de Granada by Fernando Colomo.

Session 24
The Spanish Labyrinth (Ch. 13, 14)

Session 25
Hemingway’s Spain
“A Clean, Well-Lighted Place”, by Ernest Hemingway.
Students chose one of the following films:
For Whom the Bell Tolls (cinematographic version 1943 by Fred Zinnemann)
The Sun Also Rises (again also has a cinematographic version 1957 by Henry King)

Session 26
Hemingway’s Spain
“The Capital of the World”

Session 27
Hemingway and the Spanish Civil War

Session 28
- Open session for general review and questions.
- Paper on Module 3 due.
- Extensive term paper due.

Classroom Etiquette
Tardiness is to be avoided and after two unjustified instances, the student will not be allowed in and will be marked absent. Water may be drunk, but eating is not allowed.

Required Co-curricular Activities
The visit to the Prado Museum (Session 15) and to the Royal Palace (Session 17), both to be discussed in the sessions following each, should also be discussed in the assigned papers. Likewise, films and videos should also figure in class discussions and papers.
In the event that lectures, theatre productions, films, expositions or other cultural activities may arise during the term, the professor may ask the students to attend if circumstances allow it.