

**CAS LS 241**  
**CULTURES OF SPAIN: PAST & PRESENT (EN)**  
**Boston University Study Abroad Madrid**  
**Fall/Spring**

**Prof.** Fernando Herrero Matoses, PhD

**E-mail:** [fherrero@bu.edu](mailto:fherrero@bu.edu)

**Room:** Instituto Internacional (IIE)

*\*\*Please note time changes due to required off-campus visits*

**Office hours:** Monday-Wednesdays 15:00 – 16:00pm, and by appointment.

**Office Location:** Instituto Internacional (IIE), Room 402

**Course Credits:** 4 (this class meets for 3 contact hours per week over the course of 16 weeks).

**Hub Areas:** Historical Consciousness and Global Citizenship & Intercultural Literacy

**Course Bulletin:**

Taught in English. A cultural history of Spain that studies representative literary, artistic, and cultural works to explore the ways of life, values, and social attitudes of peoples, past and present.

**Course Description:**

This class will explore some of the most representative literary, artistic, and cultural works from Medieval Iberia to contemporary Spain over the past millennium- from the pre-Roman civilizations in to the present. This course will discuss the major cultures and civilizations of the Iberian peninsula — Iberians, Romans, Muslims, Jewish and Catholics and its cultural, political and artistic legacies. In particular students will discuss: How do these works capture the predominant thought and questions underpinning each historical period, or how do they brush against them? In what ways do these primary materials—poetry, narrative, audiovisuals, art and architecture, city spaces, etc.—relate to the historical context of the moment when they were produced? Students will investigate what the study of cultural history can tell us about the ways of life, values, and social attitudes of peoples, past and present. In other words, how is “culture” contested?

Class meetings are conducted as a mix of interactive instruction, peer discussion and analysis, workshop format, and experiential learning to undertake observation and fieldwork in Madrid. Class will also be held in some of Madrid’s city environments and leading museums, as well as on study trips.

**HUB Learning Outcomes**

This course fulfills the **Historical Consciousness** and **Global Citizenship & Intercultural Literacy** HUB Learning Outcomes:



### Historical Consciousness

- Students will evaluate interpretations based on historical evidence, and construct historical arguments from primary and secondary materials considered within Hispanic Studies to be representative of each historical period.

Students will develop and practice analytical approaches to the study of culture (reading literature, audiovisuals, art & architecture, etc.) in order to engage this material critically

Students will demonstrate knowledge of intellectual paradigms, forms of political organization, and socio-economic forces, and how these have changed over the past millennium.

### Global Citizenship and Intercultural Literacy

- Students will demonstrate, through comparative analysis, their comprehension of the relevance of cultural history to contemporary questions, and will be able to relate these cultural matters qualitatively to the current global context. Students must also show progress in their proficiency of the Spanish language (comprehension, oral, and written skills).
- Students will demonstrate detailed understanding of multiple cultural contexts through the study of cultural history and participation in BU Madrid study abroad. This will involve reflection on the challenges and pleasures students discover in orienting themselves in new and unfamiliar cultures.
- Students will draw from Madrid city and its cultural offering as both a laboratory and object of analysis, enriching the uniqueness of the study abroad experience on site.

### **Course Materials and Courseware:**

All assigned course materials and audiovisuals are available on Blackboard, learn.bu.edu.

### **Course Bibliography:**

- Bristo, William. "Enlightenment." Stanford Encyclopedia of Philosophy. Aug. 2010. Web.
- Cervantes, Miguel de. Sonnets 177 & 193. In Adrienne Laskier Martin, Cervantes and the Burlesque Sonnet. Berkeley & Los Angeles: U of California P, 1991. Print.
- DeLanda, Manuel. A Thousand Years of Non-Linear History. New York: Zone/MIT Press, 2000. Print.
- Elliott, John H. Imperial Spain, 1469-1716. London: Penguin, 2002. Print.
- Foucault, Michel. The Order of Things. An Archaeology of the Human Sciences. New York: Vintage, 1994. Print.
- Graham, Helen and Jo Labanyi, eds. Spanish Cultural Studies: An Introduction. The Struggle for Modernity. Oxford, UK: Oxford UP, 1995. Print.
- Harvey, David. The Condition of Postmodernity. En Enquiry into the Origins of Cultural Change. Cambridge, MA & Oxford, UK: Blackwell, 1990. Print.
- Hazm, Ibn. "On Forgetting a Beloved" from The Ring of the Dove. Trans. A. J. Arberry. Medieval Iberia. Readings from Christian, Muslim, and Jewish Sources. Ed. Olivia Remie Constable. Philadelphia: U of Pennsylvania P, 1997. 77-80. Print.
- Highfill, Juli. Modernism and Its Merchandise. The Spanish Avant-Garde and Material Culture, 1920-1930. University Park, Penn.: Penn State UP, 2014. Print.
- Hooper, John. The New Spaniards. London: Penguin, 2006. Print.
- Jordan, Barry y Rikki Morgan-Tamosunas, eds. Contemporary Spanish Cultural Studies. London & New York: Arnold, 2000. Print.
- Labanyi, Jo. "Liberal Political Theory: Freedom and the Market." Gender and Modernization in the Spanish

- Realist Novel. New York: Oxford UP, 2000. 31-51. Print.
- Larson, Susan. "Architecture, Urbanism, and la Movida madrileña." *Toward a Cultural Archive of la Movida: Back to the Future*. Eds. H. Rosi Song and William Nichols. Plymouth, UK: Rowman & Littlefield, 2013. 181-201. Print.
- Medina, Alberto. "Through the Eyes of Strangers: Building Nation and Political Legitimacy in Eighteenth-Century Spain." *Border Interrogations: Questioning Spanish Frontiers*. Benita Sampedro Vizcaya and Simon Doubleday, eds. New York & Oxford: Berghahn Books. 147-164. Print.
- Menocal, María Rosa. *The Ornament of the World. How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain*. Boston, NY & London: Little, Brown & Co., 2002. Print.
- Menocal, María Rosa, et al. "Brothers." *The Arts of Intimacy: Jews, Christians, and Muslims in the Making of Castilian Culture*. New Haven & London: Yale UP, 2008. 241-263. Print.
- Mumford, Lewis. *The City in History. Its Origins, Its Transformations, and Its Prospects*. San Diego, CA: Harvest/Harcourt, 1961. Print.
- Museo Nacional Centro de Arte Reina Sofía. *Textos de sala (varios)*. Madrid: MNCARS, 2015.
- Nash, E. *Madrid. A Cultural and Literary History*. Oxford: Signal Books, 2006.
- Ruiz, Teófilo F. "Muslims, Jews, and Christians in a Century of Crisis." *Spain's Centuries of Crisis 1300-1474*. Oxford, UK: Blackwell, 139-163. Print.
- Snyder, Jonathan. *Poetics of Opposition in Contemporary Spain: Politics and the Work of Urban Culture*. London & New York: Palgrave Macmillan, 2015. Print.
- Steer, George. "The Tragedy of Guernica." *New York Times* (27 Apr. 1937). Web.
- Tremlett, Giles. "Secretos a voces." *The Ghosts of Spain: Travels through a Country's Silent Past*. London: Faber & Faber, 2006. 3-33. Print.
- Williams, Mark. *Story of Spain The Story of Spain: The Dramatic History of Europe's Most Fascinating Country*, Gardners Books, 2000. Print.

### **Assignments and Grading:**

Student evaluation is based largely on two written exams, student participation and engagement of the studied material, and a series of Urban Labs that require students to undertake observational, critical, and exploratory activities while using Madrid as their material for analysis. All written work for the course is graded according to the rubric below. The final grade is calculated in the following manner:

Class assistance	5 %
Class participation:	10 %
3 short written assignments:	30 % (10 % each)
Oral Presentations:	10 %
Midterm Exam:	20 %
Final Exam:	25 %

### **Grading scale:**

**A** (94 and above) **A-** (90-93) **B+** (89-86) **B** (84-85) **B-** (80-83) **C+** (75-80) **C** (73-75) **C-** (70-73)  
**D** (60-69) **F** (0-60)

Written exams. The exams test comprehension of the assigned readings, concepts, and Spanish language terms discussed in class, as well as the students' independent critical analysis of the studied material. Students may be asked to analyze new material using the explored approaches to the study of culture and its historical context. The study guide questions in the course reader provide the best preparation for the exams.

Short written assignments. Throughout the course, the student must carry out three short written assignments. Each of them consists of the elaboration of a paper (400-500 words) from the field study of topics related to culture and ways of life in Madrid. Observation guidelines, surveys and descriptors will be established for each research activity. Based on this information, students will make a report that describes the cultural situation, comparisons between Spanish and United States culture, as well as the formulation of a conclusion that is capable of explaining a specific cultural fact.

Group Oral Presentation. Students will form groups of three or four members and will present one of the topics of each session. Content, extension and activities will be prior discussed with the professor. The clarity of the exposition, the search for information and sources consulted, the connection with the rest of the group and the use of resources such as presentations and audiovisuals will be highly valued.

Class Visits. All class meetings held off-site are required for enrolled students and count toward the participation grade. These study visits include:

- Museo del Prado
- Museo Reina Sofía
- Visita a la Residencia de Estudiantes

### **Community of Learning: Class and University Policies**

Participation. Students are held accountable for the assignments to complete the readings and attend class with questions about the material on the due dates, which has a bearing on the participation grade. Students are expected to engage with each other and with the instructor in a productive, respectful manner conducive to peer collaboration.

*\*\*Should a student or the instructor be placed in isolation or quarantine, arrangements will be made to ensure that classes continue remotely. Remote learning may be conducted by means of Zoom, Blackboard, class recordings, online notes, etc. Students should notify instructors of their need for online learning as far in advance as possible. Should new lockdown measures be put into place, the entire class will be taught remotely until in-person classes can resume. Please consult your instructor for specific details.*

### Class Etiquette.

BU Madrid policy states that **the use of laptops and cell-phones is completely prohibited during class** unless you have an academic accommodation previously authorized. Compliance with this policy has a bearing on the participation grade.

### Attendance and Absences.

Following Boston University's attendance policy, **class attendance is mandatory.** Students are expected to attend each class session unless they have a medical reason for being absent; no unexcused absences are permitted. Absences are considered excused for illness when accompanied by a doctor's note (*justificante*). Travel must **not** conflict with academic obligations.

Students are responsible for getting any class notes and/or making up missed work and for notifying their instructors.

**Unexcused absences will negatively affect a student's final grade. More than 4 unexcused absences will result in a failing grade 'F' for the course.**

Accommodations for Students with Documented Disabilities. If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at (617) 353-3658 to coordinate any reasonable accommodation requests.

Academic Conduct Statement. It is every student’s responsibility to read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be “...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.” Review the entire Academic Conduct Code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

<b>Grading Rubric used to assess all writing assignments and essays</b>	
<u>GRADE RANGE</u>	<u>GRADING CRITERIA</u> The essay...
<b>A</b>	<ul style="list-style-type: none"> <li>• Addresses all parts of the question effectively, giving specific examples and explanations to illustrate each point.</li> <li>• Demonstrates a profound and complex understanding of the studied material. Problematizes these questions in original and engaging ways that move beyond class lecture.</li> <li>• Has no generalizations, and no major unqualified or inaccurate statements. May use cites, as appropriate, to justify claims.</li> <li>• Written in a communicative and analytical style that, with minor/no revisions, could be published on the course weblog as representative of the studied material.</li> <li>• Organized in a clear manner that does not require the reader to make sense of the sequence or flow of ideas.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Addresses all parts of the question, giving examples and explanations to illustrate each point, but requires clarification at times.</li> <li>• Demonstrates the breadth and depth of the studied material. May problematize these questions beyond class lecture, but not without minor inaccuracies.</li> <li>• May have minor generalizations, or an unqualified / inaccurate statement that requires correction. Appropriate use of cites, when applicable.</li> <li>• Written in a communicative and analytical style that, after a subsequent draft review, could be published on a course weblog as representative of the studied material.</li> <li>• Organization or mechanics may require greater clarity for the reader to make sense of the sequence or flow of ideas.</li> </ul>
<b>C</b>	<ul style="list-style-type: none"> <li>• Addresses a majority of the question, but lacks examples or explanations, requiring clarification at times.</li> <li>• Demonstrates an adequate knowledge of the studied material, but not necessarily complexity, depth, or engagement of the material beyond class lectures.</li> <li>• May have frequent generalizations, or several unqualified / inaccurate statements that require correction. Use of cites lacking when appropriate or inadequate evidence to support claims.</li> <li>• Written in an analytical style that requires substantial revisions.</li> <li>• Organization or mechanics may at times impede the reader’s comprehension.</li> </ul>

D	<ul style="list-style-type: none"> <li>• Does not address the majority of points in the question, or lacks examples and explanations, requiring significant clarification.</li> <li>• Demonstrates basic knowledge of the studied material, but not complexity, depth, or engagement of the material beyond class lectures.</li> <li>• Has frequent generalizations or unqualified / inaccurate statements.</li> <li>• Organization, mechanics, or style may impede the reader's comprehension.</li> </ul>
F	<ul style="list-style-type: none"> <li>• Major inaccuracies and required corrections. Overall, does not engage the studied material or essay question sufficiently.</li> </ul>

**Generative AI Tools disclosure:** This course assumes that work submitted by students will be generated by the students themselves, working individually or in groups as directed by class assignment instructions. This policy indicates the following constitute violations of academic honesty: a student has another person/entity do the work of any substantive portion of a graded assignment for them, which includes purchasing work from a company, hiring a person or company to complete an assignment or exam, and/or using generative AI tools (such as ChatGPT).

**NOTE: This is a tentative Syllabus. The content is subject to change during the semester. Changes and adjustments might be done due to students' interest and progress as well as unforeseen events. Any potential changes will be indicated to students in advance.**