

# SPAN 491: Senior Seminar: Conceptos de raza en el Siglo de Oro Español

Winter Quarter 2021

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Email: james.nemiroff@kzoo.edu  
Student Hours: Mondays through Fridays 4-5 PM (EST) or  
by Appointment

Class Time: 8:15-9:30 AM  
MWF on Teams  
Office: Dewing 212F

## Course Description

From Charlottesville to Kenosha, issues of racism and social justice have pervaded recent public and political discourse, forcing us to consider the nature and extent of racism in our present-day society. While widely considered a modern phenomenon, this senior seminar will explore to what degree this tendency to use race to define Self/Other relationships actually dates back to Medieval and Early Modern Spain. Additionally, we will also explore how race was a shifting political, religious, literary and historiographical category that was often used allegorically to conceptualize and confront other problems facing Spain in the sixteenth and seventeenth centuries. These issues could be religious in nature, as seen by how Spain's obsession with purity of blood would legitimize Christianity over other monotheistic religions; literary, as authors theorized about the dialectical relationship between history and fiction, or ontological, as historians philosophized about Spain's decline. Utilizing frameworks derived from transhistorical approaches, history of ideas and global studies, we will analyze inquisition documents, political philosophy, chronicles, poetry, drama, *autos sacramentales*, and paintings in order to explore these and other related themes.

In order to explore these topics, this course will use three different platforms. The first is our Learning Management system Moodle site where you will access course readings, oral presentations and video lectures. We will also be using Moodle to submit your work for the class. Second, the class will meet via Teams three times a week during the class times marked by the Registrar to go over course readings and answer questions. We will also be using Teams to communicate with your colleagues and with the professor. Each synchronous class will be recorded and posted to Moodle. Students must log in to Teams at least 5 minutes before class. Thirdly, we will be using the application Post Reality to complete the final project of the course.

Prerequisite: Having attained senior standing plus having passed Spanish 301 as well as one additional 400 level course.

## Required Texts available at the College Bookstore

Calderón de la Barca, Pedro. *El Médico de su honra*. Ed: Carol Bingham Kirby. Wilmington Delaware: Cervantes and Company. 2007. ISBN: 9781589770423

Quevedo, Francisco de. *La vida del buscón*. Ed: Carolyn Nadeau. Wilmington Delaware: Cervantes and Company. 2007. ISBN: 978-1-58977-043-0

\*Additional Readings can be found on the Course Moodle site as links to Hypothesis.

## Course Learning Outcomes

By the end of this course, students will be able to:

1. Identify the fundamental elements of a literary text;
2. Present critical questions about the text and respond to them orally and in writing;
3. Improve students' oral and written proficiency in Spanish;
4. Display ability to use critical terms to analyze and discuss texts and media presentations in the target language;
5. Demonstrate through oral and written work in the target language familiarity with a selection of the best-known authors and artistic creators of the Spanish-speaking world and the themes central to their experiences;
6. Use appropriate databases to research relevant course topics, select, use and cite secondary sources appropriately in support of an argument;
7. Reflect upon their own learning processes and learn to respond critically to a colleague's work in a respectful and constructive manner, practicing Netiquette in an online format;
8. Familiarize themselves with a variety of online and electronic platforms to enhance their learning in the target language;
9. Be able to understand Spanish through fewer corporal cues.

## Course Requirements

This course will employ three complementary methodologies in order to analyze the various definitions of race in Medieval and Early Modern Spain and whether these definitions can be found in today's political and social discourses. The first is a history of ideas approach, championed by intellectual historians such as Quentin Skinner, who implore historians and literary critics to analyze texts taking into account their historical specificity. In order to employ this methodology, we will consider the following questions for each text:

1. What is the text saying? (*¿Qué dice el texto?*)
2. What is the text doing? (*¿Qué hace el texto?*) In other words, how does the text configure or interact with certain aspects of the past?
3. What can we learn about that period of history or the genre itself although the text does not say it explicitly?

You have a variety of options when answering these questions. You should imagine what aspects/qualities/virtues/ were important for a particular author. You should also consider those issues, which the author did not deem important. This second question becomes increasingly essential when analyzing older texts, which often reflect political, social and epistemological systems that are different from our own. For this reason, it is often useful to talk about these differences in class, and not just discard them in favor of our modern perspectives.

Additionally, you should pay special attention to the differences and similarities between the texts. I always say that in order to understand and analyze literature and culture well, it is necessary to know everything (or as much as possible). For this reason, I encourage you all to connect what you are learning in other classes to our class discussions. Take note of these connections to later discuss them with the group.

To help you ponder these questions and to engage with course material, video lectures will be available on Microsoft Stream, which discuss the historical context of the work in question, remind you about course deadlines, contextualize the text within broader course goals as well as answer any of your remaining questions. Please view these lectures before starting your reading. I will also be assigning a series of articles over the course of the quarter, which serves three objectives. First, they provide necessary context for genres previously unfamiliar to you or unique to the 16<sup>th</sup> and 17<sup>th</sup> centuries. Secondly, these articles can serve as samples of outstanding academic writing for your own research papers.

In addition to these video lectures, we will also hold various kinds of synchronous sessions during class time using Microsoft Teams. Since this is a small class of 10 students, we will be meeting over Teams three days a week at 8:15 AM. These synchronous sessions have a variety of objectives:

1. Practice your close reading and oral presentation skills in Spanish;
2. Give us time to discuss the questions you have about the texts.

In order to complete these objectives, each student will prepare for class by submitting a question on Hypothesis or on a Moodle Forum, which must include a question you would like to discuss in class. This question must arise out of a textual moment found in the text. During the first day, we will discuss models of proper Hypothesis posts. Students must complete these posts by 5 PM the day before we meet synchronously. That gives your colleagues and myself appropriate time to prepare for class. The forum posts will count for 15% of your overall course grade.

A brief note on participation: keep in mind that participation does not just mean "talking in class" or "contributing personal experiences or opinions" to class discussion. Students will, in part, be assessed on the quality of their contributions to class. You want to demonstrate that you have been paying attention in class, have been doing the homework assignments and readings and can make connections between course content and your personal reflections and interpretations. I will evaluate your class participation and engagement in class activities two times during the semester, once at Week 5 and once at Week 10 utilizing a rubric posted to Moodle and this component will be worth 15% of your overall course grade. In order to properly assess your improvement in this area, the participation grade assessed Week 5 will count 5% and the participation assessed during Week 10 will count 10%.

In addition to examining the historical specificity of each text, we will also consider the problem of race in Early Modern Spain using transnational and transhistorical perspectives. In order to engage with these approaches, this course will also give you the opportunity to work in Teams of two or three to explore how racist or racialized tropes that originated in Early Modern Spain and Spanish America have been reutilized or refigured in our modern day political

discourse. More specifically, this final project will involve three complementary components. The first component is a 9-10 page collaborative paper that explores how a definition of race or a racialized trope found in one of the texts studied in the syllabus reappears or is reconfigured in 21<sup>st</sup> century political discourse. This project will be completed in stages based on a calendar I have included on the explanatory handout I include as an appendix to this syllabus. The final version of this collaborative research paper will count for 30% of the overall course grade.

The second project related to the collaborative paper is the creation of an interactive digital poster. As you create your poster, you will be required to incorporate interactive content in “augmented reality” using the program Post Reality, which lets you insert QR codes which trigger different kinds of audio-visual content on your web browser. This digital poster will count for 20% of the overall course grade.

In order to help you identify the tropes and to help you engage with secondary bibliography surrounding the questions of race in the Early Modern Period, each group will also record an oral presentation based on a work found in a secondary bibliography I include as Appendix 2 to this syllabus. Senior majors must record a 15-20 minute presentation while senior minors will develop an 8-10 minute presentation. Each presentation must:

1. Summarize the secondary piece;
2. Examine what stance the secondary source gives on the following question: to what degree does this book or article describe the Jewish or Moorish condition in Early Modern Spain and Spanish America as racial?
3. Consider how the secondary source develops our understanding of one of the primary texts explored on the syllabus.

Since we are meeting virtually this term instead of face to face, these presentations will be recorded and posted to Microsoft Stream on the Friday of the week that text is discussed in class. Your colleagues will then have until Wednesday of the following week to critique your presentation and offer feedback. These critiques will be submitted by each student as a comment on Microsoft Stream. As these oral presentations count as a portion of your comprehensive exam for the Spanish major, you will receive two grades for this assignment. The first is a Pass/No Pass, which is a grade I will submit to the Chair at the end of the quarter. The second is a letter grade that will count for 20% of the Senior Seminar grade. While I will post a grade for your presentation within 2 weeks of submission, should a student not turn in critiques of their colleague’s presentations, I will drop the project grade one half mark (for example, if the group earned a B on the project but a student didn’t submit critiques, that grade would be reduced to a B-). Presentations will start Week 3 and end Week 9.

Complementary to the linguistic and cultural goals of this course, another important objective of this class is for you to become a better online learner and collaborator as consistent with overall Institutional Learning Outcomes (ILOs). To that end, I include below some strategies you can keep in mind to become more effective online students. First, please be mindful of your Netiquette or Internet Etiquette. Please treat your online commentary as you would in an in-person course. Be descriptive and detailed in your writing and speaking, critique ideas and not people and be sure your online responses are timely, relevant and connected. Secondly, as you may be working at home during the quarter, please be sure to do your work in a space where you cannot be disturbed. This will allow you to be more focused on your schoolwork and thus gain more confidence as the course continues. Thirdly, please be sure to practice the technology required to complete an assignment before the deadline. To help you with this third suggestion, I have scaffolded a few assignments into the final project that will allow you to practice using the technology employed in the course.

Below you will find a summary of the course requirements:

## Summary of Course Requirements and Grade Breakdown

| Assignment   | Percentage of Overall Senior Seminar Grade                                  |
|--|---|
| Participation  | 15%   |
| Hypothesis Posts   | 15%   |
| Recorded Oral Presentation based on the secondary bibliography on race in Early Modern Spain | 20% (also counts as a P/NP grade for the Spanish comprehensive examination) |
| Collaborative Research Paper   | 30%   |
| Post Reality Poster  | 20%   |

## Additional Course Policies

### Attendance Policy

Attendance is a key issue in foreign language learning, and failure to come to class deprives the student of necessary exposure to the target language. Attendance will be taken each day via Moodle in the opening minutes of class. If I don't see you when I take role, it is your responsibility to contact me about your attendance. Attendance records can be found on Moodle starting from the first day of class.

You may miss three (3) classes for any reason (personal, medical etc.) without it directly affecting your grade. The fourth absence and every subsequent absence will result in a loss of 2 percentage points from the overall course grade.

Absences may be excused on a case-by-case basis and only with extenuating circumstances at the discretion of the instructor. Documentation may be required in those cases.

### Communications Policy

I appreciate student eagerness and readiness to engage with course material. However, your failure to plan does not constitute my emergency. You can expect me to respond to your emails within 24 hours if not sooner.

### Make-Up Work Extensions and Grading

If students know they will miss class they should contact me in advance of their absence. Make-up work will consist of recording a brief presentation on Teams of the activity performed by the other students on that day. There will generally be no make-ups on tests, quizzes, and oral presentations. If a student is ill, s/he should make every effort to submit work on time. In the case in which I accept late work from a student or allow a make-up exam, I cannot guarantee that such work will be graded in a timely manner.

It is expected that you submit all assignments on time. To that end, I will lower the assignment grade one level (eg: B+ to a B) for each day the assignment is submitted late (including weekends). I do offer extensions in rare cases but you must contact me at least 24 hours in advance of the deadline and you have to attend class and participate actively in the discussion. In other words, what I don't want to see is you all not attend class on a day an assignment is due because you have to work on your essay at the last minute. Additionally, if I do grant extensions, I believe the extra time to be an advantage and will raise my expectations accordingly. With that said, for work submitted punctually, I will aim to return work with comments within a week's time if not sooner.

### Computer Access

Given the nature of this course, and its dependency on computers, you are required to identify a backup computer in case your personal computer or Internet connection is not working. It is important that you have access to a second computer since unexpected crashes or problems with Internet connections might occur. Unexpected computer crashes or problems with Wifi will not be considered a valid excuse for incompleteness of work – it is your responsibility to be sure you have appropriate computer access.

### Name, Gender Identity or Gender Expression

At the beginning of the term, I am provided with class rosters that include your institutionally recognized name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records.

### Student Accessibility Statement

Students who have concerns regarding the completion of assignments required in this course must speak to the professor immediately. Should the student require special accommodations, he/she must contact the Office of the Dean of Students to obtain official documentation.

### Statement on Academic Integrity

The Kalamazoo College Honor System requires that you produce and present your own work. It also requires that you appropriately credit sources and authors when citing or paraphrasing their work and ideas. The Honor System is strictly enforced in this class. While students will be working collaboratively during this class, ultimately you are responsible for producing your own work. The use of online translators and evidence of aid received constitute violations of the honor system. As it pertains to this course, It means you **SHOULD NOT do** the following:

- Cut and paste verbatim from the Internet or other texts *unless* you are drawing a direct quote (to be placed inside quotation marks) and giving the author(s) credit for their material in the form of parenthetical citation and bibliographical reference.
- Paraphrase the words of the author(s) without giving credit—changing the author's words without crediting the source is still a form of plagiarism since the ideas behind the words are not being credited.

You should acquaint yourself with MLA Handbook for Writers of Research Papers 9<sup>th</sup> edition to avoid any semblance of plagiarism. In this book you will find guidelines for how to:

- Cite a quote or source inside the body of your text
- Use footnotes/endnotes
- Write a proper bibliography

If you have questions about how to cite quotes or sources, please feel free to see the instructor during student hours or by appointment so he can help you do the best possible work. Take advantage of this opportunity when in doubt. Our reference librarian, Kelly Frost, is also available for individual and group consultations about this topic.

It is also considered academic dishonesty if any part of your work is written or edited by someone else (beyond the context of peer editing), or if you use human or electronic translation services.

In the event that a student is found to have committed plagiarism or other forms of academic dishonesty, he or she will receive a ZERO on the assignment, an infraction letter in your file with the College and multiple infractions may result in a “F” in the course.

### Statement on Harassment and Discrimination

It is a place where anyone can relax and be fully self-expressed, without fear of being made to feel uncomfortable, unwelcome, or unsafe on account of biological sex, race/ethnicity, sexual orientation, gender identity or expression, cultural background, age, or physical or mental ability. This is a course where the rules guard each person’s self-respect and dignity and strongly encourage everyone to respect others.

### Statement of Religious Accommodation

If an academic or work requirement conflicts with your religious practices and or observances, you may request reasonable accommodations. Your request must be in writing, and your professor will review the request. You or your professor may also seek assistance from the Dean of Students Office.

### Student Hours

Lastly, if any of you have any questions or concerns during the course, I encourage you to get in touch with me and we can speak about the issue or question. I love conversing with students about course material (readings, essays etc.) Please note that my office hours are virtual this quarter due to the COVID-19 pandemic. However, to accommodate students living in different time zones, I have placed my office hours at the end of the day Eastern Daylight Time. Additionally, I have scheduled other moments throughout the quarter for various check-ins to make sure no one falls behind. *Animo* and I hope you all have a wonderful winter quarter.

### Grade Scale

|                  |           |
|------------------|-----------|
| <b>100%</b>      | <b>A+</b> |
| <b>99% - 94%</b> | <b>A</b>  |
| <b>94% - 90%</b> | <b>A-</b> |
| <b>89% - 87%</b> | <b>B+</b> |
| <b>86%-84%</b>   | <b>B</b>  |
| <b>83%-80%</b>   | <b>B-</b> |
| <b>79% - 77%</b> | <b>C+</b> |
| <b>76% - 74%</b> | <b>C</b>  |

|                  |           |
|------------------|-----------|
| <b>73% - 70%</b> | <b>C-</b> |
| <b>69% - 60%</b> | <b>D</b>  |
| <b>&lt; 60%</b>  | <b>F</b>  |



## Course Calendar Winter 2021

| Week          | Monday  | Wednesday  | Friday   |
|---------------|---|--|--|
| <b>Week 1</b> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. Review the course syllabus and view the course introductory video on Microsoft Stream. Please also enroll in the Course Moodle Page</li> <li>2. Record and embed in Moodle a personal introduction where you introduce yourself, why you are studying Spanish and what you hope to learn in this course. (minimum length of 45 seconds.</li> <li>3. Read the definition of raza (race) which appears in the <i>El tesoro de la lengua castellana</i> of Sebastián de Covarrubias (Document found on Moodle).</li> </ol> <p>Topics for Class Discussion:</p> <ol style="list-style-type: none"> <li>1. Objects of culture in Early Modern Spain. (An analysis of certain cultural artifacts studied during the course in order to assess the students prior knowledge upon entering the course as well as their intellectual interests.</li> <li>2. Discussion of the definition of <i>raza</i> presented by Covarrubias which will</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View the recorded lecture prepared by the professor about how to read a secondary article.</li> <li>2. Read Skinner, Quentin. "Meaning and Understanding in the History of Ideas" <i>History and Theory</i> Vol. 8 No. 1 (1969). 3-53</li> <li>3. Read Bayly, C.A, Beckert, Sven, Connelly, Matthew, Hofmeyer, Isabel, Kozol, Wendy, Seed, Patricia. "AHR Conversation: On Transnational History" <i>The American Historical Review</i> 111 (5) (December 2006). 1441-1464.</li> </ol> <p>Topics for Class discussion</p> <ol style="list-style-type: none"> <li>1. An analysis and comparison of the methodologies expoused by Skinner and other historians and how we can use these methodologies to study Early Modern Spanish Literature and Culture.</li> <li>2. Final Project Groups will be assigned in class.</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View the recorded lecture prepared by the professor about Nirenberg's book chapter.</li> <li>2. Read Nirenberg, David. "Was There Race before Modernity? The Example of Jewish Blood in Late Medieval Spain" <i>Neighboring Faiths: Christianity, Islam and Judaism in the Middle Ages and Today</i>. 169-191. Chicago and London: University of Chicago Press, 2014.</li> </ol> <p>Topics for Class Discussion</p> <ol style="list-style-type: none"> <li>1. An analysis of Nirenberg's argument and a consideration to what degree the race can be considered a historiographical</li> </ol> |

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|               | <p>serve as a thematic point of departure for our Senior Seminar.</p> <p>3. A review of the syllabus as well as course expectations.</p>  |  | <p>category as well as a literary one.</p> <p>2. An explanation of the oral presentation assignment which serves as part of the Comprehensive Exam for Spanish Majors.</p>   |
| <b>Week 2</b> | <p>Homework for Class:</p> <p>1. View the introductory video about the Edict of Expulsion and the purity of blood laws.</p> <p>2. Read <i>El decreto de la Alhambra 1492-Edicto de la expulsion de los judíos de España</i></p> <p>3. Read Sentencia-Estatuto de Toledo de 1449</p> <p>Topics for class discussion</p> <p>1. Jewish religious practices as social and political problems in the Spanish Renaissance and the Spanish Golden Age.</p> | <p>Homework for Class</p> <p>1. View the introductory video about the life of Miguel de Cervantes and his dramatic interludes.</p> <p>2. Read Cervantes, Miguel de. "El Retablo de las Maravillas". <i>Tornasol: Guía para la interpretación de textos literarios y cine</i>. Wilkes Barre, Pennsylvania: Panda Publications, 2017. 479-484.</p> <p>3. Read St. Paul <i>Letter to the Galatians</i></p> <p>Topics for class discussion</p> <p>1. An examination of the rules imposed by Chanfalla and Chirinos for those wanting to view his interlude.</p> <p>2. An analysis of the term judaizer as a performative</p> | <p>Homework for Class</p> <p>1. Read Cervantes, Miguel de. "El Retablo de las Maravillas". <i>Tornasol: Guía para la interpretación de textos literarios y cine</i>. Wilkes Barre, Pennsylvania: Panda Publications, 2017. 479-484.</p> <p>Temas para la clase:</p> <p>1. <i>El retablo de las Maravillas</i> as a satire of the purity of blood laws studied earlier in the course.</p> |

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|               |   | racial category.  |  |
| <b>Week 3</b> | <p>Homework for Class</p> <p>Martin Luther King Jr. Day Holiday</p>   | <p>Homework for class</p> <p>Read “Erase un hombre a una nariz pegado” of Francisco de Quevedo</p> <p>Topics for class discussion</p> <p>1. Analysis of the Anti-Judaic tropes present in Francisco de Quevedo’s burlesque poetry.</p>                          | <p>Homework for class</p> <p>1. Read “Poderoso caballero es Don Dinero”</p> <p>Topics for class discussion</p> <p>1. Continuation of the discussion analyzing the Anti-Judaic tropes present in Francisco de Quevedo’s burlesque poetry.</p>   |
| <b>Week 4</b> | <p>Homework for class</p> <p>1. View the introductory lecture about the life of Francisco de Quevedo and the picaresque novel.</p> <p>2. Read Francisco de Quevedo: <i>La vida del Buscón</i>: Book I (p. 9-42)</p> <p>Topics for class discussion:</p> <p>1. The character of Don Pablos as an anti-picaro: <i>El Buscón</i> as the Catholic response to the <i>converso</i> picaresque novel.</p> | <p>Homework for class</p> <p>1. Read Francisco de Quevedo: <i>La vida del Buscón</i>: Book II (pags 43-72)</p> <p>Topics for class discussion</p> <p>1. <i>Raza</i> and <i>Honra</i>: The False honor of Don Pablos in the second Book of <i>El Buscón</i>.</p> | <p>Homework for class</p> <p>1. Read Quevedo: <i>La vida del Buscón</i>: Book III (págs 73-122)</p> <p>2. Submit proposal for the collaborative research paper before 11:59 PM (EST).</p> <p>Topics for class discussion</p> <p>Race as Deceit: Analysis of the degree of Don Pablo’s agency in the final book of <i>El Buscón</i></p> |

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| <b>Week 5</b> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View introductory video about the <i>comedias</i> of Pedro Calderón de la Barca.</li> <li>2. Read Pedro Calderón de la Barca: <i>El Médico de su honra</i> Acts I and II (p. 39-136)</li> </ol> <p>Topic for Class discussion</p> <ol style="list-style-type: none"> <li>1. The characteristics of Calderonian drama: Calderón's use of conceptos.</li> </ol>   | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. Read Pedro Calderón de la Barca: <i>El Médico de su honra</i> Act III (p. 137-178)</li> </ol> <p>Topic for class discussion</p> <ol style="list-style-type: none"> <li>1. Race as a medical category: The Jew as the malicious doctor in the Spanish Golden Age.</li> </ol>  | <p>Homework for Class</p> <p>No class (Mid-Term Break)</p> <p>Professor submits mid-term participation grades to students for the first half of the quarter.</p>   |
| <b>Week 6</b> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View lectura about Francisco de Quevedo in the court of Philip IV.</li> <li>2. Read Francisco de Quevedo: <i>La excreación contra los judíos</i></li> </ol> <p>Topics for class discussion:</p> <ol style="list-style-type: none"> <li>1. Anti-Judaism in the context of King Philip IV's court</li> <li>2. Race as a medical category: The Jew as a sickness to the Spanish body politic.</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View lecture about the Calderonian sacramental play.</li> <li>2. Read Pedro Calderón de la Barca: <i>El Gran Palacio del Retiro</i></li> <li>3. Read Arellano-Ayuso, Ignacio. "The Golden Age Sacramental Play: An Introduction to the Genre." <i>Dando luces y sombras: estudios sobre los autos sacramentales de Calderón</i> Universidad de Navarra, Iberoamericana Vervuert, 2015. 15-36</li> <li>4. Leer Morón Arroyo, "Teodramática/Teofanía" <i>El mundo maravilloso de los autos de Calderón</i>. Pamplona: Universidad de Navarra: Edición</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. Pedro Calderón de la Barca: <i>El Gran Palacio del Retiro</i></li> <li>2. Leer Reyre, Dominique. "Capítulo Segundo: El Pueblo Infiel" <i>Lo hebreo en los autos sacramentales de Calderón</i>. Pamplona: Universidad de Navarra, 1998. 87-127.</li> <li>3. Submit a link to Moodle of a video or an image that your group wishes to</li> </ol> |

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|               |   | <p>Reichenberger 2007. 147-162.</p> <p>Topics for class discussion</p> <ol style="list-style-type: none"> <li>1. Conversation about the characteristics of the <i>auto sacramental</i> genre utilizing the articles by Arellano and Morón Arroyo.</li> <li>2. The trope of the Errant Jew in the <i>Gran Palacio del Retiro</i></li> </ol>   | <p>incorporate in your augmented reality posters.</p> <p>Topics for class discussion</p> <ol style="list-style-type: none"> <li>1. <i>Judío</i> and <i>hebreo</i> as racial categories in the Siglo de Oro.</li> </ol>   |
| <b>Week 7</b> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View introductory lecture about the book chapter by Barbara Fuchs</li> <li>2. Read Fuchs, Barbara. <i>Exotic Nation: Maurophilia and the Construction of Early Modern Spain</i>. Philadelphia: University of Pennsylvania Press, 2009. 11-60.</li> </ol> <p>Topics for Class Discussion</p> <ol style="list-style-type: none"> <li>1. Morophilic discourses in the treatment of <i>moriscos</i> in the Spanish Golden Age.</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. View introductory lecture about the <i>novela morisca</i>.</li> <li>2. Read <i>El Abencerraje</i> (1561)</li> <li>3. Read Irigoyen García, Javier. <i>Moors dressed as Moors: Clothing, Social Distinction and Ethnicity in Early Modern Iberia</i>. Toronto: University of Toronto Press, 2017. 27-73</li> </ol> <p>Topics for Class Discussion</p> <ol style="list-style-type: none"> <li>1. <i>El abencerraje</i> in dialogue with the sumptuary laws of the period.</li> </ol> | <p>Homework for Class</p> <ol style="list-style-type: none"> <li>1. Read <i>El Abencerraje</i> (1561)</li> <li>2. Read Fuchs, Barbara. <i>Exotic Nation: Maurophilia and the Construction of Early Modern Spain</i>. Philadelphia: University of Pennsylvania Press, 2009. 115-139.</li> <li>3. Submit rough draft of the collaborative research paper. (5-7 pages).</li> </ol> <p>Temas para la clase</p> <ol style="list-style-type: none"> <li>1. The Moor as a racial category in</li> </ol> |

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|   |   |   | <i>El abencerraje.</i>  |
| <b>Week 8</b><br><b>Groups will meet with the professor via Teams to discuss their rough drafts of their collaborative research papers.</b> | <p>Homework for Class</p> <p>1. Read Mercedes García Arenal and Fernando Rodríguez Mediano. <i>The Orient in Spain: Converted Muslims, the Forged Lead Books of Granada and the Rise of Orientalism</i>. Leiden, Boston: Brill, 2013. 1-12; 353-374; 395-421.</p> <p>Topics for Class discussion</p> <p>1. Moorishness as a historiographical category: proto-orientalism and the treatment of the <i>moriscos</i> in the Spanish Golden Age.</p> | <p>Homework for Class</p> <p>1. Read <i>Selections from Historia del rebelión y castigo de los moriscos del reino de Granada</i> de Luis de Marmol Carvajal (1569)</p> <p>Book I: Chapters VI-XX.</p> <p>Topics for Class discussion</p> <p>1. Discussion about the representation of the founding of Granada and the subsequent reconquest of the city by the Catholic Monarchs.</p> | <p>Homework for Class</p> <p>1. Read <i>Selections from Historia del rebelión y castigo de los moriscos del reino de Granada</i> de Luis de Marmol Carvajal (1569)</p> <p>Book II: Chapters I-VI.</p> <p>Topics for Class discussion</p> <p>1. Discussion about the creation of a social class of <i>moriscos</i> after the Reconquest.</p> |
| <b>Week 9</b>   | <p>Homework for Class</p> <p>1. Read Tenorio, Marta Lilia. <i>Los villancicos de Sor Juana Inés de la Cruz</i>. Mexico City: Centro de estudios lingüísticos y literarios, Colegio de México, 1999. 11-65</p> <p>1. Read Urberg, Natalie. "Sor Juana's Villancicos: Context, Gender and Genre" <i>Western Folklore</i> Vol 60 No. 4 (Autumn 2001) 297-316.</p> <p>Topic for Class</p>   | <p>Homework for Class</p> <p>1. Read and listen to the villancicos (carols) of Sor Juana Inés de la Cruz</p> <p>Selection of the villancicos in honor of San Pedro Nolasco (1677):</p> <p>"A los plausibles festejos" (Negro, Bachiller, Indio).</p> <p>Topic for Class Discussion</p> <p>1. <i>Raza</i> and <i>mestizaje</i> in the carols of Sor Juana Inés de la Cruz Part I</p>   | <p>Homework for Class</p> <p>1. Read and listen to the villancicos (carols) of Sor Juana Inés de la Cruz</p> <p>Selection of the villancicos from the fiesta de la Asunción of 1685 "Yo perdí el papel señores (Latín, Negro y Vascuence)</p>   |

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|                | <p>Discussion</p> <p>1. Conversation about the characteristics of the carols of the New World: The case of Sor Juana Inés de la Cruz</p>  |  | <p>Topic for Class Discussion</p> <p>1. <i>Raza</i> and <i>mestizaje</i> in the carols of Sor Juana Inés de la Cruz Part I</p>  |
| <b>Week 10</b> | <p>Homework for Class</p> <p>1. View Diego Velazquez: <i>Portrait of Juan de Pareja</i> (1650)<br/> 2. View Juan de Pareja. <i>The Calling of St. Matthew</i> (1661)<br/> 3. Read Carmen Fraccia, "Metamorphosis of the Self in Early Modern Spain: Slave Portraiture and the Case of Juan de Pareja: Slave Portraiture in the Atlantic World. Ed: Agnes Lugo Ortiz and Angela Rosenthal 147-160.<br/> 4. Submit oral presentations for the final project to Moodle before 11:59 PM (EST).</p> <p>Temas para la clase</p> | <p>Homework for Class</p> <p>1. Read Eugenia Chaves, Maria. "Race and Caste: Other Words and Other Worlds" <i>Race and Blood in the Iberian World</i>. Eds: Max S. Hering Torres, Maria Elena Rodriguez and David Nirenberg. p. 39-61.</p> <p>Topic for Class Discussion</p> <p>1. Racisms in the Spanish Golden Age: A methodological conclusión to our course.</p> | <p>Homework for Class</p> <p>1. Upload to the discussion forum a question which helps us unify two themes or texts studied in class.<br/> 2. Professor turns in the participation grades to students for the second half of the quarter on Moodle.</p> <p>Topic for Class Discussion</p> <p>1. Review of the course and completion of course evaluations.</p> |
| <b>Week 11</b> | <p><b>Due Monday before noon to Moodle</b></p> <p><b>1. Submit the individual papers about the comprehensive exam</b></p>   |  |   |

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|  | <b>oral presentations (4-5 pages)<br/>2. Submit the final draft of the collaborative research papers. (9-10 pages).</b> |  |  |
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