

CHID Spain: San Sebastin - Basque Studies

San Sebastián, Spain

Program Terms: Spring Quarter

Dates / Deadlines:

There are currently no active application cycles for this program.

Fact Sheet:

Field of Interest: Art History, Humanities,
International Studies,
Language & Cultural Studies

Affiliated Department: CHID

Program Type: Faculty-led Program

Program Description:



Comparative History of Ideas Spain: San Sebastián

Location: San Sebastián, Spain

Department: Comparative History of Ideas

Dates: March 31 - June 11, 2013

Estimated Program Fee: \$6,450

Credits: 15

Program Director: Maria Diaz Pozueta (Spanish), Henry Staten (English)

Study Abroad Advisor: Lauren Easterling

Application Deadline: November 15, 2012

Information Session(s): October 11 and October 18, 3:30PM, Padelford C-101



PROGRAM DESCRIPTION:

At the same time that the world is moving toward larger political and economic integration--the process of globalization--we are seeing a resurgence of ethnic nationalisms that threaten to fragment the nation-states within which they occur. As global networks dissolve time and space, people create a feeling of cultural identity by calling on group memory and anchoring themselves in the locales their group has historically called home. This phenomenon is riven by contradictions: on the one hand, there is the evident

benefit of the feeling of self-assertion and communal belonging that is created by these "post-nationalisms," as they are called; on the other hand, the threat of "balkanization," of disintegration of the established nation state into its constituent ethnicities, threatens the members of these entities with the loss of all the benefits that the nation state has brought.

This program studies post-nationalism with a focus on the Basque country of northern Spain and southern France. The Basque language, Euskera, is unrelated to Spanish or French (or any other known language); today there are estimated to be 600,000 speakers of Euskera, and there is among the Basques of Spain a strong movement of Basque nationalism. We will travel to one of the centers of Basque nationalism, the city of San Sebastián (called Donostia by the Basques), to study this movement in all its complexity. Some Spanish Basques consider themselves simply Spanish, others Spanish-Basque, and others simply Basque; some Basque nationalists seek autonomy for the Basque country within Spain, others want it to be an independent state, the most radical seek a state that unifies the Basques of Spain and France.

During the 40 year dictatorship of Franco, which ended in 1978, the Basque culture and language were officially repressed, but the death of Franco and the ensuing re-integration of Spain into modern Europe sparked a process of cultural and linguistic renewal among the Basques. Even the casual visitor to San Sebastian can see the signs of resurgence of Basqueness: street signs in Basque as well as Spanish, TV channels in Basque, including cartoon channels, Basque spoken by the children on playgrounds. In the public schools children receive instruction in Basque as well as Spanish. The Basques are already building a bilingual and bicultural society, in which global elements are integrated with a vernacular culture. The energy that is driving this project can be felt on the streets of San Sebastián, one of the most politicized places in Europe, with a city government headed by a separatist leftist coalition.

San Sebastian is also one of the most charming smaller cities in Europe--chosen cultural capital of Europe for 2016, it is world famous for its cuisine and chefs, and a magnet for tourist. The city center is laid out around a beautiful bay on which lie three first class beaches, on one of which is the setting of the final scene of Hemingway's *The Sun Also Rises*. It is a very livable city, with 47 kilometres of bike track, including a stretch that runs along the edge of the beach.

One of the especially significant places in the Basque country that we will visit is Guernika, the first town ever submitted to modern aerial bombardment (by the Nazis allied with Franco), which became the subject of the famous painting by Picasso, and which survives as a tragic example of Franco's efforts to suppress Basque independence. We will travel to the nearby French Basque country to understand the arbitrariness of borders, and make a three-day trip to Barcelona to compare the situation of the Catalans with that of the Basques. Other cultural activities include visits to the Bilbao Guggenheim museum, the Chillida museum, excursions to Basque fishing villages, and a tapas tour in the historic part of San Sebastián.

Our classes will meet at the University of Deusto, a highly regarded Basque university. It has two campuses located in Bilbao and San Sebastián. Program participants will stay at a residence hall located about three hundred yards away from the beach. Students will have access to the services in the residence hall and on campus (computer room, common study areas, athletic facilities, library, advising, etc.) and can participate in the lively campus life. Breakfast and dinner are included in the program fee. The university is accessible by walking, biking, or using public transportation.

Students will be placed in Spanish-language courses according to their knowledge of Spanish. The program director will assist with placing them at the appropriate language level (beginning, intermediate, advanced).



LOCATION:

San Sebastián, Spain

Housing:

The students will stay in a university dormitory (Colegio mayor Olarain: <http://www.colegiomayorolarain.com/>).

ACADEMICS:

Pre-Requisites/Language Requirements:

There are no prerequisites or language requirements. The site and cultural visits make no special physical demands on students.

Credits:

15

Courses:

CHID 471 - Images of Basque Identity in Literature, Film, Art, Architecture and Pop Culture ((5 credits)

This course examines representations of Basque identity/identities in film, literature, architecture, visual arts, and pop culture by both Basques and non-Basques. These representations offer diverse, sometimes conflicting, images of what it is to be Basque.

Topics covered include:

- Ethnic based conceptions of identity according to which the "essence" of Basque identity lies in the rural milieu, where Euskera (Basque language), Basque sports and bertsolaritza (improvisational oral composition of verses) have a strong hold.
- Forms of identity that come from the margins, such as Basque punk and hip-hop, which tend to undermine traditional ethnic based conceptions of identity by creating non-essentialist, more inclusive modes of being Basque.
- The magic realism of Bernardo Atxaga, which has projected Basque identity into the global literary scene. Atxaga has recreated a primitive, rural Basque universe using postmodern metafictional techniques.
- The phenomenon of Basque violence. The most extreme form of Basque nationalism was in the past represented by ETA, the Basque terrorist organization (which has, fortunately, recently renounced violence). ETA was a very small group; yet the Basque came to be identified in Spain and abroad with violence and terrorism--an image that, of course, many Basques resent. We will study the sources and development of this image, looking at examples of this image from movies, media, and political discourse.
- Bilbao and the Guggenheim Museum. The Bilbao Guggenheim, one of the most admired products of modern architecture in the world, was designed by Frank Gehry, the same architect who designed the Experience Music Project in Seattle. The reinvention/renewal of Bilbao--which has been led by Basque nationalists--has transformed what was formerly a grim industrial city into a cosmopolitan model for the twenty-first century city of cultural services and information technology. With this museum and the renewal of Bilbao a new image of the Basques is emerging, as a cutting edge urban, economic, political and cultural entity. At the same time that this new image increases the prestige of the Basques on the world stage, however, it reflects nothing distinctively Basque, no indigenous form or content; hence, some critics talk of the "McGuggenisation" of the Basque country.
- The Basques as moviemakers. Basque filmmakers such as Montxo Armendáriz, Julio Medem, Arantxa Lazcano, and others have, as a group, turned out a highly acclaimed body of work within Spanish cinema. We will discuss whether these filmmakers have made any contribution to the construction of a contemporary Basque identity.
- Basque 20th century sculpture: Chillida and Oteiza. This work is recognizably Modernist, but firmly rooted in Basque culture. Oteiza looked for inspiration to prehistoric Basque art; Chillida, the greatest modern Basque artist (who attracted the interest of figures like Heidegger, Gaston Bachelard, and Octavio Paz) wrote "Here in the Basque Country I feel like I'm where I belong, like a tree adapted to the land, but with branches that reach out to the rest of the world."

CHID 498 - Globalization and Nationalism: The Reshaping of the State, Society, Culture, Identities and Conflicts (5 credits)

This course will discuss the main theories of globalization, its implications and consequences. The process of globalization has provoked a reshaping of identities worldwide. On the one hand, the borders of the nation-state seem more permeable than ever; on the other hand, the very process of globalization is stimulating the growth of local sentiments that challenge both cosmopolitanism and national identities. We will review major approaches to the study of globalization and nationalism as well as the relationship between the two. The definition of concepts such as power, nationalism, imperialism, political parties,

capitalism, social democracy and interdependency will be studied. The first half of the course will be devoted to theories of globalization and nationalism, while the second half will identify those theories with specific observable phenomena in our immediate social and political reality, with an emphasis on the Basque problem.

SPAN 199 or 299 - Spanish Language Skills (5 credits)

Instruction in speaking and writing the Spanish language. Students will be placed in a class appropriate to their current Spanish language abilities.



PROGRAM LEADERS:

Maria Diaz Pozueta, Spanish

mdp@uw.edu

Henry Staten, English

hstaten@uw.edu

PROGRAM EXPENSES:

Estimated Cost:

\$6,450 - This includes two meals a day (breakfast and dinner). The program fee does not include the Study Abroad Fee (\$300), airfare, lunch, Study Abroad Insurance (\$37/month) and personal spending money.

Average Airplane Ticket Price:

\$1,500* roundtrip *Subject to when & where you buy your ticket

Payment Schedule:

Program fees will be posted to your MyUW student account and can be paid the same way that you pay tuition and other fees. A \$350 non-refundable program deposit and \$300 non-refundable Study Abroad Fee will be charged to your MyUW Account once your signed contract has been received by the Study Abroad Office.

| Payment Type | Payment Amount | Payment Due Date |
|---------------------------------|----------------|----------------------------------|
| Non-Refundable Program Deposit | \$350 | Charged Upon Receipt of Contract |
| Non-Refundable Study Abroad Fee | \$300 | 4/12/2013 |
| Program Fee Balance | 6,100 | 4/12/2013 |
| TOTAL FEES CHARGED | \$6,750 | - |

Orientation

To be eligible to study abroad, all program participants must attend an in-person pre-departure orientation facilitated by the Study Abroad office as well as your program-specific orientations, offered by your program director.

You must register for orientation through your online study abroad account in order to attend scheduled orientations. You can visit the [Orientation section](#) of our website to view the current orientation schedule.

Orientation must be completed prior to the enrollment deadline for the quarter that you are studying abroad.

Financial Aid and Scholarships:

Most forms of financial aid can be applied to study abroad. You can verify that your financial aid award will apply to your program costs by contacting the Financial Aid Office. Financial aid or scholarships awarded as tuition waivers or tuition exemptions may not apply so you will need to verify that these funds are eligible for use with study abroad by contacting the funding office.

Please remember that financial aid and most scholarships will be disbursed according to the UW academic calendar (at the beginning of the quarter). If your program starts before the start of the UW quarter, your financial aid will not be available to you until after you have left the country. If your program starts after the first day of the quarter, your financial aid will be disbursed on the first day of the program. In either of these cases, you will have to finance any upfront costs such as airfare and health insurance and the start of your time abroad on your own. Please take this into consideration when you plan your foreign study.

Please visit the [Finances section](#) of our website to learn more about disbursement, revising your aid package, short-term loans and scholarships.

Application Process

The application includes a Personal Statement, 3 short answer questions, 1 Faculty recommendation and electronic signature documents related to University policies and expectations for study abroad. Following the on-line application process students may be contacted by the Program Director for an in-person interview. Once admissions decisions have been regarding your application, you will be notified by the study abroad system via email.



Withdrawals

The \$350 program deposit and \$300 Study Abroad Fee are **non-refundable**. Students withdrawing from a program will be responsible for paying a percentage of the program fee depending on the date of withdrawal. More details about the withdrawal policy will be included in your payment contract. No part of the program fee is refundable once the program has begun. The date of withdrawal is considered the date (business day) a withdrawal form is received by the Study Abroad Office. Notice of withdrawal from the program must be made in writing, completing the following steps:

1. Provide notice in writing to the program director that you will no longer be participating in the program for which you have signed a contract and accepted a slot.
2. Submit a signed withdrawal form to the Study Abroad Office, 459 Schmitz Hall.

Please visit the [Withdrawals section](#) of our website for more information.