Course Title:	*Cuiring the Queer in Spain:* *Rebuilding Culture from Pride to Practice*
Semester:	FALL 2026 (SEPTEMBER–DECEMBER)
Instructor:	Darío Gael Blanco Gómez de Barreda
Schedule / Location:	Wednesdays and Thursdays, 11:00 a.m. to 12:20 p.m. Classroom: Clara Campoamor
Email:	Dario.Blanco@tufts.edu
Office hours:	Wednesdays from 10:00 a.m. to 11:00 a.m. or after 12:20 p.m. (by appointment)

Contribution to the Sustainable Development Goals (SDGs)

This course contributes to the achievement of the Sustainable Development Goals (SDGs) of the 2030 Agenda by developing skills, knowledge, and values aimed at the holistic education of students. Through its content, methodologies, and activities, it promotes critical thinking, ethical and social responsibility, respect for diversity, and a commitment to sustainable development in the academic, professional, and personal spheres.

Abstract:

Cuiring the Queer in Spain: Rebuilding Culture from Pride to Practice seeks to shift the conversation away from stagnant categorization and refocus it on an ever-changing array of resistance strategies and a fruitful cultural exchange—if not a mutant contagion.

During this course, we will explore and analyze what makes Spanish queer culture and studies so different from those in the U.S., despite being under its all-encompassing influence, and try to find and hold onto the numerous threads that connect us to one another. In the face of fascism and overt persecution of oppressed communities, queer (or cuir) communities have a long history of creativity, joy, rage, art, language, self-expression, and the development of effective tools to counter any attempt at erasure or assimilation—no matter how insidious, well-meaning, or outright violent.

Let the light in through the cracks of late capitalism. We can build a queer, trans, and anti-racist future, but it shouldn't turn a blind eye to other realities and struggles. And it might as well start with a conversation.

Important Notice Regarding Sensitive Content

St to the thematic focus of this course, several of the texts and other cultural materials we will study address topics that may be sensitive or traumatic for some students, such as gender-based violence, femicide, xenophobia, homophobia, sexual violence, and racial violence. These passages will be addressed with special attention and care by the instructor, taking into account the historical and social context and fostering a critical perspective, while encouraging informed discussion and collectively exploring how art can open our eyes to these historical and present-day injustices. Any student who feels particularly affected by the content may speak with the instructor privately if they prefer.

(Our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive, triggering, and/or traumatizing. I will attempt to alert students to potentially disturbing content, and I ask students to help create an atmosphere of mutual respect and sensitivity.)

Course Objectives:

● Critically evaluate how colonial legacies, class, gender, and race intersect in queer narratives (and vice versa).

● Question and nuance the influence of American queer discourse as a dominant culture in a globalized world.

● Identify key moments in the development of queer visibility and resistance in recent Spanish history and culture.

● To frame queer struggles as a collective phenomenon that cannot be separated from the challenges posed by late capitalism and its tense social contexts.

● Analyze how the media have shaped and been shaped by queer lives in Spain from the 20th century to the present. And, since the 21st century, social media.

● Work with primary and secondary sources (films, music, social media, performances, literature) as spaces for the production of queer imaginaries with a specific political charge.

Assignments:

Each thematic block will include two written assignments:

- airs (1 to 2 pages):

○ Answer a specific question that invites you to engage directly with a text, performance, or cultural artifact covered in that block, exchanging and incorporating different perspectives.

● Medium-length analytical essay (3 to 4 pages):

○ Explore a broader thematic issue by integrating materials and concepts from the unit.

● Final research paper (8 to 10 pages):

○ Choose one of your previous assignments and develop it into a research paper, or select a new topic based on material covered in one or more modules. You must incorporate at least three course materials (films, readings, songs, performances, etc.), delve deeper into the analysis, and place it in dialogue with one or more theoretical texts. Students are encouraged to incorporate personal perspectives and creative approaches—such as the inclusion of a queer archive, a fictional narrative, or a staged performance—as well as comparisons with other cultural contexts, provided that the argument is grounded in Spanish popular culture.

Assessment:

- Active class participation: 20%
- Reflections on activities within and outside the program: 10%
- Block assignments: 40%
- Final research paper: 30%
- Revisions are permitted provided a minimum number of submissions is met.

5 modules, each lasting approximately 5 class days

Session 0: The Situated Classroom

What wounds, knowledge, tensions, and identities shape your approach to this course? How do you think they influence your decision to take it? Which ones do you find hardest to name, and why?

- **Block I: Does This Theory Fit?**

-Were we queer before reading Judith Butler? Conversations about the influence and reception of key theorists and the construction of queer academia-

- Relevance and contradictions of Paco Vidarte's "uniqueersitario banquet."

-Who does Spanish queer academia belong to? Whiteness and class privilege as central themes. The decolonial turn and the breakdown of academic purity in Spain: Iki Yos Piña.

-T anish queer perspective: Margarida Borrás, Céspedes, and Erauso

-The cuir archive, a living organism.

Brief reflection: Choose a theoretical text discussed in class. To what extent do you think it differs from the type of text you're used to? Do you find the text itself more interesting, or the person who wrote it? To what extent do your context or the core aspects of your identity affect how you receive it? The personal is also theoretical.

Essay:

Take one or more of the controversies and differences in discourse discussed in class and conduct a comparative analysis of them using the theory you chose in your reflection. Observe to what extent it helps explain—or fails to explain—differences in context, identity, or mode of representation. Examples: Is "queerbaiting" the same here as it is in the United States? Does "queerbaiting" exist in a system that hates queerness? Is the butch/femme dichotomy—or similar ones like binary/non-binary—useful in all contexts?

- **Block II: Anticapitalist Queering**

- What do we know about Sylvia Rivera and Marsha P. Johnson, and why is sex work just as queer as the housing movement?

-"Bad queers" or how to articulate a global discourse from a specific experience

- Solidarity and identity crises as catalysts for cross-cutting self-defense

- Who owns the streets? From Pride to Critical Pride, from the club to the cafes.

- Why the Trans Law and marriage equality won't save us (but in the meantime, they help).

Brief Reflection: In this thematic block, we move from the theoretical to the structural. What do you think the queer struggle can contribute to other struggles, and what can those struggles contribute to queer liberation? To what extent do the dynamics of power and resistance in late-capitalist systems help you understand the theoretical framework of Block I?

E d legal achievements (such as marriage equality) challenge or reinforce dominant cultural norms? Analyze how at least two cultural texts celebrate or question certain social and political advances. In your experience, what has been the impact of sociopolitical advances and setbacks on your experience as a queer person? How has this affected your involvement in other struggles? Draw on at least one of the theoretical texts covered in the previous module.

- **Block III: What's In a Name?**

- Shaping Languages: English as Expansion and as Interference

- Cuir, cuy-r, and queer: potentials and limitations.

- Lesbiana, bollera, camionera, tortillera, "sapphic"? The Gloria Fuertes paradigm.

- "Maricón," which sounds like a vault: not all homosexuals are gay, nor are all gay men "maricones."

- Bisexual or pansexual: misunderstanding as an invitation to understanding.

- Trans, transvestite, and non-binary identities are here to break us and heal us: escapes, alliances, and names.

Brief reflection: How important is it to name ourselves? Should these classifications be rigid, or is it better for them to maintain some flexibility? To what extent do the classifications, definitions, and terms used uphold or resist capitalist and normative structures ? Do they help us articulate and organize ourselves, or do they limit us more than anything else? Do you think it's necessary to add any new words to our course glossary?

Essay: Just as theory can or should be applied to activism, theorizing about language can support us or serve as the first step toward questioning how we name things and name ourselves. How does language shift, get reappropriated, and/or transform depending on its context? Do you know of any examples of terms or expressions whose meaning changes depending on the context or language? What do these changes reveal about translation in cultural terms—and therefore in terms of power and identity? Do you find the theories from the first module useful when analyzing this intersection of axes, or can you think of other practices that might be more appropriate for doing so?

- **l Education and Community Building**

- The copla as popular culture of dissidence: alliances between folk singers and the queer community.

- Transformismo as a sociocultural phenomenon: from Edmond de Bries to the drag scene.

- Unlikely alliances: fat activism, disco culture, children, and the elderly.

- The AIDS crisis and the expansion of political activism.

- The labor struggle and the queer struggle: "Te estoy amando locamente."

Brief Reflection: Theory and language analysis can help us unravel forms of resistance, their emotional construction, and their codification. Choose a copla, a poem, or a performance you saw in class. How does this piece resist or subvert the gender and sexuality norms of the Franco regime in the context of censorship? How does resistance to the oppressive system surrounding it manifest in the language or performance of the piece?

Essay: Oppression and personal and political expression always coexist and interact with one another in any creation that can be considered queer culture. Compare two forms of 20th-century queer cultural expression (for example, copla vs. film during the Franco era, or underground culture vs. television). How do they deal with censorship and visibility? What role do camp, ambiguity, or excess play in these cultural instances? Do the theoretical frameworks and discussions regarding " " that we have explored so far help us interpret the roots of cultural resistance among queer communities in Spain, or do they limit us due to socio-historical distance?

- **Block V: Cuir Culture / From Consumerism to Creation**

- The Brief Bubble of Representation: The Queer Community as a Consumer Niche.

- Cracks in the mainstream: Samantha Hudson and the rebellion of the weirdos.

- Beyond the hype: Is there such a thing as queer music, and will we dance to it in our revolution?

- Being queer doesn't make you any less racist: from Lima to the founder of the House of Gad. *(Workshop with Gad Yola).*

- [illegible] llective knowledge, artistic expression, and a tool for political action *(workshop with Juanmo).*

Brief Reflection: Considering the previous sections, how do representations of the queer/cuir draw from theoretical discourses and the development of a language of their own? What possibilities and limitations does representation offer marginalized communities? Does seeing ourselves reflected bring about a material change in and of itself, or does it highlight the shortcomings in that regard?

Essay: Option 1) Compare at least two of the cultural examples discussed in class (texts, videos, songs) and analyze them in their context. Is there any concept or idea from the previous modules that has had a particular impact on your perspective on queerness and that you find especially useful when analyzing cultural creations? Does consuming something make you a co-creator? How can we use what inspires us to articulate our ideas and share them with others?

Option 2) Create a short text, a performance proposal, a fanzine, a guide to your Madrid, or a playlist through which to analyze the relationship between queerness, consumerism, and community. You'll need to reference at least two of the reflections or theoretical frameworks from previous units.

I. COURSE SCHEDULE

*Each resource or topic will be connected to others to foster progress and a cumulative learning experience leading up to the final project.

Date	Topic
Wednesday, September 9	**Block 0: The Situated Classroom** Introduction to the syllabus, activities, and methodology.

Thursday, September 10	Introduction to **Block I: Does This Theory Fit?** Were we queer before reading Judith Butler? **Text: Paco Vidarte.**
Wednesday, September 16	Relevance and contradictions of the "uniqueersity banquet." **Text: Paco Vidarte.**
Thursday, September 17	Who Owns the Spanish Queer Academia? Whiteness and Class Privilege as Central Themes. The Decolonial Turn and the Break with Academic Purity in Spain. **Text: Iki Yos Piña**
Wednesday, September 23	Three case studies from the Spanish queer perspective: Margarida Borrás, Céspedes, and Erauso: **oral presentations.** Start of the screening of the film **Maspalomas*.* **SUBMISSION OF SHORT REFLECTION**
Thursday, September 24	Screening of **Maspalomas**.
Wednesday, September 30	Visit to the December 26 Foundation. Consultation of the archive of emotional memories accompanied by writer Víctor Mora, coordinator of the training and research department. **Text: Víctor Mora.**
Thursday, October 1	The cuir archive, a living organism.

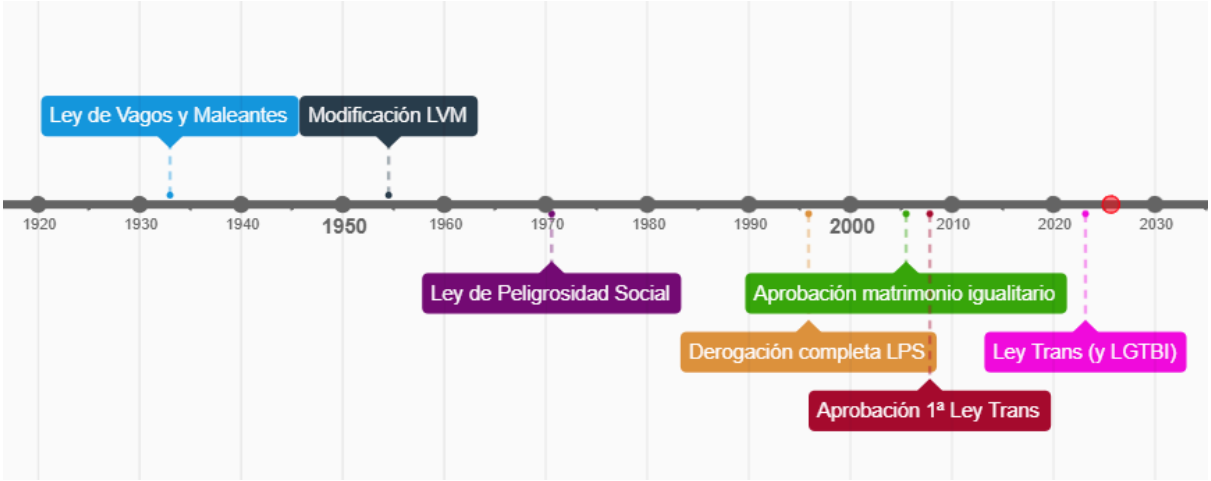
Wednesday, October 7	Introduction to **Block II: Anticapitalist Queering** What do we know about Sylvia Rivera and Marsha P. Johnson, and why are sex work and the housing movement queer? **Text: Christo Casas.** **ESSAY SUBMISSION FOR BLOCK I**
Thursday, October 8	"Bad Queers" or How to Articulate a Global Discourse from a Specific Experience. **Text: Christo Casas.**
Wednesday, October 14	Solidarity and Identity Crises as a Catalyst for Transversal Self-Defense **Text: Bryn Hounsell Río.** **SHORT REFLECTION SUBMISSION**
Thursday, October 15	Who Owns the Streets? From Pride to Critical Pride, from the Club to the Cafés. Why the Trans Law and Marriage Equality Won't Save Us (But in the Meantime, They Help). **Text: Claudia Rodríguez**.
Wednesday, October 21	Introduction to **Block III: What's In A Name?** Languages That Shape: English as Expansion and as Interference **Text: Marta Álvarez Nicolás.** **BLOCK II ESSAY SUBMISSION**

Thursday, October 22	Cuir, cuy-r, and queer: potentials, limitations, and alternatives **Text: Mafe Moscoso**
Wednesday, October 28	Lesbian, bollera, camionera, tortillera, “sapphic”? The Gloria Fuertes Paradigm.
Thursday, October 29	"Maricón," which sounds like a tomb: not all homosexuals are gay, nor are all gay men "maricones." **SHORT REFLECTION SUBMISSION**
Wednesday, November 4	Bisexual or pansexual: misunderstanding as an invitation to understanding. **Text: Darío Gael.**
Thursday, November 5	Trans, transvestite, and non-binary identities are here to challenge and heal us: escapes, alliances, and names. **Text: Rioko Fotabon.**
Wednesday, November 11	Introduction to **Block IV: Queer Emotional Education and Community Building** Film screening: **I’m Madly in Love with You**.
Thursday, November 12	The Civil War as a Collective Closet, the Transition as a Possibility. **BLOCK III ESSAY DUE**
Wednesday, November 18	The copla as a popular culture of dissent: alliances between folk singers and the queer community.

	nism as a sociocultural phenomenon: from Edmond de Bries to the drag scene.
Thursday, November 19	Unlikely Alliances. **Texts: -María Fernanda Ampuero.** **-Alana S. Portero.**
Wednesday, November 25	The AIDS Crisis and the Rise of Political Activism. **Texts: -Galaxina.** **-La Radical Gai.** **SUBMIT A SHORT REFLECTION**
Thursday, November 26	Introduction to **Block V: Queer Culture / From Consumerism to Creation** The fleeting bubble of representation: the queer community as a consumer niche. Cracks in the mainstream: Samantha Hudson and the rebellion of the weirdos. Beyond the hype: Is there such a thing as queer music, and will we dance to it in our revolution?
Wednesday, December 2	Being queer doesn't make you any less racist: from Lima to the mother of the House of Gad. ***(Workshop with Gad Yola).***
Thursday, December 3	The fanzine will save us: DIY as collective knowledge, artistic expression, and a tool for political action ***(workshop with Juanmo).*** **SUBMIT ESSAY FOR BLOCK IV OR BLOCK V + FINAL SHORT REFLECTION**

Wednesday, December 9	**JOINT PRESENTATION OF FINAL PROJECT**
Thursday, December 10	**FINAL PROJECT SUBMISSION (WRITTEN).** ***Submit brief comments on activities.**

Simplified timeline of the legal status of the Spanish LGBTI population:



SEMESTER CALENDAR

SEPTEMBER (students arrive Saturday, August 29)						
MONDAY	**TUESDAY**	**WEDNESDAY**	**THURSDAY**	**FRIDAY**	**SATURDAY**	**SUNDAY**
AUGUST 31	SEPTEMBER 1	2	3 Latin Culture and Activism in Spain (La Parcería)	4	5 Cultural Tour: Madrid	6 Cultural Tour: El Matadero
7 **UCM Home** **UC3M Home**	8	9	10	11	12 El Escorial	13

Home [illegible]				Last Day to Add a Program Class and a UCM Class		
14 Last Day to Add a UC3M	15	16	17	18 Segovia	19 Segovia	20 Flamenco
21	22	23	24	25	26	27
28	29	30 Visit to the Foundation on December 26	October 1	2	3	4

OCTOBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
5	6	7	8 Madrid's Racialized Communities	9	10	11
12 NATIONAL HOLIDAY	13	14 Possible Late Start	15	16 Granada	17 Granada	18 Granada
19	20	21	22	23	24	25
26 Midterm Info Week	27 Midterm Info Week	28 Midterm Info Week	29 Midterm Info Week	30	31	November 1

NOVEMBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
2 NATIONAL HOLIDAY	3	4	5	6	7	8
9 MADRID HOLIDAY	10	11 Possible Afternoon Event	12	13	14	15
16	17 Last day to drop a class with a "W" and to register for Pass/Fail	18	19	20	21	22
23	24	25	26 Fall Friendsgiving Dinner	27	28	29

DECEMBER						
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
30	DECEMBER 1	2 Workshop with Gad Yola	3 Workshop with Juanmo	4	5	6
7 NATIONAL HOLIDAY	8 NATIONAL HOLIDAY	9 Exams/Assignments UCM Final Exams	10 Exams / Assignments UCM Final Exams	11	12	13
14 Last day A&S Program UC3M Final Exams	15 UC3M Final Exams	16 UC3M Final Exams	17 UC3M Final Exams	18	19	20
21 UC3M Final Exams	22 Last Day STEM Program	23	24	25	26	27

-Mandatory, during class hours: Visit to the Fundación 26 de Diciembre with Víctor Mora on **September 30**.

Mandatory workshops during class hours: Workshop with Gad Yola (**April 29**) and workshop with Juanmo (**April 30**)

-Optional: 31st edition of QueerCineMad (Madrid) (**November 10–26**)

BIBLIOGRAPHIC REFERENCES (REQUIRED READINGS TAKEN FROM TEXTS IN BOLD):

Agüero, Silvia, and Jiménez, Nicolás. *Gypsy Resistances*, com (2020)

Amigo Ventureira, Ana. *Biciosas, or the Need to Queer the Queer*, *Kaótica* (2023)

Ampuero, María Fernanda. Human Sacrifices, Páginas de espuma (2021)

Asta, Ned, and Mitchell, Larry. *Queers and Their Friends Between Revolutions*. Consonni (2021, originally published in 1977).

Casas, Christo. The Pink Power Ranger, Niños gratis (2020)

Casas, Christo. Bad Queers: Building a Collective Future from Dissent, Paidós (2023)

Coll Blanco, Elisa. Bisexual Resistance: Maps for a Livable Dissent, Editorial Melusina (2021)

Contreras, Gabriela. Writings of a Fat Lesbian, Invertidas (2023)

Flecha Marco, Ana. Shared Apartment, Griffin (2021)

Flores, Isaac. Legacy: A Few Years of Pandemic, Transformism, and Iberian Dissent. Self-published photobook (2022)

Fotabon, Rioko. Who Heals This Pain? Black Queer Poetics, Fea Editorial (2023)

Fotabon, Rioko. *Turning the Wheel of Time Until I Reach the Exact Moment When the Word "Resilience" Doesn't Exist, My Mother Is Happy in the Shade of a Coconut Tree, I Don't Feel Too Much, and All Black Lives Are Sacred.* (H)Love 10 Bi (and) Dike. You've Got Me Hooked (2025)

Fuertes, Gloria. The Thing Is, I Love You. Poems of Love (and Heartbreak). Blackie Books (2023)

Gael, Darío. *A Shore That Swims*. (h)love 10 bi (and) bollo. You've Got Me So Colorful (2025)

Galaxina, Andrea. No One Was Looking This Way: An Essay on Art and HIV/AIDS, Continta me tienes (2024)

Gc nd Traditions of White People. The Life Sentence of Cultural Colonialism, La Parcería edita (2025).

Caba, Juanmo. A Faculty, Holográfica (2024)

García, Lidia. Oh, Bell Ringers! Songs to Keep Going, Plan B (2022)

García, Lidia. He Came on a Ship: The Copla in Spanish Camp Practices. University of Murcia (2023)

Garzón Martínez, María Teresa. Whiteness: A Reading from the Perspectives of Literature and Decolonial Feminism, Glefas (2020)

Guasch, Oscar. The Pink Society (30 Years Later), Bellaterra edicions (2022)

Herrán, Mikel. Sodomites, Vagabonds, and Thugs: A Deviant History from Atapuerca to Chueca. Planeta (2024)

Housell Río, Bryn. *What Is This Thing Called Solidarity? Trans/gressing Identity from a Queer Marxist Perspective.* Trans Degenerates Are Destroying the Family, ed. by Ira Hybris. Kaótica Libros (2022).

López Rodríguez, Fernando. A Queer History of Flamenco. Egales (2020)

Curbelo, Daniasa. Hybrids, Impostors, Intruders. Bellaterra edicions (2023)

Marrero, Roberta. The Green Baby: Childhood, Transsexuality, and Pop Heroes. Lunwerg Editores (2016)

Marrero, Roberta. It Was All About Being Fire: Poems by Male Escorts, Trans People, and Drag Queens. Continta me tienes (2022).

Marrero, Roberta. *Right to a Date*. Continta me tienes (2024).

Mora, Víctor. Who's Afraid of Queer?, Continta me tienes (2021)

Mora, Víctor, and Huard, Geoffroy. 40 Years Later: The Decriminalization of Homosexuality in Spain. Egales (2019)

Moscoso, Mafe. The CuYr Dance of the EnchaquiradXs

Necro, Anneke. Dissident Desire: The Politics of Pleasure. Levantafuego (2025).

Olmeda, Fernando. The Whip and the Quill: Homosexuals in Franco's Spain. Dos Bigotes (2023)

Ortega Arjonilla, Esther Mayoko. Céspedes and the Coloniality of the Archive: Stories of Blackness and Escape in Peninsular Spanish Modernity. Open Library of Humanities (2021)

Otorongx, Nayare Soledad. Transvestite Blessings. Self-published (2021)

Pa Women: Hidden Gay Passions in the Copla of Rafael de León. Editorial Cántico (2023)

Portero, Alana S. The Bad Habit, Seix Barral (2023)

Putochinomaricón (Tsai Tseng, Chenta). Three Delights Rice. Sex, Race, and Gender (2019)

Retana, Álvaro. The High-Society Queens and The Fire of Lesbos. Dos bigotes (2024)

Rodríguez, Anto. You're Such a Drag Queen! A Brief History of Drag in Spain. Egales (2024)

Rodríguez, Claudia. Bodies to Hate. Barrett Publishing (2024)

Rojas, Ulises. Visible Queer Manifesto. Levantafuego (2022)

Romero, Tatiana (ed.) (H)Love 8: The Big One. Continta me tienes (2023)

Simón Partal, Alejandro. That Guy from Last Night. A Poetry Anthology. Aguilar (2023)

Sosa Villada, Camila. The Useless Journey. Trans/Writing, La uña rota (2021)

Spade, Dean. *Love in a F*cked-Up World: How to Build Relationships, Hook Up, and Raise Hell Together*. Algonquin Books (2025)

Spade, Dean. *Mutual Aid: Building Solidarity During This Crisis (and the Next)*. Verso Press (2020)

Subrat, Piro. Inverts and Traitors: Marxism, Anarchism, and Sexual and Gender Disobedience in Spain (1868–1982), Editorial Imperdible (2019)

Assault on Oz: New Queer Narratives. Editorial dos bigotes (2019)

We Build the Home We Live In. Non-binary, Trans, Migrant, and Racialized Experiences. Killameztli Ediciones (2024)

Various Authors. Flowers for Lola. Dos Bigotes and Egales (2023)

Various Authors. The Fragility of the Beloved Body: Queer and Trans Writings on the Politics of Pain. Continta me tienes Publishing (2019)

Various Authors. Mueca:s. Conversations on Twisted Methodologies. Bellaterra Edicions (2023)

Various Authors. Trans Lives, Levantafuego (2019)

Various Authors. *Of Name and Bone*. Dark Trans Stories, Egales (2021)

Vegas, Valeria. Break Free: The LGBTQ Culture That Blazed a Trail in Spain, Editorial Dos Bigotes (2020)

Vidarte, Paco. For a No-Holds-Barred Politics, Traficantes de sueños (2021)

RECOMMENDED PODCASTS

- Can I Speak!
- The Stage Is Set
- Felipe's Daughters
- Compact Art
- A Taste of Queer

RECOMMENDED PLACES

- Espacio Arkhé (Lavapiés)
- Mary Read Bookstore (Lavapiés)
- La Enredadera in Tetuán
- EKO Carabanchel
- La Quinta del Sordo (SICK activities)
- La Parcería
- La Neomudéjar Transfeminist/Queer Archive
- La Marimala de Lavapiés

This program is subject to minor changes related to the city's cultural activities, educational innovation, and the sociopolitical climate; any such changes will be announced well in advance.

ACADEMIC AND COMMUNITY GUIDELINES

TUFTS IN MADRID ACADEMIC POLICY

ATTENDANCE POLICY

- Class attendance is mandatory, as is commitment to weekly individual assignments. No absences are permitted. Starting with the first unexcused absence, 2 points will be automatically deducted from the final grade out of 100 (2%). For the Graphic Arts, Mural, and Beyond the Classroom classes, since both days are combined into one, 4 points will be deducted from the final grade.
- Absences due to illness must be documented with a medical certificate or note.
- Only absences due to illness are excused.

p a class are not permitted, unless the absence is excused for medical reasons.

- **No class in the program will be offered virtually via Zoom or any other digital medium.**

Important: In the case of chronic illnesses or conditions that do not require medical attention—such as painful menstruation—you must still email Miguel Lera (miguel.lera@tufts.edu) to justify your absence (with a copy to your instructor).

In the case of **migraines,** you must provide personal medical documentation showing that you suffer from such chronic pain.

Absences that coincide with personal travel or a non-academic activity cannot be excused. In any case, if there are 6 absences—even if they are excused—the Program reserves the right to remove the student from the class.

Protocol for reporting medical absences for students

- Send an email to the instructor and to Miguel Lera (miguel.lera@tufts.edu) notifying them of the absence at least one hour before the start of class.
- Miguel Lera will schedule a medical appointment to help you recover as soon as possible. You must request a medical certificate.
- Excuses will be accepted solely and exclusively for medical reasons. You must submit a medical note within 48 hours of the absence. If it is not submitted, the absence will not be excused.
- Medical certificates from the United States will only be accepted if the appointment is documented and with prior authorization from Program Director Susan Sánchez.

even if they are excused, the Program reserves the right to remove the student from the class.

- Four unexcused absences may result in suspension from the course.

PUNCTUALITY POLICY

- Punctuality is required and is essential for the smooth running of the course.
- Two late arrivals of more than 10 minutes are considered an unexcused absence and will therefore lower the final course grade by 2 points out of 100.
- Arriving 20 minutes late will count as an absence.
- Changing groups to make up a class is not permitted.

EXAM AND FINAL PROJECT POLICY

- Make-up exams or changes to exam dates are not permitted.
- An exam date may only be changed due to illness, with a doctor's note.
- Failure to take an exam on the scheduled date and time without a doctor's note automatically results in a 0 (zero) on that exam.
- Failure to take the final exam or submit the final project on the scheduled date and time without a doctor's note automatically results in a 0 (zero) on that exam or project.
- Once the final exam date or the final assignment due date has passed, you cannot request an "Incomplete."

POLICY ON SUBMITTING PARTIAL ASSIGNMENTS

- Partial assignments will only be accepted if submitted **up to 48 hours** after the official due date.
- Each day of delay will automatically lower the assignment's grade from an A- to a B-, from a B+ to a C+, and so on.
- In cases of illness (with a doctor's note), students should speak with the professor, who will then consult with the administration to set an acceptable deadline. The grade will not be lowered in these cases.

ASSIGNMENT FORMAT POLICY

created in Google Docs format, shared with the instructor, and edited by the instructor.

- If the instructor deems it necessary, they may review the different versions of the assignment to ensure originality and verify the writing process.
- If the assignment also needs to be uploaded to Canvas, you will need to download it from Google Drive and upload it in the same format as the downloaded file.
- ASSIGNMENTS IN OTHER FORMATS WILL NOT BE ACCEPTED.

POLICY ON THE USE OF DIGITAL DEVICES

- Only students who have academic accommodations and for whom this specific accommodation is included may use digital devices in class.
  Therefore, the use of laptops, tablets, or cell phones in class is not permitted.

POLICY ON REMAINING IN THE CLASSROOM DURING CLASS

- Classes in the Program last 80 minutes, and to ensure a continuous, uninterrupted learning environment, students are encouraged to use the restrooms before class begins, during scheduled breaks, or after class ends. In cases of extreme necessity, students will be allowed to use the restroom, provided they request and obtain permission from the instructor in a respectful and discreet manner. Students are also asked to fill their water bottles before class begins.

ACCESSIBILITY AND SUPPORT

If you require academic accommodations that affect your learning, functioning, or full access to course activities, please contact Miguel Lera (miguel.lera@tufts.edu) as soon as possible. We recommend that you speak with Miguel at the beginning of the semester to ensure you receive the necessary support from the start and so that it can be implemented in the best possible way and with sufficient time.

Tufts Madrid
GLOBAL EDUCATION

ACADEMIC INTEGRITY MEANS

1. Relying on your own intelligence and abilities to complete coursework and exams. Do NOT ask or enlist someone else to take an exam for you, write your papers, do your homework, complete your lab reports, or complete other academic work for you; do NOT copy exam answers from anyone else; do NOT copy homework answers from others; do NOT submit as your own work a paper that is mostly, wholly, or partially written by someone else. To do any of these things or similar acts is to violate academic integrity.

2. Maintaining the originality and integrity of your own academic work. Do NOT misrepresent the originality and integrity of your academic work by submitting the same paper or assignment to two or more different courses without prior permission from both professors. Do NOT falsify or fabricate data or information in a lab report or research project based on the assumption that the student's research represents the truth or reality. To do any of these things or similar acts is to violate academic integrity.

3. Ensuring and maintaining fairness for all students engaged in academic work and learning. Do NOT cheat or behave in such a way that you or a group of students gains an unfair advantage over another student or group of students taking the exam or participating in the academic activity. Do NOT sabotage the work of others, destroy library materials, or make them inaccessible, or act maliciously to gain an unfair advantage over others. To do any of these things or similar acts is to violate academic integrity.

4. Maintaining the integrity of exams by ensuring that all students taking the exam have equal access to authorized materials and that no one has access to unauthorized materials. Do NOT cheat on an exam or help others cheat. Do NOT access unauthorized materials, information, or equipment during an exam. "Unauthorized materials" may include crib notes, cheat sheets, textbooks, lecture notes, dictionaries, and other texts that may contain information relevant to the

t been explicitly authorized by the instructor or exam proctor. “Unauthorized information” includes information that may be communicated by other test-takers or other individuals while an exam is in progress. “Unauthorized equipment” includes cell phones, smartphones, calculators (including specific models of programmable calculators), laptop computers, iPads, iPods, tape recorders, cameras, and other devices capable of displaying, recording, storing, retrieving, or transmitting information or images to others inside or outside the exam room. Other prohibited materials may also include periodic tables and other graphics and texts that have not been specifically authorized for use during the exam by the instructor or exam proctor. Do NOT help others cheat by providing them with exam answers. DO NOT engage in behavior that gives the appearance of cheating, such as sending or receiving a text message during an exam, passing a note to a friend, whispering to another student while the exam is in progress, or handling your cell phone—even to turn it off if it rings or vibrates in the middle of the exam. If you do any of these things while taking an exam, the proctor or instructor will assume that you are cheating. DO turn off yo , and put it out of reach, out of sight, or as instructed before the exam begins!

5. Writing papers in your own words, creating your own forms of expression, and giving others credit for their ideas, words, and unique forms of expression. Using appropriate methods of paraphrasing, quotation, citation, and documentation when writing based on research or integrating the words and thoughts of others into your paper, project, or lab report in order to clearly distinguish which words are your own and which belong to others. Do NOT plagiarize any amount of text. Even accidental, unintentional, and careless copying without attribution is considered plagiarism. DO ask the instructor for clarification if you are unsure whether a passage needs to be cited. DO seek assistance from writing tutors if you are unsure about your skills in paraphrasing, summarizing, citing, and documenting the thoughts and words of others.

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GRADING SCALE

A+ (99–100)
This corresponds to EXCEPTIONAL WORK, equivalent to the Spanish "Matrícula de honor." Please consult with the Director before awarding an A+.

A (95–98)
WORK THAT IS WELL ABOVE AVERAGE in terms of argumentation and analysis, the quality of research, originality and creativity, command of language, etc. The work is exceptional; the student attends class consistently and does not limit themselves to answering the professor's questions but actively contributes to the smooth flow of the class with frequent, interesting, and appropriate responses. Class assignments are submitted on time and with great care.

A- (90–94)
HIGH-QUALITY WORK. Stands out among the students in the class because it demonstrates a clear understanding of the topics. The work is well-grounded in a solid bibliographic foundation that supports the argumentation and analysis. Class participation demonstrates preparation for the readings, and responses are appropriate and thought-provoking. The student attends class consistently and punctually.

B+ (87–89)
VERY GOOD WORK, above the class average, but showing some shortcomings, either in understanding the topic or in the underlying principles. There may also be some linguistic imprecision and a weak conclusion. Class participation is infrequent, though adequate. Some uncertainty and difficulty understanding the course material are evident.

B (83–86)
GOOD WORK. It is not above average but is satisfactory. There is an even balance between the positive and negative aspects of the work. There is an adequate understanding of the central aspects of the topic, but the student does not fully grasp the essential criteria. The work is supported by adequate research, but the information is not utilized to its fullest potential. The foundations of the argument are sound, but there are errors in some basic data. Some parts of the writing are clear, but there are some confusing or incorrect aspects. The student responds to the teacher only when asked. The student's contributions show a certain lack of preparation.

B- (80–82)
WORK WITH MANY DEFICIENCIES regarding research and lacking in originality (repetition of the professor's ideas or those from some research sources, without synthesis or elaboration). Errors in oral and written expression. Some positive elements in the work. Limited participation in class, which reflects a lack of preparation prior to class despite having read the texts.

C+ (77–79)
WORK WELL BELOW AVERAGE. Although the student receives credit, it is clear that they are at risk of failing. The + indicates that, despite general errors and a lack of precision, some positive elements are observed (significant interest on the student's part, considerable effort, etc.). **All "C" grades are characterized by a lack of participation. If the student responds to the teacher, the answers are usually incorrect or incoherent.**

C (73–76)
VERY MEDIOCRE WORK. Although the student may still receive credit, there is a consistent lack of precision, and errors dominate the work. Frequent absences. Few students fit this profile, and if there are any, it is best to consult with the Principal before the problems continue.

C- (70–72)
NEARLY UNACCEPTABLE WORK, practically given a passing grade by the teacher. The student still receives credit, but it is best to avoid giving a passing grade this way.

D+ (67–69)
PASS

D (63–66)
PASS

D- (60–62)
PASS

F (Less than 59)
FAIL

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