AGREEMENT- BASED COURSES OF STUDY
FOR STUDENTS FROM ABROAD

IN

THE FACULTIES OF PHILOLOGY AND GEOGRAPHY AND HISTORY

AT

THE UNIVERSITY OF SEVILLA

SPAIN

2016-2017
1. GENERAL INTRODUCTION

The Faculties of Philology and Geography and History of the University of Sevilla are pleased to offer a special Study Program available exclusively to those students belonging to Universities from abroad with which agreements have been signed.

This Program is made up of two separate semester periods, one corresponding to Fall-Winter (courses of 4 hours per week taught between September 26 and December 15), and the other to Winter-Spring (courses of 4 hours per week taught between February 6 and May 11).

Each group will have a maximum of 30 participants, so that in those cases in which enrolment exceeds that number, a second group will be created. Courses in which enrolment is below 10 participants will not be offered.

Regular attendance at class sessions is compulsory and students will be expected to demonstrate their assimilation of course content in the examinations which will be set in each course. Final exams will be held at the end of each semester (in mid December and early in May respectively). The student, who misses three class sessions, without credible justification being provided, will find his/her Final Grade reduced by a full 0.5. Exceptions to these regulations regarding term dates and examination dates will only be considered under very special circumstances, with documentary justification being required, as well as the written permission of the student’s tutor, which will then need to be ratified by the Directors of the Program for Students from Abroad within each of the Faculties concerned.

Deans of Faculty:

Dr. Francisco J. González Ponce  
ponce@us.es  
Faculty of Philology

Dr. Javier Navarro Luna  
janalu@us.es  
Faculty of Geography and History

Program Directors, Courses of Study for Students from Abroad:

Dr. Fátima Roldán Castro  
froldan@us.es  
Faculty of Philology

Dr. José Miranda Bonilla  
jmiranda@us.es  
Faculty of Geography and History

Any request for information regarding these Courses should be addressed to:

Secretaría de Cursos de Extranjeros  
Facultades de Filología y de Geografía e Historia  
Universidad de Sevilla  
C/ Palos de la Frontera s/n.41004. Sevilla  
e-mail: ghcuext@us.es / mgalvez1@us.es  
Tfno: 954 55 1493
2. PARTNER PROGRAMS OF STUDY IN COOPERATION WITH UNIVERSITIES ABROAD

At the present time the Faculty of Philology and the Faculty of Geography and History are co-signatories of Agreements with the following International Programs:

**A.P.I. (Academic Programs International)**
Lola Bernal. Resident Director: lola.seville@apistudyabroad.com

**A.S.A. (Academic Studies Abroad)**
Steven Davis Site Director: steven@academicstudies.com

**CC-CS (The Center for Cross-Cultural Study/Spanish Studies Abroad)**
Elisa D. Guidera. Resident Director, International Studies Program: Elisa.Guidera@spanishstudies.org

**CEA. Study Abroad**
Víctor González. Center Director: vgonzalez@ceastudyabroad.com
Mary Alice Soriero. Academic Director: masoriero@ceastudyabroad.com
Carolina Cisneros. Academic Advisor: ccisneros@ceastudyabroad.com

**CENTRO MUNDOLENGUA**
Yaye Baena. Academic Director: yayebaena@centromundolengua.com

Jaime Ramírez, Ph. D. Director Seville Center: JRamirez@ciee.org
Carmen Gragera. Studies Chief & Coordinator for Curses for Foreigners: cgragera@ciee.org

**C.L.I.C. (International House Seville)**
Bernhard Roters. Resident Director: bernhard@clic.es
Antonio Orta Gracia. Resident Coordinator: antonio@clic.es

**Global Education and Career Development Abroad**
Steven Davis. Managing Director, Sevilla. Steven.Davis@globaledprograms.com

**I.C.S. (Internacionall College of Seville)**
Juan Durá Doménech. Director: jdura@ics-seville.org
Ignacio Martínez. Academic Director: imartinez@ics-seville.org

**I.S.A. (International Studies Abroad)**
Ángel Eguíluz Pacheco. Director of European Programs: angel@studiesabroad.com
Enrique López Borrego. Resident Director: enrique@studiesabroad.com

**L.C.E. (Language and Cultural Encounters)**
Marcos Crespo Arnold, Director marcos.crespo.arnold@gmail.com

**SIGE (Spanish Institute for Global Education)**
Macarena Alonso Pérez-Tinao. Director: macarena@sigecampus.eu
Catherine M. Anner. Academic Dean: catherine@sigecampus.eu
Mª José Gómez Durán. Coordinator: mariajose@sigecampus.eu
**S.U.N.Y. (The College of New Paltz)**  
Miguel Marfe. Director: mmarfemd@gmail.com

**Sweet Briar College Junior Year in Spain**  
Giulia Witcombe. Director: gwitcombe@sbc.edu  
Sandra Soto Delgado. Resident Director: ssoto@sbc.edu  
María José Villalba Carmona. Office Manager: jmjvillalba@sbc.edu
3. RECEPTION AND ORIENTATION DAY

Guidance on Academic Matters
On September 23, 2016, at 10.00 a.m., in Aula Magna of the Faculty of Geography and History, and on February 3, 2017, at 10.00 a.m., in Room 201 (Aula Magna), of the Faculty of Philology, an official Act of Reception, including an orientation session, will be held for all those students who are registered in the Courses of Study for Students from Abroad. During the event students will be welcomed by the Deans of the respective Host Faculties and the Partner Program Directors and Coordinators, as well as by staff of the Humanities Library and the Computer Centers, together with Student Delegates from the Areas of Culture and Sports, among others. Students will be briefed on the general guidelines for the commencement of a new academic semester.

Library Services
The Humanities Library (of the Faculty of Philology and the Faculty of History and Geography), together with the General Library and other Library units in different Centers within the campus as a whole, make up the Library of the University of Sevilla. As part of the Orientation Day activities, Library staff will provide an Information Session where full details will be given of all the available services of the Library with its wide-ranging bibliographical and electronic resources.

The Session will be held on September 18, 2016, for the Fall Semester, and February 3, 2017, for the Spring Semester. Details of the time and venue will be given during the Act of Reception.

The contents of the Library Services Information Session will be as follows:

1. Getting to Know the Humanities Library
   Our Users
   Location Points
   Library Services Provided
   Printed and Electronic Resources
   Loans and Inter-Library Loans
   Bibliographical Guidance and Information
   User Training
   Reprographic Services

2. Search Tools
   The Fama Catalogue: Uses and Scope
   Locating Articles: Dialnet and MetaBUS

3. E-resources on-line:
   E-books and Journal Articles on-line
   Our Digitized Collection

4. Personalizing our Information Space: Accessing User Profiles
   For those who are interested, as a complementary activity, the Library Services also provide guided visits to the Antique Book Resource Area located in the General Library, as well as to the rest of the facilities belonging to the Humanities Library. A calendar and the timetable for such visits are available upon request from the Library Information Office (first floor, just off the Reading Room).
Computer Centers

Faculty of Philology-Computer Center
The students in the Partner Programs with Universities Abroad who are registered the courses provided by the Faculty of Philology or the Faculty of Geography and History, either through the regular course system, or the specific Partner Program system, can take full advantage of the Open-Access Computer Room next to the Faculty of Philology Computer Center.

Each student will be able to obtain his or her Virtual User Identification (UVUS) by going in person to the Faculty of Philology Computer Center so that his or her passport, or ID provided by the Office for Courses for Students from Abroad, may be verified. Virtual User Identification (UVUS) will give a student access to Internet via a laptop. The instructions to be followed in this regard can be found on the following webpage: www.reinus.us.es.

The Open-Access Computer Room of the Faculty of Philology Computer Center is open from Monday through Thursday, from 10 a.m. to 21 p.m.

The following Services are provided by the Computer Center:
- the signing on, or modification, of virtual user passwords (providing access to Personal Academic Records, E-mail Accounts, E-Learning, Wireless Options, etc.)
- the clearance of University Identity Cards for use at Information Points (PIUS) throughout the Campus
- the setting-up of laptops for wifi connections
- printing via PCs within the Center’s Computer Room, for which a Printing Card can be purchased from the Faculty of Geography and History Copy-Shop

Faculty of Geography and History
The Computer Center is open to be used at any time between 8 a.m. and 9 p.m.

The services provided by the Computer Center and its IT Classroom are as follows:
- the modification of virtual-user passwords (providing access to Personal Academic Records, E-mail Accounts, E-Learning, Wireless Options, etc.)
- the clearance of University Identity Cards for use at Information Points (PIUS) throughout the Campus
- the setting-up of laptops for wifi connections
- the provision of temporary loan cards (which give access to computers with a card-user feature)
- IT-based assessment in matters concerning software and hardware
- printing via PCs within the Center and the Center’s Computer Room, for which a Printing Card can be purchased from the Faculty of Geography and History Copy-Shop
- the scanning of documents, microfilm material, slides (this service being available only in the Computer Center Room, via a ‘by prior request’ procedure)
4. USEFUL INFORMATION ABOUT THE UNIVERSITY

Guidance in Academic Matters
Throughout both semesters of the academic year a student from the University of Sevilla will be available from Monday to Thursday, for three-hours in the morning and in the afternoon, in the Office of Courses for Students from Abroad, in order to provide academic and logistic support for students in the programs, in the form of help with the writing of texts, the filling-in of forms, matters related to the Culture and Sports Zones, etc. The student on duty may also collaborate with the activities linked with the Partner Programs.

Cultural Activities for Students Registered in the Partner Programs
A series of activities will be organized by the Course Directors with the aim of complementing the academic training and intercultural enrichment of the students registered with us. Information concerning these activities will be posted as the semester progresses. Regular attendance at the sessions of any of the activities will give students the right to receive a certificate.

General Cultural Activities Organized by the Faculty of Philology and the Faculty of Geography and History
Throughout the Academic Year numerous cultural activities, lectures, symposia, seminars, and conferences will take place. The dates on which they will be held, as well as information concerning venues and timetables, will appear on the websites of both Faculties.

- Faculty of Philology (www.filologia.us.es)
- Faculty of Geography and History (www.us.es/fgh)

The University of Seville offers many other cultural events through the Centro de Initiativas Culturales de la Universidad de Sevilla (CICUS) (http://www.us.es/cicus)

Cultural Activities in the City of Sevilla
Sevilla offers a wide range of cultural activities. For information see the following links:
Teatro Central
http://www.juntadeandalucia.es/cultura/teatrocentral/php/prTDM.php
Teatro Real Maestranza
http://www.teatromaestranza.com
Teatro Lope de Vega
http://www.sevillaclick.com/sevilla/003sevillanews/20051215Lopedevega.htm
El Giradillo
http://www.elgiraldillo.es

Support Services for the University Community (SACU)
The SACU unit’s key aim is to provide students with support in the form of information, guidance, advice, and problem-solving, during their period of study at the University of Sevilla.
For further information, contact:
Servicio de Asistencia a la Comunidad Universitaria (S.A.C.U.) Universidad de Sevilla (www.sacu.us.es)

Unidad de Atención al Estudiante Extranjero
(Support Unit for Students from Abroad)
E-mails: oficinaextranjeria@us.es y extranjero@us.es
5. EXTRACURRICULAR ACTIVITIES

Volunteering

The SACU unit runs a Volunteers Office where those students who are interested in volunteer services will be provided with practical help, information and guidance about how to collaborate with humanitarian and non-governmental organizations. To find out about available options visit the University Volunteer Work Office in the Pabellón de Uruguay.

For further information: www.sacu.us.es (University Volunteer Work Office)

Work-Experience

As part of the University of Sevilla’s wide range of activities, there exists the possibility of setting up agreements with private companies and institutions whereby students have the opportunity to participate in Work-Experience projects.

Given the many benefits that are to be derived from this sort of training and since such an experience would be very unique for students from abroad and would provide important support for their curriculum, the Dean’s Office at the Faculty of Philology, through the Vice-Dean in charge of this initiative, invites students belonging to the Partner Programs to submit applications as possible candidates for inclusion within this kind of activity.

The Vice-Dean will inform both the Office for Students from Abroad and Faculty students in general of any requests from the private sector. Once the Office has posted the information, anyone from the Students from Abroad programs who is interested in participating in the Work-Experience initiative may send in their CVs for consideration.

The participation in Work-Experience initiatives under the agreements which are made can be considered as academic training. The supervision and coordination of each agreement on the part of Faculty of Philology will be done by a designated tutor who oversees the specific activity, as well as the tutor of the Partner Program to which the student belongs. Upon completion of the period of Work-Experience, the University of Sevilla, together with the company or institution concerned, will issue each student a certificate specifying the level of training achieved and the duration of the period involved.

The specific conditions and requirements related to this type of activity are explained in the official documents that have been given to each of the Directors of the Partner Program Courses of Study for Students from Abroad.

Language Exchange System

All those students wishing to set up conversation exchanges with Spanish students in our Faculties, with the aim of improving their knowledge of Spanish, can request the phone numbers and e-mail addresses that have been registered for this purpose at the Office for Students from Abroad.

E-mail: ghcuext@us.es
6. CULTURAL AND SPORTING ACTIVITIES

The Culture Zone (Theater, Cinema, Poetry, Music, Art) and the Sports Zone in the Faculty of Philology and the Faculty of Geography and History

Faculty of Philology

The Student Delegation of the Faculty of Philology is in charge of representing all the students of the Faculty at any forum. Likewise, it is responsible for supporting any proposals coming from the student body. Students are encouraged to get in touch with the Student Delegation Office regarding any kind of information which may be needed.

Through the Faculty of Philology’s Culture Zone, the following activities are available to all students:

- “The Greco-Latin Classical Theater Workshop”, which annually puts on productions of plays from this period. This is a perfect opportunity for those who wish to develop their acting abilities.
- “Role-Playing Games Workshop”, which is ideal for those who are looking for an exciting activity where they can use their imagination. There is a wide range of material available at the Cultural Initiatives Office.
- “The Oriental Dance Workshop”, where, through practical sessions and diverse teaching materials, participants can begin to acquire a notion of the body language and characteristic movements linked with this art form. Performances are put on every year so that the choreographical skills developed during workshop sessions can be appreciated. Male students are also encouraged to take part in this activity.
- “The Creative Writing Workshop”, which organizes poetry recitals at different points throughout the year so that students can share their work with the university community at large.

All activities and workshop sessions are held free of charge, and students are encouraged to sign up soon to avoid delays in getting the workshops underway. The activities are given for approximately an hour a week during the whole semester except for holiday periods.

Any student wishing to set up a workshop or activity is welcome to get in touch with us in the Culture Zone (Aula de Cultura). There is no financial support available, although we can help with finding a venue and material.

The Sports Zone of the Faculty of Philology is in charge of the organization of all sporting activities and the creation of teams for university championships. Thus far the following sports have been included: men’s indoor soccer, men’s basketball, and women’s volleyball. With enough team members other teams can be created (rugby, hockey, etc.), so get organized, and PLAY SPORTS: auladeportes_filologia@hotmail.com.

The Office is up the stairs opposite Room 110 in the Faculty of Philology.

Faculty of Geography and History

The Student Delegation of the Faculty of Geography and History is in charge of representing all the students of the Faculty at any forum. Likewise, it is responsible for supporting any proposals coming from the student body. Students are encouraged to get in touch with the Delegation regarding any kind of information which may be needed.

The Culture Zone is structured around the following groups:

- The Games, Role-Play, and Cards Workshop
- The Music Workshop
- The Drama Workshop
- The Cinema Workshop
- The Library Committee.
The Geography-History Sports Zone has organized teams and tournaments in the following activities: men’s soccer, men’s indoor soccer, men’s basketball, men’s volleyball, women’s indoor soccer, women’s volleyball, uni-hockey (current champions in the University of Sevilla), handball, tennis and paddle tennis, chess, and table tennis.

Our Office is located next to the Copyshop of the Faculty of Geography and History.

University Sports Activities (SADUS)

The University of Sevilla’s Sports Zone offers you the chance of participating in a wide range of other activities. For further information: www.sadus.us.es.
ACADEMIC CALENDAR
YEAR 2016-2017

4 teaching hours per week / per course
Class sessions: on Mondays and Wednesdays; Tuesdays and Thursdays
Classes begin from 9 a.m on

FIRST SEMESTER: between September 26 and December 15, 2016.

Official Act of Reception: September 23

Exam periods:
Midterm exams: October 26 and 27
End-of-semester exams: December 14 and 15

Calendar of holidays and periods without classes

<table>
<thead>
<tr>
<th>OFFICIAL HOLIDAYS</th>
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<tbody>
<tr>
<td>October 12</td>
<td>World Hispanic Day (1)</td>
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<tr>
<td>November 1</td>
<td>All Saints’ Day (1)</td>
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<tr>
<td>December 6-7-8</td>
<td>Constitution Day, Spain (1)</td>
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<td>The Immaculate Conception (2)</td>
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(1) National Holiday
(2) Regional Holiday, Andalucía

• SECOND SEMESTER: between February 6 and May 11, 2017

Official Act of Reception: February 3

Exam periods:
Mid- term exams: March 16 and 17
End-of-semester exams: May 10 and May 11

Calendar of holidays and periods without class

<table>
<thead>
<tr>
<th>OFFICIAL HOLIDAYS</th>
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<tbody>
<tr>
<td>February 28,</td>
<td>Andalucia Day (2)</td>
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<tr>
<td>May 12,</td>
<td>May Day (1)</td>
</tr>
</tbody>
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<tr>
<th>PERIODS WITHOUT CLASS SESSIONS</th>
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<tbody>
<tr>
<td>Holy Week: between april 9 and april 16, 2017 (1)</td>
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<tr>
<td>Feria: between may 2 and may 7, 2017 (2)</td>
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</table>

(1) National Holiday
(2) Regional Holiday, Andalucía

MID-SEMESTER EXAMS AND END-OF-SEMESTER EXAMS WILL BE HELD EXCLUSIVELY ON THE DATES SET DOWN WITHIN THE ACADEMIC CALENDAR
FIRST SEMESTER
### FACULTY OF PHILOLOGY (FA)

**FA**  
Courses available in the FIRST SEMESTER

#### GENERAL LEVEL

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FA-01</td>
<td>LEXICAL AND TERMINOLOGICAL SKILLS IN SPANISH</td>
</tr>
<tr>
<td>FA-02</td>
<td>CONTRASTIVE GRAMMAR: SPANISH-ENGLISH</td>
</tr>
<tr>
<td>FA-03</td>
<td>CORRECTIVE PHONETICS AND CONVERSATION</td>
</tr>
<tr>
<td>FA-04</td>
<td>THE WRITING AND COMPOSITION OF TEXTS</td>
</tr>
<tr>
<td>FA-08</td>
<td>SPANISH AMERICAN LITERATURE</td>
</tr>
<tr>
<td>FA-09</td>
<td>CONTEMPORARY SPANISH CINEMA</td>
</tr>
<tr>
<td>FA-23</td>
<td>MASTERPIECES OF SPANISH LITERATURE I (1200-1500)</td>
</tr>
<tr>
<td>FA-24</td>
<td>MASTERPIECES OF SPANISH LITERATURE II (1500-1650)</td>
</tr>
<tr>
<td>FA-25</td>
<td>LITERATURE AND COOKERY: WRITING, READING, COOKING, AND EATING</td>
</tr>
<tr>
<td>FA-31</td>
<td>PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS</td>
</tr>
<tr>
<td>FA-33</td>
<td>THE CONTEMPORARY ARAB-ISLAMIC WORLD</td>
</tr>
<tr>
<td>FA-34</td>
<td>LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK</td>
</tr>
<tr>
<td>FA-37</td>
<td>PAINTING IN LITERARY SEVILLE</td>
</tr>
<tr>
<td>FA-38</td>
<td>LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES</td>
</tr>
</tbody>
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#### ADVANCED LEVEL (AL)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
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<tbody>
<tr>
<td>FA-11</td>
<td>SPANISH GRAMMAR</td>
</tr>
<tr>
<td>FA-12</td>
<td>THE PHONETICS AND PHONOLOGY OF SPANISH</td>
</tr>
<tr>
<td>FA-14</td>
<td>SPANISH IN AMERICA</td>
</tr>
<tr>
<td>FA-18</td>
<td>ARABIC INFLUENCES IN SPANISH LITERATURE</td>
</tr>
<tr>
<td>FA-19</td>
<td>THE IMAGE OF SPAIN ON THE CINEMA SCREEN</td>
</tr>
<tr>
<td>FA-21</td>
<td>BUSINESS SPANISH</td>
</tr>
<tr>
<td>FA-22</td>
<td>PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES</td>
</tr>
<tr>
<td>FA-27</td>
<td>CERVANTES AND DON QUIXOTE</td>
</tr>
<tr>
<td>FA-28</td>
<td>CONTEMPORARY SPANISH WOMEN WRITERS</td>
</tr>
<tr>
<td>FA-30</td>
<td>INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS</td>
</tr>
<tr>
<td>FA-39</td>
<td>TRAVEL LITERATURE: THE SEARCH FOR AN IDEAL, THE SURPRISE REALITY PROVIDES</td>
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</tbody>
</table>
GENERAL LEVEL

Course FA-01  LEXICAL AND TERMINOLOGICAL COMPETENCE IN SPANISH (45 class hours)
Lecturer: Dr. José A. Vidal Domínguez (jvidal@us.es)
Substitute Lecturer: Diego Jiménez Palmero (djimenez@us.es)

OBJECTIVES
The aim of this Course is to enable students to enrich their vocabulary in a gradual way. Special emphasis will be placed on awareness-raising with regard to the contextual values attached to frequently used words and idiomatic expressions in colloquial Spanish, while not leaving aside formal and specialized lexical usage either.

SYLLABUS
2) Dictionary Use in the Learning of Spanish.
4) Idioms and Combinations. Expressive Values and Communicative Suitability.
6) Lexical Content within Specific Texts.
7) Lexical Sources of the Spanish Language. The Use of Borrowings.

BIBLIOGRAPHY

ASSESSMENT
The on-going assessment of assignments, as indicated by lecturers, will be carried out, while two exams will also be held, the first mid-way through the Course and the other during the final week of the semester.
COURSE DESCRIPTION

In this course we will carry out a systematic comparison between English and Spanish. The emphasis will be on practical exercises that will help the student overcome the difficulties that Spanish presents for English speakers. The instructor recommends that only students with at least three semesters of Spanish at their home University take this class.

CONTENT:

Introduction: Contrastive Grammar. English and Spanish as global languages.
Phonological Differences between English and Spanish
The Lexicon. Differences among languages. New words in Spanish and English. Loanwords from English into Spanish and from Spanish into English.
Idioms in Spanish and English. False Cognates.
Language Contact: English and Spanish as languages in contact in the USA and Gibraltar

The order of presentation of the topics may change. First, we will deal briefly with issues having to do with the differences in pronunciation and vocabulary between the two languages, but as soon as possible we will start to cover extensively the Spanish verb and tenses, ser, estar and verbal periphrases. If we still have time we will deal with the noun phrase, the use of se and pronominal clitics, and discourse markers.

Textbook and readings for this class:

Other readings that will be available through the photocopy store or internet.

BIBLIOGRAFÍA RECOMENDADA


Gramácticas

Diccionarios

REQUIREMENTS AND GRADING POLICY:
- Assignments, Attendance and Class Participation: (10% of the grade). Every week the students will have to work on exercises that will be assigned by the instructor.
- Long term projects: (15 % of the grade). The students will have to collect relevant data on both English and Spanish that they will present to the instructor.
- Research paper: (Optional) (20 % of the grade) A report on original research carried out by the student on any topic that contrasts English and Spanish. The students will present a research proposal no later than the third week of October. The papers will be due the last week of November.
- Presentation: (Optional) (10 % of the grade) An oral presentation in class of the research paper.
- Exams: (from 45% to 75% of the grade). There will be two exams. Important Note: The exams will be worth from 45% to 75% of the final grade. The rest has to be obtained with the assignments (obligatory), the long term project (obligatory), the research paper (optional), and the presentations (optional).

All the work may be carried out in groups, but each student has to write their own written version. Since one of the goals of this class is to teach students to think for yourselves about language, homework and papers that reveal original thought will be valued more highly than work that summarizes material from other sources.
Course FA-03  CORRECTIVE PHONETICS AND CONVERSATION (45 class hours)
Lecturer:   Jaime González Gómez  (jgonzalez59@us.es) 
Co-Lecturer:  Ana M. Romera Manzanares (anaromera@us.es)

OBJECTIVES
This Course, both theoretically and practically based, is designed to help students improve on, and take better advantage of, their communication skills (comprehension and production) during oral performance in Spanish. Attention will be paid to the most challenging kinds of issues in Phonetics they may encounter, especially within the context of their own performance, as in the case of conversation practice sessions which will include informal talks, explicative segments, and lectures, as well as video-based performances, etc.

SYLLABUS
I. CORRECTIVE PHONETICS
1. Articulation: The Parts of the Vocal Tract; Places and Manners of Articulation.
   Practical Activities:
   1) Describing the parts that make up the vocal tract. Labeling a diagram of the parts of the vocal tract.
   2) Describing and reproducing sounds according to a range of places and manners of articulation in English and Spanish.

2. The Sounds of the Spanish Language: Phonemes, Sounds, and Written Forms (Orthographic Rules).
   Practical Activities:
   1) Listening to recordings of Spanish-Speakers from different backgrounds speaking English.
   2) Describing the articulation of the sounds of the Spanish language. Exploring the set-up of the phonemes of Spanish and English to ensure familiarity with the phonetic symbols involved.
   3) Drawing up lists of words with differing pronunciation in English and Spanish.
   4) Individual and group practice of the sounds in Spanish which cause English-Speakers most difficulty.
   5) As undertaken by students and lecturers, the listening to recordings or live renderings of words with the same origin and yet with differing pronunciation in Spanish and English.
   6) Listening to recordings of single sounds and words. Identification by students of the sounds used.
   7) Listening to songs. The filling in of gaps in the lyrics followed by complete renderings.
   8) Readings out loud.
   9) Dictations.
   10) Listening Comprehension exercises.

   Practical Activities:
   1) As set up by lecturers, listening to recordings or live renderings of words, phrases, sentences, and more extensive utterances, so as to enable students to perceive differences in the distribution of pitch, rhythm, and intonation in Spanish and English.
   2) The rules of accentuation.
   3) The structure of syllables in Spanish.
   4) The performance of songs.
   5) Poetry recitals on an individual basis, together with drama-based group activities which are performed aloud.

4. Varieties of Spanish: Description of the Main Phonetic Features of the Kinds of European-Iberian and Hispanic-American Spanish Characterized by the High Degree of Circulation They Enjoy.
   Practical Activities:
   1) The screening of video footage and video-blog input in which the different varieties of European-
Iberian and Hispanic-American Spanish may be appreciated. Students will be expected to determine the key phonetic and suprasegmental features.

2) Role play: each group will reproduce a specific variety of Spanish.

II. CONVERSATION


**Practical Activities:**
1) Working in groups. Comparisons between written and oral texts.
2) Working in groups. Constructing a written text (an e-mail message) and an oral text (a short dialogue which, afterwards, will be performed).

6. Types of Oral Texts within Different Kinds of Communicative Situation: Job Interviews, Class Presentation of Assignment Findings, Debates, Talks, Assembly Meetings, Coteries, Telephone Conversations, Colloquial Exchanges, etc.

**Practical Activities:**
1) Viewing videos which are representative of these different communicative situations. The analysis and pooling of ideas regarding the specific features of each of them.
2) Working in groups in order to describe the different kinds of oral text being dealt with.
3) Working in groups in order to construct the different kinds of oral texts being dealt with.
4) Debating issues related to current affairs.


**Practical Activities:**
1) Visits to different locations within the city of Sevilla during which students may learn to recognize in situ these different kinds of linguistic registers (academic lectures, theater venues, cafeterias, etc.).
2) Describing the different kinds of formal and informal oral texts being dealt with.
3) Constructing in groups the different kinds of formal and informal oral texts being dealt with.

**ASSESSMENT AND GRADING CRITERIA**

- Active participation in the full range of practical class sessions: 40%
- Final Exam Grade (60% [30% + 30%]).
  a) First part: a staged group reading of a dramatic text which would have already been dealt with during class sessions, together with the written answers to a series of questions concerning the theoretical aspects of Corrective Phonetics.
  b) Second part: the undertaking of a brief formal oral presentation (3-4 minutes), together with short colloquial conversation on the subject broached (3-4 minutes).

**Bibliography**


Course FA-04  THE WRITING AND COMPOSITION OF TEXTS (45 class hours)
Lecturer: Diego Jiménez Palmero (d jimenez@us.es)
Co-Lecturer: María Méndez Orense (mmendez5@us.es)

OBJECTIVES
This Course is designed to help students improve on, and take better advantage of, their communication skills with regard to the writing of Spanish, focusing on orthographic correctness, on the grammatical and lexical-semantic aspects involved in the writing process, as well as on the techniques involved in different categories and genres of text composition.

METHODOLOGY
A methodological approach of a highly practical kind will be employed, based on composition work, as well as on-going exercises.

SYLLABUS
1. The Graphic System of Spanish: Graphies and Sounds.
2. The Spelling of Words: Accents, Capitals, Abbreviations, Symbols.
7. Procedures: Description, Narration, and Dialogue.
8. Types of Text. Brief Texts: Notes, Announcements, Notices.

BIBLIOGRAPHY
MARSÁ, F. Diccionario normativo y guía práctica de la lengua española. Barcelona: Ariel, 1986

During class sessions further bibliographical titles will be cited.

ASSESSMENT CRITERIA
Given the character of this Course, assessment will be dynamic and on-going. In this sense, the following factors will be kept in mind:
- Regular Attendance.
- Grades obtained in compositions and in other kinds of written exercises.
- The final-exam grade.
- The exam to be held at the end of the Course will consist of a written composition, together with a second kind of written exercise which will be set at that moment (e.g. dictation, the completion of sentences in terms of the kind of exercises undertaken during the semester, etc.).
OBJECTIVES
Providing students with a general overview of the syllabus content will be aimed at.

METHODOLOGY
Both theoretical and practical classes will be held in order to explore the different sections of syllabus content.

SYLLABUS
6) García Márquez and Magic Realism.

BIBLIOGRAPHY
COMPLEMENTARY ACTIVITIES
Set Readings

ASSESSMENT
Two exams will be held as the semester develops.
Course FA-09  CONTEMPORARY SPANISH CINEMA (45 class hours)
Lecturer:   Dr. José María Claver (josemariaclaver@ono.es)
Co-Lecturer:   Dr. Luis Navarrete Cardero (lnavarrete@us.es)

OBJECTIVES
Keeping visiting students in mind, this Course spans a wide range of cultural perspectives, thus taking it beyond the limits of the cinematic and the historical strictly speaking. Movies are perceived as audiovisual works, approachable as texts, as the artistic expression of an author and, at the same time, as being determined by circumstances involving their social, historical, linguistic, and literary contextualization.

METHODOLOGY
Given the amount of accumulated pedagogical experience that exists with regard to this kind of subject matter, as well as keeping in mind the specific needs of students, the aim of the class sessions is to ensure the fruitful interaction of the theoretical and practical dimensions of the study process, while also potentializing the exploration of those aspects of the Spanish language to which, in terms of comprehension and expression, the filmography being studied draws attention.

PRACTICAL SYLLABUS
1. An anthology of significant sequences from key movies and from the work of prominent directors.

THEORETICAL SYLLABUS

BIBLIOGRAPHY
In English:
CAPARRÓS LERA, J.M.; DE ESPAÑA, R. The Spanish Cinema: An Historical Approach. Madrid: Film Historia, Published in conjunction with the retrospective on Spanish cinema held at the University of New Mexico, September, 1987.


In Spanish:


ASSESSMENT

The final grade for this course will be based on the scores from two exams:

FIRST MID-SEMESTER EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered up to that point, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.

END-OF-COURSE EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered throughout the Course, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will be kept by lecturers as written proof of students’ commitment. A fail grade will be given to any student who does not sit either of the exams. The final grade is based on the average grade obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing on the part of Program Directors or Tutors.
The following factors will be taken into account when assigning grades:
  a) The adequate assimilation of fundamental syllabus content.
  b) A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
  c) A capacity to set areas of subject-matter in relation to others.
The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.
Course FA-23  MASTERPIECES OF SPANISH LITERATURE I (1200-1500) (45 class hours)
Lecturer:  Cipriano López Lorenzo  (clopez18@us.es)
Substitute Lecturer:  Dr. Mª del Rosario Martínez (rosariomtnez@us.es)

OBJECTIVES
The objective of this Course is to provide students with a general knowledge of Medieval Spanish Literature, together with the historical-cultural context within which it emerges, via the reading and study of key literary works from the period. Likewise, specific emphasis will be placed on the influence of Medieval Literature on other art forms and in other historical periods.

METHODOLOGY
The approach to be adopted during class sessions will be interactively theoretical and practical: the explanation of each syllabus item will be enhanced via the open discussion and analysis of selected text readings.

SYLLABUS
1. The Kingdom of Castile? The Kingdom of Aragon? What is Meant by These Terms?
2. The Book in the Middle Ages and the Transmission of Literary Texts.
4. Minstrels and Cultured Authors: Marketing the Medieval.
5. Churches with Pastors and Kings?
6. I’ll Tell You a Fourteenth-Century Tale, While You Bring It to a Twenty-First Century Close.
7. Women: From Tyrannical Goddesses to Old Hags and Witches.

BIBLIOGRAPHY
The Class Lecturer will provide students with a booklet containing specific bibliography, together with an anthology of texts to be discussed in each class session.

_Cantar de Mio Cid_
<http://miocid.wlu.edu> Portal de University of Texas.

Mackay, Angus, _Spain in the Middle Ages: from Frontier to Empire, 1000-1500_, a range of available editions.

Complementary Activities
- Two sessions with screenings of movies adapted from literary texts will be held: _El Cid_ (1961) and _La Celestina_ (1996).
- During class sessions, staged readings and performances of medieval texts chosen by students will be undertaken.
- A literature-based walk-about in the Royal Alcázar Palace will be undertaken.

ASSESSMENT AND GRADING CRITERIA
- Mid-semester examination: 35%
- End-of-semester examination: 35%
- Active participation in class sessions: 30%
Course FA-24  MASTERPIECES OF SPANISH LITERATURE II (1500-1650) (45 class hours)
Lecturer:   Iván García Jiménez (ivgcia@gmail.com)
Substitute Lecturer:  María Ángela Garrido Berlanga (magarrido@us.es)

OBJETIVES
The fundamental aim of this Course is to provide students with a wide-ranging overview of Spanish Literature of the Golden Age via some of the period’s key texts.

METHODOLOGY
Essentially speaking, class sessions will be geared toward becoming acquainted with and acquiring an understanding of these same texts. Students will be grounded in the most important theoretical underpinnings required, and it is on this basis that the selected readings will be explored and debated.

SYLLABUS
1. Historical Context: Renaissance and Baroque Spain.
3. The Invention of the Modern Novel of Realism: Lazarillo de Tormes.

READINGS
Students will receive from the lecturer a booklet containing the selection of texts to be explored in class.

The texts to be analyzed:
-Garcilaso de la Vega. A selection of texts.
- Miguel de Cervantes, El retablo de las maravillas.
- Lope de Vega, El caballero de Olmedo.

During the inaugural class session, students will be provided with bibliography of both a general and more specific kind.

COMPLEMENTARY ACTIVITIES
- The screening of a movie based on the text of Lazarillo de Tormes.
- A practically-based activity involving Baroque theatrical spectacle: the performance of scenes taken from the drama texts to be studied, within the context of a theater-yard.

ASSESSMENT CRITERIA
Students will be expected to give proof of their newly-acquired knowledge during the Course via two written exams. The first of these will be held mid-way through the semester and the other at its close. Regular attendance and active participation in class sessions, as well as the complementary activities, will also be taken into account.

The undertaking of both the examinations and the practical assignments will be necessary so as to ensure the awarding of final grades, while the following percentage distribution will be applied:
Mid-semester Exam: 40%
End-of-semester Exam: 40%
Complementary Activities and Participation in Class Sessions: 20%
LITERATURE AND CUISINE: READ, WRITE, COOK, EAT (45 class hours)

Course FA-25

Lecturer: Luis Laplaza Hdez-Franch (luislaplaza@hotmail.com)
Co-Lecturer: Mercedes Delgado (mmdelgado@us.es)
Substitute Lecturer: Montserrat Izaguirre Rodríguez (isaguirremont@gmail.com)
Collaborators: Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

OBJETIVES
This course is designed as a way to approach the world of cooking and food through literature in different periods throughout history. It is not intended to cover all aspects of Spanish cooking, but rather as a humble appetizer that should whet the appetite for the great banquet of literature in its relation to food, cooking, and gastronomy.

METHODOLOGY
The course consists of two distinct parts. A theoretical part in which we will read and analyze literary texts in which cooking and food have a relevant role. The other part will be practical, and consists of a series of recipes related to some of the texts and to Spanish culture.

SYLLABUS
INTRODUCTION: Why literature and cuisine?

ANTIQUITY
Topic 1 The awakening of cooking
Baking and brewing in Sumer (bread and beer in the “Poem of Gilgamesh”)
Bread in Ancient Egypt (Hieroglyphics: “The bakery of Ramses II”)
Food and symbol: The Bible (Old and New Testaments)
   Gastronomic activity: Baking bread

Topic 2 Some notes on the classical world
Homer’s Odyssey: The first barbeque?
Marcus Gavius Apicius, the exaggerated gourmet.
Lucius Junius Moderatus “Columela”, from Gades to Rome
Petronius’ Satyricon, those Roman.
   Viewing of scenes from Francis Ford Coppola’s “Apocalypse now”
   and Federico Fellini’s “Satyricon”
   Gastronomic activity: Cooking with Apicius and “torrijas.” Tasting of pickles and salted fish.

THE MIDDLE AGES
Topic 3 From compliments to “alboronía” to fried eggs “nostalgia”
Heritage of Abu l-Hasan Ali ibn Nafi “Zyriab”
Ibn Razin al-Tuyibi “A book of recipes from Al Andalus”
Ibn Rushd “Averroes.” Al-Adwiya wa l-aghdhiya (“Drugs and Foods”)
A couple of notes from the “Talmud”
Ben Sira on gluttony
Maimonides on wine and food (from the “Guide for the Perplexed”)
The battle of Don Carnal and Doña Cuaresma in Juan Ruiz’s “El libro de buen amor.”
   Gastronomic activity: Spinach with garbanzo beans, alboronía and fried eggs.
   Viewing of scenes from Tassos Boulimetis’s: A Touch of Spice

MODERN TIMES
Topic 4 “A Golden Age in which not everything glitters”
"The gastronomic sorrows and joys of the austere Don Quixote and the greedy Sancho Panza"
Lope de Vega, the pot in “El hijo de los leones”
Baltasar Del Alcázar’s Dinner,
Francisco Delicado en la Lozana Andaluza

**Gastronomic activity:** “Duelos y quebrantos” and “cottage cheese with quince jelly”

Topic 5 Eating or not eating, that was the question: "in which is recounted the very close relationship between hunger and rogues"
El Lazarillo de Tormes
“El Buscón” de don Francisco de Quevedo
Viewing: El Pícaro

**Gastronomic activity:** lentejas, y kalatrava.

Topic 6 François Rabelais’ “Gargantúa y Pantagruel:” The extreme scatological

**Gastronomic activity:** Ratatuille, and duck.
Eating in modern times

Topic 7 from Realism to Naturalism
Galdós and Madrid
Emilia Pardo Bazán: “Aristocrat and gourmet”
Juan Valera: “The exotic South”

**Gastronomic activity:** A ”upper case“ “COCIDO”

Topic 8 Escritores y gourmets
Julio Camba and his gourmet writings
Víctor de la Serna: Journalist and gourmet
Néstor Luján: The gourmet as a novel writer

Viewing: Babette’s banquet.

**Gastronomic activity:** Espárragos trigueros or tagarninas (wild asparagus)
Estofado de toro (bull’s meat stew)

Topic 9 Gourmet flashes in Manuel Vázquez Montalván’s “Galíndez,” Alejo Carpentier’s “El Siglo de las Luces,” and Eduardo Galeano’s “Días y noches de amor y de guerra”

Reflexiones sobre un plato vasco
Exuberance in the Caribbean: El bucán de bucanes de Carpentier
Going up the market with Galeano

**Gastronomic activity:** “Cooking fish Veracruz style” and rice pudding

Topic 10 Isabel Allende: On erotica and cuisine
Visionado: Como agua para el chocolate
Actividad gastronómica:
- In search of the perfect “maridaje“:
Spinach “à la crème” with raisins and pine nuts
Fried eggplant with molasses,
Deep delights: chocolate truffle

Topic 11: Notes on food in the detective novel (Four cases, plus one from the riffraff)
Bas, Juan. Modesto homenaje a Ferrán Adriá: la deconstrucción de la tortilla en “Alakranes en su tinta”
Camilleri, Andrea: the flavor of the Mediterranean sea
Himes, Chester: Soul food in Harlem
Mankell, Henning: cold from the Baltic
Vázquez Montalván, Manuel: the continuos “homage”

**Gastronomic activity:** Escalibada y fideua

**Topic 12 Eating in movies (para abrir boca)**
The table as a stage, selected scenes from
Buñuel, Luis. “Viridiana” (the irreverence) (1961)
Chaplin, Charles. “The gold rush” (1925) (tender)
Coixet, Isabel. “El mapa de los sonidos de Tokyo” (2009)
DeVito, Danny. “Matilda” (the cake) (1996)
Molinaro, Eduard. “La cage aux folles” (el humor) (1978)
Walsh, Raoul. “Thief of Bagdad” (1924) la expresión

A selection of succulent movies
Akin, Fatih. “Soul Kitchen” (2009)
Arau, Alfonso. “Como agua para el chocolate” (1992)
Axel, Gabriel. “Babette’s Feast” (1987)
Barreto, Bruno. “Doña flor y sus maridos” (1976)
Ferreri, Marco. “La Grande bouffe” (1973)
Greenaway, Peter. “The Cook, the Thief, his Wife, and her Lover” (1989) (amor/horror)
Ephron, Nora. “Julie and Julia” (2009)
Lee, Ang. “Eat, Drink, Man, Woman” (the oldest cuisine?) (1994)
Taylor, Tate. “The help” (2011)
Zwick, Joel. “My Big Fat Greek Wedding” (2002)

**Gastronomic activity:** El gazpacho de Carmen Maura, playing with the “Spanish tortilla” y las migas manchegas

**Topic 13 Wine in traditional music**
Flamenco singing and wine, an inevitable marriage

**Gastronomic activity:** Wine tasting

**Audición:** Nuevo Mester de Juglaría: Cantes del vino and selección de cantes relacionados con el vino.

**Apéndices**

**Topic 14 Thanksgiving/Xmas special (in the Fall)**

**Gastronomic activity:** Thanksgiving/Xmas dinner
EVALUATION

10% Active Participation in class
15% Cook book/Portfolio: 10 recipes from class, including: ingredients, how to make it, and the literary context + report on visit to the market
25% Midterm
20% Paper based on one of the literary works or film from the list recommended
15% Oral presentation
15% Final exam
OBJECTIVES
This Course is aimed at English-speaking students who already have a basic knowledge of Spanish. Its key objective is to improve their communication skills by means of the consolidation of their grammar competence and of the introduction of practical vocabulary so as to enable them to cope with the usual communication situations of everyday life. On the one hand, teaching methodology will be based on the assimilation of grammatical rules and their practical application via specific activities and, on the other hand, will involve the gradual and progressive use of Spanish as a vehicle for communication within the classroom.

CLASSES: THE SET-UP
The Lecturer will provide students with xeroxed material containing the grammar content to be studied with regard to each section of the Course syllabus. However, this does not mean that class sessions will be organized in terms of formal lectures on Spanish Grammar. In a key way, teaching will be practice-based: using specific grammar exercises as points of departure, explanations will be provided of those issues arising from the use of the Spanish language which tend to cause students most difficulty. Other activities within the Course will include: (a) dictations; (b) listening comprehension exercises; (c) reading comprehension exercises; (d) exercises in writing; and (e) vocabulary exercises. Use will also be made of representative works of literature with a double objective in mind: (a) their use as tools by which to improve students’ communication skills, and (b) to give students the opportunity of accessing Spain’s literary heritage. With this in mind, students will be expected to read the prose work Lazarillo de Tormes (in an edition adapted to their level of knowledge of Spanish), while extracts from the movie version of Don Quijote de la Mancha will also be screened.

COMPLEMENTARY ACTIVITIES
Two programmed activities will be undertaken so as to complement those carried out in the classroom:
(a) a city walk which will involve touring those places to which Miguel de Cervantes makes reference in his works. During the tour extracts from Don Quijote will be read so as to provide students with their first approach to Spanish Literature’s most representative work.
(b) a visit to Triana Market, with two aims in mind: getting students used to the vocabulary linked with the consumption of foodstuffs in Sevilla on a day-to-day basis; and providing them with a context within which to practice common communicative structures as employed by those who normally use this kind of commercial establishment.

COURSE SYLLABUS
Each of the syllabus points indicated here contains a grammar-based component, as well as a lexically-based or/and communicatively-based component.

Verbs in Spanish. Everyday Activities and Leisure.
8. How to Express the Past. The Imperfect and the Past Perfect Tenses. How they are Formed. Uses of the Imperfect and the Past Perfect Tenses. Telling the Time, the Days of the Week, the Parts that Make Up a Day.

BIBLIOGRAPHY
\url{www.cvc.cervantes.es/aula/didactired/didactiteca} (The Instituto Cervantes Didactics Library)
\url{www.cvc.cervantes.es/aula/pasatiempos} (Interactive didactic activities aimed at students of Spanish)
\url{www.cvc.cervantes.es/lengua/refranero} (A selection of proverbs and proverbial phrases in Spanish with their equivalents in a range of other languages.)
\url{www.rae.es} (Diccionario de la Real Academia de la Lengua Española)
\url{www.wordreference.com} (Diccionario inglés-español-inglés)

ASSESSMENT CRITERIA
Final Grades will be calculated with the following distributive basis in mind:
- Regular class attendance: 10%
- Classwork undertaken: 15%
- Active participation in class sessions: 25%
- The successful completion of an assignment based on the prose work, \textit{Lazarillo de Tormes}: 15%
- A final exam which will involve testing all Course-content: 35%
- Grading on a scale of 10 as maximum: Fail (0-4’9); Pass (5-6’9); Very Good (7-8’9); Excellent (9); With Distinction (10).
OBJECTIVES

This Course consists of an Introduction to the historical and political reality of the Arab-Islamic World, while underlining the importance of international relations with regard to its historical evolution. The aim of the Course is to provide students with an understanding of the processes which have determined the recent history of these countries and which have lead them to their present-day situation, while also enabling students to acquire a critical perspective by which this same scenario may be calibrated.

Specific attention will be paid to those countries wherein the conflicts affecting them have acquired significant transcendence in international terms. From amongst the group of Moslem, non-Arab countries, it is Iran that will be focused upon. Likewise, within this Course, in transversal terms, the ethnic, social and religious diversity that characterizes the Arab-Islamic world will be broached, together with gender-related issues.

METHODOLOGY

Class sessions during the Course.
The reading and analysis of texts.
The screening and analysis of Arab-related documentaries, as well as movies.

SYLLABUS

2. The Decline of the Ottoman Empire and European Colonialism. New Ideologies.
3. Egypt and its Leading Role in the Arab World: from the Napoleonic Invasion to the Arab Spring.
4. The Middle East during the Inter-War Years. The Origins of the Arab-Israeli Conflict.
5. Palestine: Territorial Partition, the 1948 War, the Wars between Arabs and Israelis, the PLO, the Intifada or Uprising, the Peace Process, the Second Intifada. The Roles of Siria and Lebanon in the Conflict. The Present-Day Situation and the Future of Palestine.

BIBLIOGRAPHY

CAMPANINI, Massimo, Historia de Oriente Medio de 1798 a nuestros días, 2011.
KHADER, B., El mundo árabe explicado a Europa. Historia, imaginario, cultura, economía, geopolítica,


POLK, *Understanding Iran. Everything you need to know; from Persia to the Islamic Republic, from Cyrus to Ahmadineyad*, 2011.


**Movies**


**ASSESSMENT**

Mid-Course Examination: 30%

End-of-Course Examination: 30%

Active Participation during Class Sessions: 20%

Class-Session Presentation of Assignment Findings: 20%
OBJECTIVES
The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into the how international development takes place and is developed, why it is necessary, and how it is related to healthcare.

METHODOLOGY
The course will consist 2 modules twice per week of 2 hours that will cover the topics mentioned in the syllabus. The material will be covered with classroom lectures, discussions, assigned readings, documentary screenings and a presentation of a specific development initiative developed by the students.

SYLLABUS
1. Introduction: What are international development, official development assistance and issues related to healthcare?
2. A history of international development from World War II to the present with a look at decolonization and the cold war.
3. A look at different healthcare models and the state of medicine around the globe.
4. What is the role of international development on international relations and the role of the UN, G-20 countries and other international organizations.
5. An in-depth look into how international development happens and how projects come to fruition from the creation of a project to the financing and execution.
6. Key issues for international development and their effect on regional health.
7. A look into specific cases of international development both successful and not and analysis of the same.
8. What does the future hold for international development as a whole and more specifically, healthcare initiatives and possible consequences.

BIBLIOGRAPHY
Students will be provided with specific readings for each topic discussed in class from the sources listed below. The following videos will be viewed in class and online resources will also be used for additional reference materials:


GONZÁLEZ GÓMEZ, L., Guía para la gestión de proyectos de cooperación al desarrollo, Lara González Gómez, Bilbao, Colombia: Universidad de Antioquia, Facultad de Ciencias Económicas, 2005


VIDEOS:
Desnutrición en emergencias: Evaluación General
SIDA: De la prevención al tratamiento
Control de la Tuberculosis: Estrategia DOTS
La Malaria
Documentales de INDAGANDO TV, la television de la ciencia y la innovación. http://www.indagando.tv/

ONLINE RESOURCES:
World Health Organization – for indicators pertaining to sanitary conditions around the world.
http://www.who.int/en/

http://www.cgdev.org/section/initiatives/_active/millionssaved

http://www.hks.harvard.edu/

ASSESSMENT
10% Attendance and participation in classroom discussions
10% Completion of activities associated with the documentaries
20% Presentation of a specific development initiative
30% Midterm exam
30% Final exam
OBJECTIVES

Understand the city of Seville and its artistic heritage combining the literature of Seville with the practical art of painting. To have a profound knowledge of a city and its heritage requires a very careful study of its most emblematic places. Painting gives one a greater vision of the city. We choose different techniques: pencil, charcoal, watercolor, and ink, etc. The students pass enjoyable sessions in the parks, plazas, streets and monuments of Seville, the Guadalquivir River, the Alcázar, the Barrio Santa Cruz, taking time to study their subject, its form and history. They will get to know the city, its hidden places and architecture like no other student can hope to do. At the end of the semester the students will have a fine collection of drawings and paintings which make great souvenirs and gifts for their friends and families. Also, they will acquire a great understanding of painting; perspective and composition which will help them appreciate art for the rest of their lives.

METHODOLOGY

The students make visits to the monuments, plazas and parks of Seville while drawing and painting. Every visit includes an introduction to the site, its history, its architecture, its figures and legends. In each class the students learn aspects of drawing and painting: color, composition, etc. Classes are conducted in the classroom or outdoors. Every week we visit different locations. We will discuss the literature related to each place, while we draw and paint.

The classes are in chronological order to better understand the monumental history of the city. We will start with the Romans by drawing in the Archeology Museum. Then we study Islamic Seville. Then we look at medieval Seville at the Cathedral. We search out themes from the Golden Age of Cervantes. We learn about Romanticism in the María Luisa Park.

The students will read literary passages about Seville; the subjects that we paint and draw are related to the readings.

SYLLABUS

1. Theory.
   1.1. Basic pencil drawing.
   1.2. Composition: laying out an image.
   1.3. Perspective: drawing buildings in perspective.
   1.4. Water color painting: brush and wash control.
   1.5. Color theory: how to mix colors.
   1.6. Landscape painting.

2. Practical. Visits to places of literary interest to draw and paint.
   2.1. Ancient Seville; the Archeology Museum.
   2.2. The Islamic Seville of the poet-king Al-Mu´tamid.
   2.3. Medieval Seville and “Romanceros”; the Barrio Santa Cruz.
   2.4. Seville in the Golden Age of Cervantes; City Hall; Archive of the Indies, the Guadalquivir River.
   2.5. Romantic Seville; Bécquer, operas of Seville, María Luisa Park.
   2.6. Seville in the XXth C.; A. Machado y Luis Cernuda.

MATERIALS

Every student will purchase the following materials: a box of watercolor paints, two watercolor
paintbrushes, a bottle of water and a cup, some pencils and an eraser, a drawing pad and some pens.

**ASSESSMENT**
- Partial exam: 30%
- Active participation in class: 30%
- A final project, essay, or artwork: 40%
Course FA-38  LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES  
(45 class hours)

Lecturer:  Salomé Lora Bravo (salome_lora@yahoo.es)  
Substitute Lecturer:  Cristina Sánchez M. (cristina.sanchez.martinez1@gmail.com)

Language, literature, as well as culture in general, constitute the key aspects of the identity of peoples; it is for this reason that, in order to learn a foreign language, having knowledge of the culture associated with it also gains relevance: knowing who, what, when and why (in terms of political, religious, education-related, historical, geographical, etc. issues), knowing about (events, developments, and social concerns), as well as knowing how (that same society acts, speaks, and manifests itself).

OBJECTIVES
The main objective of this Course is to bring students into contact with the existing range of Spanish-speaking communities by providing them with real, thorough knowledge regarding their literary and cultural traditions, while also furnishing information on:
Their values and beliefs. How they are manifested.
What makes up life on a day-to-day basis, as well as their customs.
Their popular traditions.
What is sought as a result is that students develop:
A tolerant and open-minded attitude toward other cultures.
A thinking-person’s attitude toward social and cultural similarities and differences.
The ability to become involved in an intercultural milieu.
Empathy toward people from a wide range of different cultures.
Real skills in dealing with how culture and society are seen to interact.

METHODOLOGY
This Course has been conceived of with highly practical intentions in mind, while deliberately tendering to students communicative and cultural interaction within real contexts.
Students will feel part of their own learning process by becoming involved in, and participating actively in, the undertaking of assignments such as visits to embassies, consulates, cultural centers and fairs, culinary demonstrations, as well as interacting with documentary screenings, photographic materials, movies, commercials, television or radio programs, or performed readings, etc., which will constitute a key stimulus to the keener understanding of specific aspects of the literary and cultural mosaic that is indeed the Hispanic world.
Key representative aspects (locations, society, music, dance, cinema, cuisine, together with other modes of cultural expression) of a number of countries (Mexico, Costa Rica, Guatemala, Cuba, Puerto Rico, Peru and Argentina) will be dealt with, within the framework of an open, flexible schedule, due to which the choice of venues, as well as the order of presentation of syllabus items may tend to vary depending on how class sessions tend to develop, or in terms of how interests and circumstances pan out.

SYLLABUS
1.- Culture and Hispanic Traditions: General Notions
2.- North America
   2.1. Mexico
      2.1.1. Locations: Cascadas de Hierve el Agua (Boiling Water Falls, Mitla Valley, Oaxaca), Las Barrancas del Cobre (Copper Canyon, Chihuahua), El Nevado de Toluca (the Toluca snow-topped stratovolcano, State of Mexico), Las Pozas de Xilitla (The Xilitla Pools, San Luis Potosí), Las Cascadas Agua Azul (Blue Water Falls, Palenque, Chiapas), Cenotes (Cenotes Sinkhole Pool, Yucatán), Las
pirámides de Chichén Itzá (The Kukulcan Pyramid Temple, Yucatán), Natural Springs and Plaster-like Dunes at Cuatrociénegas, Coahuila, the Underwater Art Museum, Cancún, Quintana Roo.

2.1.2. Society: religious, education-based, historical and political concerns.

2.1.3. Music and Dance: Mariachis, ranchera folk ballads, corrido-style historical transmission, well-known singers, etc.


2.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

2.1.6. Gastronomy: enchiladas (savory wraps with chili sauce), tacos (maize wraps with fillings), fajitas (grilled meat on tortilla base), empanadas (stuffed pasties), quesadillas (grilled cheese wraps), chile (chili peppers), etc.

3.- Central America

3.1. Costa Rica

3.1.1. Locations: National Parks, Puerto Viejo (Old Port), the Nesting Turtles in Tortuguero, La costanera Sur (Southern Coastal Highway), Talamanca and the Briibí Indigenous Reserve, Chirripó Hill National Park, the Poás Crater Volcano, Monteverde, Cocos Island National Park.

3.1.2. Society: los Ticos (out-and-out Costa Ricans), la “Pura vida” (“On top of the world!”), the country without an army, the Tarrazú Valley coffee plantations, three cultures harmonizing when it comes to what a Costa Rican lifestyle is all about: Central Valley lifestyle, Guanacaste pampa lifestyle, and Afro-Caribbean lifestyle.

3.1.3. Music and Dance: El Punto Guanacasteco (the traditional folkloric national dance), El tambito (the Tambito in 3/4 rhythmic style), the dance called Los amores de Laco (“The Loves of a Costa Rican ’Don Juan’-Type”), the Masquerade tradition; Los “topes” Horseback Parade, popular bullfights ‘Costa Rican style’ (”a la tica’), the horse-hoof “parrandera” rhythm, the concussion idiophone musical instrument called ‘la marimba’.

3.1.4. Cinema: Hilda Hidalgo, Miguel Alejandro Gómez, El cuarto de los huesos (the documentary The Bones Room), El Baile Y El Salón (The Dance Number and the Ballroom), Donde duerme el horror (The Accursed).

3.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.1.6. Gastronomy: the ‘gallo pinto’ rice and beans dish, Costa Rican style, the banana and rice ‘casado’ dish, the meat-and-veg ‘olla de carne’ stew, tamales (plantain-leaf pork wrap), pejibaye (peach palm nuts), the ‘chan’ sage-seed health drink.

3.2. Guatemala

3.2.1 Locations: Atitlán Lake, Tikal National Park, Guatemala City, Mixco (Pork Crackling and Chocolate Capital), the Historical Town of Villa Nueva, Petapa (its Hills and Mountain Ranges), Tikal (Maya Center), the Archaeological Sites of Nakum and El Zotz.

3.2.2. Society: The Four Cultures (Maya Culture, Ladino Mixed-Blood Culture, the Xincan Culture, and the Afro-Garifuno Culture), Guatemala, the self-named “land of forests” (“la tierra de los bosques”), Rigoberta Menchú, Defender of Indigenous Rights, September 15 (Independence from Spain), November 1st, All Souls Day and the Giant Kite Festival in Santiago Sacatepéquez, "Rabin Ajau" (The Monarch’s Daughter Investiture) in Cobán.

3.2.3. Music and Dance: traditional Maya music, the concussion idiophone musical instrument called ‘la marimba’, the Rabinal Achi theatrical dance, the Micos Creation Dance, the Death-to-the-Foreman Little Bull Dance (Danza del Torito), the Kidnapped-Daughter Mah Nim Guacamayo Dance (Baile Mah Nim), the Dance of the Conquest (Baile de la Conquista), the Yurumen Dance, or the Coming of the Garifunë Ethnicity (Danza Yurumen), the Xojol Canti Snake Dance, the Devils’ Cosmovision Dance (Danza de los Diablos).

3.2.4. Cinema: Ícaro International Film Festival, Marcos Machado and UFOs in Zacapa (Ovnis en Zacapa), Short Cortázar’s Nightmare (La pesadilla de Cortázar), Ixcanul (Beneath the Ixcanul Volcano), Co-production Hunting Party
3.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.2.6. Gastronomy: El Jocón chicken-in-sauce ish, grilled-meat hurrasquito, red plantain-leaf henmeat/porkmeat wrap (Tamal colorado), Guatemalan-type canapes (Tacos guatemaltecos), stuffed chili peppers, pasty delicacies (empanadas de manjar), Guatemalan milk-az drink (Atol de elote), stuffed maiz wraps (Chuchitos), Guatemalan-style mixed-meat stew (El Pepián), maize-based toasties Guatemalan style (Tostadas guatemaltecas), turkey soup Guatemalan style (El Kaq 'ik), fried banana in chocolate (Los Plátanos en mole)

4. - The Caribbean
4.1. Cuba
   4.1.1. Locations: Havana, the historical city of Camagüey, Pinar del Río, the Cigar Capital, the natural environment, etc.
   4.1.2. Society: the figure of José Martí, tobacco, coffee, sugar cane, automobiles, the new economic receptivity, baseball, la Bodeguita del Medio (the Half-Way House Bar in Old Town Havana), the ethnic mix, religious syncretism, the Granma newspaper, Cuban Television, etc.
   4.1.3. Music and Dance: Copacabana Seafront Hotel Complex, Ballet in Cuba, ‘the Son’ Song-and-Dance style, salsa dance style, traditional poetry-song trova/ balladeer style, street music, etc.
   4.1.4. CINEMA: pre-revolution Cinema, post-revolution Cinema, post-Cold War Film, directors, and actors, festivals.
   4.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.
   4.1.6. Gastronomy: privately-owned restaurants (los paladares), Spanish cuisine, Afro-Caribbean cuisine (shredded meat dish Cuban style [ropa vieja], chicken-and-rice Cuban style, frijole beans, typical "Cuban sandwich", rice and black beans congri, mincemeat hash [picadillo], etc.).

4.2. Puerto Rico
   4.2.1. Locations: the Arecibo Radio-Telescope, Black Toro State Forest, the Bioluminescent Lagoons, the cities of Caguas, Jayuya, Ponce, and San Juan, Tamarindo Beach,
   4.2.2. Society: mix of Taino, Spanish and African cultures, Christmas Season carousing (parrandas), the San Sebastian Street festivities, the jíbaro countryfolk, the Night of San Juan, under Spain until 1898 / under USA since 1898.
   4.2.3. Music and Dance: the Puerto Rican lute (el cuatro), Puerto Rican salsa-step, barrel-drum rhythm (la bomba), reguétón/reggaetón hip-movig dance, Marc Anthony, Jennifer López, the coquí-frog symbol of Puerto Rico, the mountain folk’s jíbara music.
   4.2.4. Cine: Benicio del Toro, Andrea and Lorenzo, short The Other (El otro), The Condemned (Los condenados).
   4.2.5. FURTHER Forms of Cultural Expression: Unique forms of oral and written communication.
   4.2.6. Gastronomy: Fried bananas and meat (Mofongo), pork roast, small-size cod fritters (bacalaitos fritos), chicken stew, fritters, rissoles (alcapurrias), rice with pigeon peas, coconut blancmange (tembleque).

5. - América del Sur
5.1. Perú
   5.1.1. Locations: the Machu Picchu Citadel, Coricancha (the Inca Temple of the Sun), Cuzco (the Inca Capital), the Nazca Lines, the Northern Fortress of Kuelap, the capital Lima, Trujillo and its historical center, Arequipa (the White City), the Amazon River, the jungle, Lake Titicaca in the Andes, etc.
   5.1.2. Society: A multi-ethnic community, the Inca Empire, social classes, the tribes of the jungle, the Pachamama (Mother Earth), Sun worship, the oldest newspaper of the nineteenth century, "El Comercio", still in circulation, long-running soap operas (las telenovelas), etc.
   5.1.3. Music and Dance: La cumbia light salsa-rock rhythm, alternating 6/8 3/4 guaracha rhythm, the Andine Huayno dance, Andean music, Creole folk singing, rap and Peruvian rock, etc.
5.1.4 Cinema: Lima Film Festival- Latin American Cinema Gathering, Rosa Chumbe, Así nomás (Just So), El último guerrero chanka (The Last Chanka Warrior), well-known actors and actresses (Ismael La Rosa, Diego Bertie, Miguel Alejandro Roca, Martha Figueroa Benza, Hertha Cárdenas).

5.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.1.6 Gastronomy: Ground maiz wrap (humitas), schnapps and lemon cocktail (pisco sour), marinated fish (ceviche de pescado), meat-on-a-skewer (anticucho), Creole pastry (tamal criollo), quinoa protein grain, yellow potatoes in creamy suace Huancaino style, Peruvian-style chicken fricassee (aji de gallina), peanut-flavored meat-and-potato stew (carapulcra), etc.

5.2 Argentina

5.2.1 Locations: Patagonia, Iguazú Falls, the Río de la Plata estuary, Buenos Aires, the coastal city of Mar del Plata, the city of Salta, National Parks, etc.

5.2.2 Society: the two-part movie El Ché (Ché , the Argentine, and Ché, the Guerilla), the narrative poem with the figure of the gaucho, Martín Fierro, the yerba mate tea tradition (el mate), the gaucho cowboy as national symbol, football (Boca Juniors vs River Plate), las madres de la Plaza de Mayo (the Mothers of the Plaza of Mayo), the national flag, Italian Argentines vs. Galicians, etc.

5.2.3. Music and Dance: El Tango as musical genre and dance form, the milonga popular ballad style, well-known singers (Andrés Calamaro, Carlos Gardel, Gustavo Cerati, Axel, Fito Páez, Diego Torres, Mercedes Sosa, Los Fabulosos Cádillacs, Charly García), collective dance styles, individual dance styles, dances for couples, picaresque/humorous dances, the wooer’s dance (la cueca), the kerchief-in-hand couple’s dance (la zamba), the humorous could-be-interrupted, innuendo-based dance style (el gato), the so-called rural version of the tango (la chacarera), the ceremonious gavotte-style dance (la condición), and the minuet-picaresque mixed style of dance (el Cuando)

5.2.4 Cinema: Elsa and Fred, 7th Floor (Séptimo), Babel, Son of the Bride (El hijo de la novia), The Secret of Their Eyes (El secreto de sus ojos), directors (Lucrecia Martel, Carlos Sorín, Daniel Burman), actors and actresses (Ricardo Darín, Cecilia Roth, Leonardo Sbaraglia, Joaquín Furriel), The Mar de Plata International Festival of Independent Film, The Roberto Di Chiara International Short Film Contest

5.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.2.6 Gastronomy: shortcakes (las “masitas”), dough types (las “facturas”), pastries (las empanadas), Argentinian roast (el asado argentino), well-cooked meat stew (carbonada), layered pastries (alfajores), lardy cakes (medialunas), bun filled with beef-pork sausage (choripán), green delish (chimichurri), semi-crusty dough base (fainá), meat, potato and maize stew (locro), etc.

BIBLIOGRAPHY

The Bibliography included below is of a general nature only. More specific bibliography will be provided with regard to each syllabus item as the Course evolves.


Aires: Editorial Balletin Dance.
FÉRMÉN, Elena (2015): *El futuro de Cuba existe*. Amazon Digital Services LLC.
CRITERIA OF ASSESSMENT AND GRADING

Each final grade will be based on the following distribution of percentages:

25%: Mid-Semester Examination.
25%: End-of-Semester Examination.
25%: Weekly assignments and exercises undertaken.
25%: The degree of active participation during class sessions, as well as during extramural activities.
OBJECTIVES
The aim of this Course is to improve, and develop further, students’ communication skills, paying attention to key issues affecting the Grammar of Spanish.
In terms of an Advanced-Level Course, students would need to keep abreast of grammatical circumstances concerning variants within the language, as well as issues related to the interaction of norms and usage.
Likewise, students will be expected to acquire a certain degree of knowledge of the theoretical dimension of Grammar so as to ensure further understanding of the constructions to be employed within practical communication.

METHODOLOGY
Classroom methodology will be based on the acquisition of an increased awareness of the grammatical rules of Spanish and on their practical application within a series of specific activities.
As a complementary aspect of their grounding, with guidance from lecturers, students will carry out the following kind of high-profile, keynote activities: for example, a critical review of selected bibliographical titles; research into, and analysis of, grammatical constructions which appear in present-day texts in Spanish.

SYLLABUS
1. The Grammatical Sentence.
   Parts of the Sentence.
   Simple Sentences and Complex Sentences: their Structure.

2. The Noun Phrase.
   The Substantive. Number and Gender. Concordance.
   Determiners and their Use.

3. Personal Pronouns.
   Clitics.
   Values and Uses of the Form se.

4. The Verb Phrase.
   Expressing the Past.
   The Future and the Conditional.
   The Indicative and the Subjunctive.
   Their Use in Simple Sentences.
   Their Use in Complex Sentences. Their Interaction with Conjunctions.
   The Verbs ser and estar.
   Periphrastic Verb Forms.

5. Prepositions.
   Por / para.
   Other Prepositions.
BIBLIOGRAPHY

ASSESSMENT CRITERIA
On-going assignments will be graded, while regular attendance and active participation in class sessions will also be taken into account. Moreover, two exams will be set, one mid-way through the semester, and the other at its close.
Final Grades will be based on the following criteria:
Regular attendance and active participation in class sessions: 10%
Specific assignment undertaken: 20%
Mid-Semester Exam: 20%
End-of-Semester Exam: 50%
THE PHONETICS AND PHONOLGY OF SPANISH (AL) (45 class hours)

Lecturer: Dr. José A. Vidal Domínguez (jvidal@us.es)
Substitute Lecturer: Marta Rodríguez Manzano (martarodriguez@us.es)

OBJECTIVES
The aim of this Course is to offer the student an overall grasp of how Spanish is structured at an expressional level, while studying, from a synchronically present-day perspective, both its substance (Phonetics) and its form or representation (Phonology). In order to reach the proposed objective, Standard Spanish will be used as a point of departure while, when necessary, on a contrastive basis, account will be taken of social and dialectal variants, together with other languages, especially English. In methodological terms, articulatory as well as acoustic criteria will be used in the definition of sounds and phonemes. The exploration of the phonological component of the language will largely be based on the theory of binary features developed by R. Jakobson and M. Halle.

SYLLABUS
7. Suprasegmental Phonetics and Phonology.
8. A Brief Diachronic Survey of the Phonetics and Phonology of Spanish.

BIBLIOGRAPHY

ASSESSMENT
A system of continuous assessment will be maintained; while there will also be an examination at the end of the Course.
Course FA-14 SPANISH IN AMERICA (AL) (45 class hours)
Lecturer: Natalia Silva López (nataliasilvalopez.nsl@gmail)
Substitute Lecturer: María Méndez Orense (mmendez5@us.es)

OBJETIVES
To acquire knowledge of the basic linguistic terminology necessary for the study and analysis of the aspects of formation, evolution and contact in terms of language study.

An approach is provided to the history and reality of present-day Spanish within the United States using a series of factors as points of departure: the identification of the different varieties that exist, as well as of the existing large-scale dialectal zones (Florida, California, New Mexico, Texas, Louisiana, together with large urban centers), the assessment of the distribution and evolution of the Hispanic population, of the Spanish language within U.S. society, of Spanish in the communication media, of the issue of bilingual education, of the ‘English Only’ movement as a reaction against the rise of Spanish, and of the manifestations of linguistic contact which occur between English and Spanish.

To make students aware of the history of Spanish in America with regard to how it reached there, to the range of linguistic policies carried through in relation to it, and also to the contrasts that emerge according to the different dialectal zones in which it is used.

METHODOLOGY
This Course is geared to students who have a working knowledge of Spanish at an intermediate or advanced level. A study will be made of the different varieties of Spanish that exist in America. The aim is to bring to the fore the linguistic features of American Spanish within the general framework of Spanish itself, placing emphasis upon its linguistic peculiarities, as well as upon the analysis of the key phenomena that have contributed to its linguistic and socio-cultural history.

The Course will be divided into two parts. In the first of these a study will be made of Spanish within the United States, given attending students’ familiarity with this variety, given the role of immigration as the crucible within which the many varieties of Spanish have come together, and also as a result of it being the scenario for the contact between the languages that are the subject of our study. An overview will be provided of the historical circumstances surrounding the arrival of, and expansion of, Spanish within the U.S.A.. An exploration will also be made of the present-day situation, while a specific study of the Spanish of the Free Associated State of Puerto Rico will be included, too.

Likewise, the phenomena derived from the contact between the English and Spanish languages will be dealt with, and more specifically the interferences and borrowings that take place during the interaction of both, as well as the process involving code-switching, while not forgetting the phenomenon of ‘Spanglish’.

As far as the second part of the Course is concerned, an exploration will be made of the history and present-day situation with regard to Spanish in Latin America, as well as an explanation being given of its characteristics in phonological, morphological, syntactic, semantic, and pragmatic terms. An overview will also be offered of those phenomena involved in the contact between Spanish and Amerindian languages. At a final stage, the subject of the death and disappearance of languages, and what this signifies in terms of the loss of linguistic and cultural diversity, will also be broached.

For Linguistics to be assimilated, it is necessary to carry out activities which imply the real participation of students. With this aim in mind, one of the key aspects of the Course will be the individual and group work to be undertaken. Not only will students be expected to prepare beforehand the readings and exercises to be set, but also they will be asked to write up and present in class two short research assignments, together with a fieldwork activity involving the collection of interesting examples of the use of Spanish in America in contrast with how they would be used in the Spanish of Spain. In this regard they will need to read, listen to, and observe real examples of how American Spanish is used and establish the contrast between them and the uses of Spanish in Andalucía. Fortunately, and due to immigration, globalization, and the mass communication media, many
possibilities exist by which to access these examples that go beyond written texts. In classroom sessions, as well as in extramural activities, teachers will make available a wide variety of examples of the real use of Spanish as a language in America, either through the use of songs, documentary fragments, movies, TV series, or advertisements.

SYLLABUS
1. Spanish and English in contact within the United States: ‘Spanglish’
2. Spanish in the United States and Puerto Rico.
5. The hypothesis concerning the presence of ‘andalucismos’ in the Spanish of America.
7. Key features of Spanish in America: Phonology.
8. Key features of Spanish in America: Morphosyntax and Semantics.

BIBLIOGRAPHY
Handbooks:
A range of articles in booklet form or via the virtual learning platform.

Others:

Recommended Internet-based resources and articles:
Open-access page for articles within VARILEX
http://lecture.ecc.u-tokyo.ac.jp/~cueda/varilex/public.htm

Webpage: Culture and Inter-culture in the Teaching of Spanish (University of Barcelona). Follow up links to articles of interest concerning newspapers in the Hispanic world, the Spanish of Nicaragua, Argentina, and the United States, as well as ‘Spanglish’.
LANIC Latin America Network Information Center (displays a country-based list of newspapers which are available via Internet. Follow up the Radio and TV pages).
http://lanic.utexas.edu/la/region/news/
http://lanic.utexas.edu/la/region/radiotv/

Articles concerning Spanish in the United States on the Instituto Cervantes web-page:
http://cvc.cervantes.es/obref/espanol_eeuu/indice.htm

Symposium on bilingual teaching, the Chicago branch of the Instituto Cervantes, 2003
http://cvc.cervantes.es/obref/espanol_eeuu/bilingue/

Articles by John Lipski
http://www.personal.psu.edu/jml34/papers.htm

Dictionaries of varieties of Spanish
http://www3.unileon.es/dp/dfh/jmr/dicci/001.htm

ASSESSMENT CRITERIA

When calculating Final Grades, several factors will be considered: active participation in class sessions and regular attendance, the two assignments already mentioned, their presentation in class, the fieldwork project on the collection of data involving examples of the real use of Spanish in America, together with two exams (one mid-way through the Course and the other at its close). In terms of their subject-matter, the first assignment and presentation will be related to a specific aspect of the situation of Spanish in the United States. Prior consultation with teachers, students will choose the topic to be dealt with.

Possible subject-matter may range from the situation of Spanish in a specific State within the U.S., or, in terms of a specific social or economic environment, the phenomena involved in the contact taking place between Spanish and English. It will also be possible to explore topics linked with bilingual education, or ‘Spanglish’, or the ‘English Only’ movement as a reaction against the increase in Hispanic immigration. Students will be expected to present their research-based findings in class sessions.
OBJECTIVES
The aim of this Course is to offer students an introduction to classical Arabic-Islamic Culture by means of an overview which is framed in terms of its religious, social, cultural, and economic parameters. An exploration will be made of the past and present influences of Arabic Culture upon Spanish Literature, while attention will also be given to their mutual interaction. It is in this way that students are given the chance to enrich their vision of Spanish Culture and Letters.

SYLLABUS
3. The History of Al-Andalus. The Significance of the Arabic Period in Spanish History.
4. Key Manifestations of Andalusí Culture.
7. The Ballad Tradition.
8. Mysticism.
9. El Quijote (Don Quixote).
10. The Arabic Imprint upon Later Authors up to the Present.

BIBLIOGRAPHY

ASSESSMENT CRITERIA
The text commentaries undertaken during the semester and the official exams set will contribute to students' Final Grades in terms of a distribution of 50% each.
OBJECTIVES

This Course provides students with a route-map through those Spanish movies, as well as those from other countries, which deal with the image of Spain from different perspectives. There have been times when that same image has become distorted for reasons which are not, strictly speaking, cinematographic in character. Bringing to the fore the key aspects of that distortion, while analyzing a range of discourse types in film, can help to bring into focus the role of Cinema as a generator of cultural stereotypes. Keeping visiting students in mind, this Course spans a wide range of cultural perspectives, thus taking it beyond the confines of the cinematic and the historical sensu stricto.

METHODOLOGY

Given the amount of accumulated pedagogical experience that exists with regard to this kind of subject matter, as well as taking into account the specific needs of students, the aim of the class sessions is to ensure the fruitful interaction of the theoretical and practical dimensions of the study process, while also potentializing the exploration of those aspects of the Spanish language to which, in terms of comprehension and expression, the filmography being studied draws attention.

SYLLABUS
Practical Section
1. Anthology of sequences taken from key movies and from the work of key directors:
   - Escenas Españolas Lumière.
   - Sangre y Arena (Fred Niblo, 1922).
   - Carmen (Cecil B. Demille, 1915).
   - Carmen Burlesque (Charles Chaplin, 1916).
   - Carmen (Ernst Lubistch, 1918).
   - Carmen (Jacques Feyder, 1926).
   - El misterio de la Puerta del Sol (Francisco Elías, 1929).
   - Morena Clara (Florián Rey, 1936).
   - Carmen, la de Triana (Florián Rey, 1938).
   - El barbero de Sevilla (Benito Perojo, 1938).
   - Suspiros de España (Benito Perojo, 1938).
   - La vaquilla (Luis García Berlanga, 1985).
   - El espinazo del diablo (Guillermo del Toro, 2001).
   - Extranjeros de sí mismos (Javier Rióyo and José Luis López Linares, 2000).
   - Tierra y libertad (Ken Loach, 1993).
   - Por quién doblan las campanas (Sam Word, 1943).
   - Canciones para después de una guerra (Basilio Martín Patino, 1973).
   - Caza de brujas (Irvin Winkler, 1991).
   - La ley del silencio (Elia Kazan, 1954).
   - Perseguido (Seymour Fredman y Peter Graham Scout, 1952).
   - El sueño del mono loco (Fernando Trueba, 1989)
   - Two Much (Fernando Trueba, 1996).
   - Abre los ojos (Alejandro Amenábar, 1997).
   - Los otros (Alejandro Amenábar, 2001).

2. Commentary on, and explanation of, the thematic and formal aspects of the following movies:
- *¡Ay, Carmela!* (Carlos Saura, 1990).
- *El laberinto del fauno* (Guillermo del Toro, 2006).
- *El viaje a ninguna parte* (Fernando Fernán Gómez, 1986).
- *Hable con ella* (Pedro Almodóvar, 2002).
- *El traje* (Alberto Rodríguez, 2002).
- *Los lunes al sol* (Fernando León de Aranoa, 2002).
- *Días contados* (Imanol Uribe, 1994).
- *Nadie conoce a nadie* (Mateo Gil, 1999).

As far as this selection of movies is concerned, some of them will be screened in the Audiovisual Lecture Room, while others will be viewed by students elsewhere, according to the criteria set down by the Lecturer in terms of the evolution of the theoretical dimension of the Course plan.

**Theoretical Section**
1. The Image of Spain in Silent Movies.
2. The Image of Spain during the Change-over to the Talkies.
3. The Image of Spain during the Franco Era.

**BIBLIOGRAPHY**

**Selected Bibliography based on Historical Subject-Matter:**

HERRERO GARCÍA, Miguel. Ideas de los españoles del siglo XVII. Madrid, Voluntad, 1928.
SALAVERRÍA, José María. La afirmación española. Estudios sobre el pesimismo español y los nuevos tiempos. Barcelona: Gustavo Gili, 1917.

Bibliography dealing with Cinematographic Subject-Matter:

----- El cine y el siglo XX. Barcelona: Ariel, 1998.
LACK, Russel. La música en el cine. Madrid: Cátedra; Signo e Imagen, 1999.


NAVARRETE CARDERO, José Luis. La historia contemporánea de España a través del cine español. Madrid: Síntesis, 2009.


ASSESSMENT CRITERIA

The final grade will be based on the scores obtained from two exams:

FIRST MID-SEMESTER EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered thus far, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.

END-OF-COURSE EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered throughout the Course, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will be kept by lecturers as written proof of students’ commitment.
Students’ Final-Grade Scores will be the result of the following distribution of percentages: 50% in terms of the Mid-Semester Exam and 50% in terms of the End-of-Semester Exam. Students who are linked to The Image of Spain on the Cinema Screen Course at Advanced Level will be expected to write two critical reviews of two movies that will be selected by the Lecturer. These critical commentaries will not alter the assessment percentages while, nevertheless, being a compulsory requirement prior to the final assessment process.

A FAIL GRADE WILL BE GIVEN TO ANY STUDENT WHO DOES NOT SIT BOTH EXAMS.
The final grade is based on the average score obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing from Program Directors or Tutors.

THE FOLLOWING FACTORS WILL BE TAKEN INTO ACCOUNT POSITIVELY WHEN ASSIGNING GRADES:
✓ The adequate assimilation of fundamental syllabus content.
✓ A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
✓ A capacity to set areas of subject-matter in relation to others.
✓ The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.
Course FA-20
THE ART OF FLAMENCO AS A PROCESS OF COMMUNICATION: AN INTERDISCIPLINARY APPROACH AND THE AESTHETICS OF MUSIC (AL)

Lecturer: Dr. Francisco J. Escobar Borrego (fescobar@us.es)
Substitute Lecturer: Dr. José Miguel Díaz-Báñez (dbanez@us.es)

OBJECTIVES
This Course provides students with a well-grounded introduction to the Art of Flamenco from its origins to the present-day phase of its development, while special attention will be paid to the study of its styles, as well as to their rhythmic and melodic structures. Beyond this entry point, the interdisciplinary nature of the Course will become evident, thereby allowing students to acquire a fundamental awareness of the interaction of the music of Flamenco and Literature, space being dedicated to the analysis of Flamenco ‘copla’ songs, as well as to additional philological signallings. Within this learning environment, students will come to identify the different musical forms concerned, while, as part of a broader overview, reach an understanding of, and an appreciation of, the performance and aesthetics of Flamenco, involving a complex process of communication, while acting as a key emblem of the culture of Andalucía. Finally, as part of the objectives set down, the semiotic and indexical dimension of this same cultural material will be taken into account, not only due to its intrinsic nature, but also to the rich possibilities of its presence within the interdiscursive character of communication in the twenty-first century.

METHODOLOGY
The character of the Course is both practical and theoretical, while, interweaving with lectures as such, teacher performances will be held in which students will also take part, and which will involve rhythm-following, hand-clapping tempo exercises, guitar-playing and spurts of song. Use will also be made of audiovisual, musical, and technological back-up so as to enable a more effective transmission of the key characteristics of the art of Flamenco.

SYLLABUS
10. The Language of Flamenco Song. Andalusian and Gipsy Elements in the ‘Copla’ Songs (the Lexis of ‘Andaluz’ and the Lexis of Gipsy ‘Caló’).


13. The Interaction of Literary Texts with Other Discourse Types. From Textual Sign to Audiovisual Discourse: the Interaction of Flamenco and Cinema.

14. Flamenco in Internet; Musical Technology and Data Bases: An Approach to Research.

15. Flamenco and Creativity: Rhythm Workshop.

BIBLIOGRAPHY

As the Course develops, bibliography associated with each syllabus unit will be provided, also aimed at helping students carry out assignments or reports in terms of their requirements or their interest in specific subject-matter, whether of a historical, philological, or musical kind. As a point of departure, the following key, updated, and wide-ranging list of secondary sources may be cited:


----- y CENIZO, J., eds. Litoral. La poesía del Flamenco, 238 (Málaga, 2004).


Websites with content and links:
- Centro Andaluz de Flamenco
  http://www.centroandaluzdeflamenco.es/flamenco/
- Agencia para el Desarrollo del Flamenco
  http://www.juntadeandalucia.es/cultura/aadf/
- Página web de Francisco Javier Escobar Borrego
  http://pacojescobar.blogspot.com/
  http://www.myspace.com/pacoescobar1
  www.pacoescobar.es
  http://www.jondoweb.com/pacoescobar.htm
- Página web de José Miguel Díaz-Báñez
  www.personal.us.es/dbanez/
- Proyecto COFLA (Grupo de Investigación sobre Tecnología Computacional aplicada al Flamenco).  
  http://mtg.upf.edu/~egomez/cofla/
- Congreso Interdisciplinar Investigación y Flamenco (InFLa)
  http://congreso.us.es/iflamenco/
  http://congreso.us.es/infla2010/

Complementary Activities

Given this Course’s interdisciplinary character, the theoretical explanations that make it up will be combined with the endeavor to offer students a basic practical grounding and contextual framework, besides real practice by means of participative attendance at recitals and concerts, as well as at screening of movies and of documentaries on recitals, besides debates which revolve around the art of Flamenco. Lecturers will teach syllabus content via the use of musical instruments and percussion pieces so that the rhythms and harmonies of each individual style may be assimilated: soleá, seguiriya, bulerías, tientos, tangos, etc. Likewise, a range of artists will offer live performances as part of their collaboration in the Course. Other complementary activities will include:

- the real collaborative experience that takes place in a ‘peña flamenca’;
- visits to the Centro Andaluz de Flamenco, as well as to other institutions;
- the organization of a Seminar on Flamenco Musicology and Technology, to be held in the University of Sevilla, with the participation of specialists in the field;
- participation in classes and activities that form part of the Ph.D. Program entitled “Flamenco de la US,” as well as in the ‘Proyectos CoFla’ (Computational Research in Flamenco Music)
- visits to the Flamenco Dance Museum.
ASSESSMENT CRITERIA

Regular attendance at all sessions is compulsory. Moreover, the on-going assessment of set work will be kept up during the Course, while two exams will also be held, one mid-way through the semester and the other at its close. Students may also carry out an optional assignment, directed by a lecturer, based on a specific or technical aspect, of Flamenco, as a way of coming into contact with research areas.

Moreover, with regard to Advanced-Level students, the class presentation of an assignment may be put forward as an option. In such cases, Final Grades will be determined in the following way: the average score obtained from the two compulsory exams (60%); regular attendance, interest shown, active participation, attitude, assignments carried out (40%).

Also to be taken into account at Advanced Level is that grades will be awarded in terms of the following guidelines: a good working knowledge of Spanish, knowledge of Music (musical notation, harmony, rhythm), as well as a certain degree of previously-acquired knowledge of concepts associated with Flamenco. Within this Advanced-Level Group, it is the specifically musicological perspective on Flamenco that will be further explored, while, optionally speaking, an oral report of a research assignment chosen by the student concerned may be presented in class sessions.
OBJECTIVES
This is a Course aimed at students who wish to acquire a specific expertise in Spanish so as to enable them to put their know-how to use within the specialist field of Commerce, Economics, Business, and the Company Sector.

METHODOLOGY
The basis of the actual teaching will involve what is known methodologically as a ‘communicative approach’ and, in more specific terms, a ‘task-based learning approach’. This means each student will play an active role in his or her own learning process, their teacher being constantly available as support, while she guides and encourages activities within the classroom setting. In this way, it becomes a workshop, an area where students test out their learning strategies. The purpose of this methodology and of the phasing of syllabus content is to provide students with the possibility of transferring the communicative actions set up and rehearsed in the classroom to real contexts outside it in which such actions are likely to be required. Content units have been designed in order to satisfy requirements of breadth of appeal, variety, and the power to motivate, not only with regard to the materials selected, but also in terms of the activities to be undertaken, all of which are geared toward the priming of the four fundamental skills (oral comprehension, oral interaction, comprehension in reading, and written output). Different registers will be dealt with, given that the use of either a formal or an informal, even colloquial, register can contribute to the success of a business or labor-relations based meeting. Moreover, attention will be paid to the socio-cultural component of language, as well as to the rich implications of the contrast between European Spanish and that of Spanish America, for which reason an intercultural approach will be kept up throughout.

SYLLABUS CONTENT
The Course is divided into eight units. Upon completion of each unit, students will be expected to carry out the assignment set for them, which will involve putting into practice the know-how already acquired by undertaking a task activity (on a team basis, preferably). To bring students face to face with the reality of Spain’s economy, visits to commercial and industrial companies will be scheduled, during which specific explanations will be provided of the processes of production of a range of products typical of Andalucía.

UNIT 1: Introductions, Greetings, Farewells.
Hands-on content: saying hello; bidding farewell; introducing yourself or someone else; asking about, and responding to requests about, names, professions, nationalities, phone numbers. Subject-content: nationalities; professions. Cultural differences: forms of address; formulas used in greeting and bidding farewell; differences among Spanish-speaking countries. Written communication: sender and addressee: addressing envelopes and filling out registered-mail forms. Final assignment: completion of a data-file.

UNIT 2: Location.
Hands-on content: requesting and providing information concerning an address; requesting and providing information concerning the location of places and objects; expressing quantity; expressing interest in and a liking for; requesting confirmation of what has been stated or written.
Subject-content: the city concerned; departments within a company; office contents; arithmetic operations.

Cultural differences: choosing a city in which to set up a company.

Written communication: e-mailing.

Final assignment: set up your own company.

UNIT 3: The Fields of Work of People and Companies.

Hands-on content: describing people’s characters; talking about people and companies’ regular activities; sequencing spoken content in terms of time; making reference to regular activities and their frequency; offering information, while collating it at the same time (I).

Subject-content: personnel’s regular activities within the business concerned; companies’ fields of action; job identification.

Cultural differences: the multinational-company employee; company advertisements in Spain and Spanish America.

Written communication: wording a job-offer advertisement.

Final assignment: designing the ideal work-team.

UNIT 4: How a Company is Organized. Communication by phone.

Hands-on content: asking and giving the time. Asking about time schedules; expressing the phases within a day; describing a company’s organizational set-up; setting up an appointment.

Subject-content: detailing the organizational set-up; department-based activities within a company; business diaries. Planning; days of the week, months of the year, phases in the working day and clock time.

Cultural Differences: executive profiles in Europe and America; a phone conversation aimed at setting up a work-related appointment with someone in Spain; a phone conversation aimed at arranging a work-related appointment with someone in Spanish America.

Written communication: the express-post dispatch.

Final assignment: from product to sale: detailing the organizational set-up of a company, indicating the job-type and work schedule of each member of personnel involved. Preparation of a power-point presentation containing visual back-up.

UNIT 5: Business and leisure. Business communication.

Hands-on content: describing and comparing; asking about and expressing tastes; talking about the recent past; talking about the immediate future; requesting services by phone in a hotel; asking for and giving permission.

Subject-content: in a hotel; in a restaurant; sporting activities; interests.

Written communication: booking hotel accommodation.

Final assignment: preparing an encounter spanning several days for management executives belonging to a multinational company.

UNIT 6: Success in the world of work. Business negotiations.

Hands-on content: asking for and expressing an opinion about something; talking about the past; expressing agreement and disagreement; calling attention to something; offering information, while collating it at the same time (II); making clear the consequences of something which has just been said; bringing a conversation to an end; requesting that something be repeated; verifying that what has been stated has been understood; expressing the continuation or the interruption of an action.

Subject-content: achievements and failures of the members of the personnel working in a company.

Cultural differences: success in the company sector.

Final assignment: detailing a plan to become a successful executive. Written communication: the writing of reports.
UNIT 7: Private and State-owned companies, and Non-governmental Organizations
Hands-on content: Asking about and giving information about an event in the past; making an event within an account of something stand out; making clear the aim of a phone call; passing a phone call on to someone else; ordering what is being said within a time scale; summarizing part of what has been stated; offering additional information; offering information, while collating it at the same time (III).
Subject-content: private-sector companies. Non-governmental organizations; handing in sick-leave certificates; national health schemes and private health schemes.
Cultural differences: points of view on economic issues
Written communication: requesting information: the company insurance policy.
Final assignment: working on a report for Intermón.

UNIT 8: Company Men: from Anonymity to Renown.
Hands-on content: talking about events in the past; describing past situations; expressing obligation; making reference to a part of what has been said; summing up with conclusions; moving an appointment to another day; asking about what a selection procedure involves.
Subject-content: advertisements for posts: job appointments on offer: holding a job interview; stories about company owners and companies.
Cultural differences: business hours.
Written communication: a curriculum vitae letter.
Final assignment: the preparation of a job interview aimed at candidates for a post; carrying out an interview with a key company executive.

BIBLIOGRAPHY

ASSESSMENT CRITERIA
Given the eminently practical and participatory nature of the subject, the evaluation shall be continuous, but will also be a final examination of practical type, which will consist of a written part and other oral. The percentages are in the following manner:
- 30% first partial
- 40% final exam
- 30% students will have to perform a follow-up activity of Spanish and Latin American themes of economic news in the media that will consist of an oral presentation in class (15%) and a written work of ten folios (15%)
OBJECTIVES

Although Publicity and Propaganda are not new, there is no doubt that the Twentieth Century witnessed their explosive impact and development, to an unforeseeable extent, all of this linked with the no less spectacular development of the mass media in the field of communication, especially Cinema, the Radio, and, finally, Television. In this sense, we consider that both Propaganda and Publicity are best understood as a specific kind of communication, the purpose of which may be set within the sphere of persuasive discourses marked by both economic and ideological aims.

While, as indicated, it is the Twentieth Century and, as matters stand, the Twenty-First, which provide Publicity and Propaganda with their unique framework, this Course will begin with a brief historical overview which will allow student’s to bring into focus this subject-matter and its contextualization. Following on from this, a study will be made of the key discursive strategies by means of which both Publicity and Propaganda aim to make their objectives prevail. Within this section, what will be highlighted in the main is the exploration of the use made by them of metaphors, symbolic forms, myths, and religion as ways of empowering the effectiveness of their discourses. Finally, consideration will be given to less usual, or indirect – and, therefore, more persuasive – manifestations of Propaganda, as seen especially in the form of Cinema and Literature, without forgetting Comic-books and TV Series.

Basically speaking, then, rather than the mere accumulation of information and unconnected data, this Course endeavors to be of use in stimulating students, as individuals, to reflect upon a key issue in the lives of modern men and women.

METHODOLOGY

This Course aims to counteract student passivity, especially as a result of the way in which its content impinges upon him or her as both a person and a citizen. In order to encourage active participation, the theoretical, explanatory classes will always be based on practical back-up: class debates, the screening of, and commentary on, documentaries and movies, the ad hoc reading of texts linked to sessions of discussion and analysis, together with the reviewing of other texts and articles that will be brought to hand.

The actual back-up material to be used in practical sessions (keeping in mind the variations which might be introduced, when apt, as the Course develops) will include:

Videos and Movies (full-length or clips): The Great Dictator (C. Chaplin), Cabaret (B. Fosse), Apocalypse Now (F. Coppola), Schindler’s List (S. Spielberg), Triumph of the Will (L. Riefenstahl), Los Santos Inocentes (M. Camus), La lengua de las mariposas (J. L. Cuerda), El día de la Bestia (A. de la Iglesia)

Books: 1984 (G. Orwell), Farenheit 451 (R. Bradbury), Animal Farm (G. Orwell), Zero and the Infinite (A. Koestler), All Quiet on the Western Front (E. M. Remarque), Qué me quieres amor (M. Rivas)

SYLLABUS

2. Propaganda vis à vis Publicity: from Politics to the Marketplace.
3. From their Origins to Modernity
4. The Nineteenth Century: The Masses Gain Protagonism
6. Publicity: from the Factual to the Symbolic.
7. The Ideology of Publicity, Ideology in Publicity.
10. Other Forms of Propaganda: Movies, Comicbooks, TV.
11. Literature and Propaganda.

BIBLIOGRAPHY


COMPLEMENTARY ACTIVITIES

Movie screenings
Visits to buildings which carry propagandistic markers (the Cathedral, Plaza de España, etc.)
Attendance at concerts and other kinds of performance which carry a key significance as vehicles of meanings and values associated with national or patriotically-based identities.

ASSESSMENT

Two factors will be taken into account when grading. The first, the undertaking of two written exams. Secondly, when final grades are being allocated, the scores obtained in the examinations will be upgraded when account is taken of the extent of student participation in class sessions, together with the scores derived from assignments handed in (reviews, commentaries, etc.). The two written exams will make up 60% of the final grade, while the remaining 40% will be made up of the scores derived from practical assignments handed in (25%) and active participation in sessions (15%).

67
OBJECTIVES
Introduction to the figure of Cervantes. An analysis of Don Quixote, of its interaction with its time, and of its subsequent projection.

METHODOLOGY
Explanation by the Course lecturer of the theoretical content concerned, together with readings and text commentaries to be carried out by students and the Course lecturer.

SYLLABUS
1. Life of Cervantes.
4. An Analysis of Key Themes and Episodes.
5. The Work’s Transmission and Projection.

BIBLIOGRAPHY
- Canavaggio, Jean: Cervantes, Madrid, Espasa-Calpe, 1987 (varias eds.).

Además, son fundamentales en la web:
- http://www.cervantesvirtual.com/bib/bib_autor/Cervantes
- http://cvc.cervantes.es/quijote

Readings in Class Sessions:
The lecturer will provide students with a booklet containing the selected texts to be analyzed in
class. However, due to the specific attention to be paid to the main text itself, the lecturer will recommend the edition which best suits the students involved in this Course.

**COMPLEMENTARY ACTIVITIES:**
Group-based text commentaries, assignments, discussion debates, as well as movie and documentary film screenings related to the book and its author.
A literary walk-about to discover the Sevilla of Cervantes.

**ASSESSMENT CRITERIA**
Two exams will be held, one mid-way through the Course and the other at its close. In addition, students will be required to carry out an assignment, or write an essay or critical commentary, the characteristics of which will be agreed upon with the Course lecturer. Final grades will also be based on regular attendance and active participation on the part of each student during class sessions.
Course FA-28  CONTEMPORARY SPANISH WOMEN WRITERS (AL) (45 class hours)
Lecturer:  Dr. María José Osuna Cabezas (majosuna@us.es)
Substitute Lecturer:  Sara González Ángel (sara.gonzalez.angel@telefonica.net)

OBJETIVES
The fundamental aim of this Course is to study the key role in recent decades of women as writers within Spanish Literature. Attention will be centered on those figures which have stood out in each of the principal literary genres: Poetry, Novel, and Drama.

METHODOLOGY
Classes will be carried out from a theoretical-practical standpoint: the exploration of each topic will be complemented by debates regarding texts selected for reading.

SYLLABUS
1. Women in present-day Spanish society.
2. The links between women writers and their cultural environment: their presence and absence in institutions and academies, as prize-winners, and within the publishing sector, etc.

BIBLIOGRAPHY
General:
Specific:
Lecturers will make available a booklet containing texts for compulsory reading, or will indicate how they can be obtained.

Complementary Activities
- The screening of a selection of interviews involving the writers concerned.
- The screening of a movie based on one of the novels of either Almudena Grandes or Dulce Chacón, or of two movies, involving a novel by each of them.
- A dramatized reading of a play.
- Attendance at a range of lectures within the International Conference entitled What is at Issue for the Women of Spain and Spanish America, organized by the “Women and Writing Research Group, and which will be held in the Faculty of Philology, University of Sevilla, on 10, 11, and 12 of November, 2011. This activity will be carried out in terms of timetabling and scheduling factors.

ASSESSMENT CRITERIA
- Mid-semester Exam: 30%
- End-of-semester Exam: 30%
- Active participation in class sessions: 30%
- Assignment, essay, or critical write-up undertaking: 10%
OBJECTIVES
This course aims to present the basic principles of translation between English and Spanish, for which a number of basic concepts will be explained to understand the process of translation.

The process will be done in a practical way in order that the student acquires an understanding of the phases, and the practical tools currently used by translators. Two key concepts will be explained through translation: linguistic competence and cultural competence.

This course seeks to make the student aware of the importance of good writing and the precise use of language.

METHODOLOGY
Class sessions will be mostly practical. The student will be asked to produce translations, to investigate the meaning of texts and to propose translation relationships for certain cultural and linguistic segments. Therefore, the student will be asked to participate as follows:
- Translating texts.
- Doing exercises about dictionaries and other reference sources.
- Translating concrete language aspects (like proverbs, semantic fields, specialized languages...), as well as elaborating translation data cards.
- Explaining in writing and/or orally how he/she has reached his/her translation conclusions.

SYLLABUS
The topics of the course will develop around the texts to be translated. They include the following:
- The concept of Competence.
- Literal Translation.
- Oblique Translation.
- Translation Techniques.
- Assisted Translation and Machine Translation.
- The Translator’s Workbench.
- Orthotypography of English and Spanish.

BIBLIOGRAPHY

ASSESSMENT
Class attendance and participation: 10%
Take home exam: 90%. The exam will consist of two parts: Data card elaboration (40%) and the submission of a translation (50%). For both cases, the student will follow the models used in class.
Course FA-39  TRAVEL LITERATURE: THE SEARCH FOR AN IDEAL, THE SURPRISE REALITY PROVIDES

Lecturer:  Dr. Francisco José González Ponce (ponce@us.es)
Co-Lecturer:  María Mercedes Delgado Pérez (mmdelgado@us.es)

OBJECTIVES
Travel literature is considered a highly personal form of expression through which the circumstances experienced during the course of a journey are recounted. It becomes, therefore, literature at first hand, full of specific nuances, while possessing the undoubted appeal of what is involved in retrieving from one’s memory bygone aspects of a country which, otherwise, would have gone unnoticed.

The objective of this Course is to enable students to acquire knowledge of, analyze, and study, a range of travel books, within world literature, from the times of Ancient Greece to the present day. In this way, students will come to appreciate the differences existing in geographical knowledge, according to the historical period being dealt with, as well as the different kinds of outlook projected, each in keeping with its own personal stamp of literary style.

METHODOLOGY
Classes will be theoretical in nature, while also focusing on the reading and exploration of a series of literary texts ranging from those belonging to Antiquity through to twenty-first century writing, in such a way that what will be delved into are the social, cultural, and ethnographic nuances that those same travelers registered in their works as being inherent to the idiosyncrasies of the places to which they traveled. Likewise, this same approach will endeavor to shed light upon the outlook characteristic of each epoch and each place, paying particular attention to the maps, monuments and other awe-inspiring elements which, in their day, attracted travelers.

SYLLABUS
CONTENT-UNIT 1: Travel in Ancient Greece.
1. Literary and historical introduction to the world of Ancient Greece.
2. The world as seen by the Ancients: mappings and geographical models.
3. Journeying in the ancient world.
4. The Journey in mythology.
5. Great historic expeditions.

CONTENT-UNIT 2: Travel and travelers from the Middle Ages to Romanticism.
1. Travel literature in the Middle Ages. Reasons for journeying.
2. The birth of the genre in the fourteenth century. Key authors.
3. The uniqueness of Spain in the Western World: al-Andalus.
4. Travelers of the sixteenth and seventeenth centuries.
5. A stop along the way: Washington Irving, Granada, and the Alhambra

Texts to be read:
Time will be allotted to the reading of excerpts from the travel books of those authors included in the syllabus, as well as to others that are related to the subject-matter in hand. In addition, as the Course progresses, specific complementary material, tailored always to students’ needs, will be provided.
-Hyeronimus Münzer. Viaje por España y Portugal (1494-1495).
- Andrea Navagero. Viaggio fatto in Spagna et in Francia.
- Diego Cuelbis. Tesoro Chorographico de las Espannas.
- Richard Twiss. Travels through Portugal and Spain in 1772 and 1773.
- Joseph Twonsend. Journey through Spain in the years 1786 and 1787.
- Théophile Gautier. Voyage en Espagne.
- Louisa Tenison. Castile and Andalucia.
- Amós de Escalante. Del Manzanares al Darro.
- Edmondo de Amicis. Spagna.
- Jan Morris. The Presence of Spain.

N.B.: Given the range of mother tongues of the authors studied in class, use will be made of the editions of these travel books in Spanish and English.

SPECIFIC BIBLIOGRAPHY:
CORDANO, F., Antichi viaggi per mare, Pordenone, 1992.
ASSESSMENT AND GRADING CRITERIA:

During the semester students will be expected to work as they go along, while passing both official exams is also compulsory:
- Mid-semester examination: 30%
- End-of-semester examination: 30%
- Active participation in class sessions: 20%
- Individual Project: 20%

N.B.: Three unvouched-for absences from class sessions will mean a reduction of 3% in the final grade.
### FACULTY OF GEOGRAPHY AND HISTORY

**GA Courses available in the FIRST SEMESTER**

#### GENERAL LEVEL

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GA-01</td>
<td>CULTURE AND SOCIETY IN PRESENT-DAY SPAIN</td>
</tr>
<tr>
<td>GA-02</td>
<td>THE ART OF ANDALUCÍA IN THE GOLDEN AGE</td>
</tr>
<tr>
<td>GA-04</td>
<td>CULTURAL ANTHROPOLOGY OF LATIN AMERICA</td>
</tr>
<tr>
<td>GA-05</td>
<td>THE POLITICAL CONSTRUCTION OF THE EUROPEAN UNION</td>
</tr>
<tr>
<td>GA-07</td>
<td>FLAMENCO: CULTURAL EXPRESSION OF ANDALUCÍA</td>
</tr>
<tr>
<td>GA-08</td>
<td>CINEMA AND HISTORY: GREEKS AND ROMANS</td>
</tr>
<tr>
<td>GA-17</td>
<td>WOMEN IN THE HISTORY OF LATIN AMERICA</td>
</tr>
<tr>
<td>GA-19</td>
<td>PHOTOGRAPHY: AN APPROACH TO HISTORY, GENRES AND CONTEMPORARY PRACTICE</td>
</tr>
<tr>
<td>GA-23</td>
<td>GLOBAL CHANGE IN THE MEDITERRANEAN WORLD</td>
</tr>
</tbody>
</table>

#### ADVANCED LEVEL

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GA-09</td>
<td>MEDIEVAL SPAIN (FROM THE EIGHTH TO THE FIFTEENTH CENTURIES) AND THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS</td>
</tr>
<tr>
<td>GA-10</td>
<td>POLITICS AND INTERNATIONAL RELATIONS IN MODERN EUROPE (FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURIES)</td>
</tr>
<tr>
<td>GA-11</td>
<td>SPANISH PAINTING FROM EL GRECO TO PICASSO</td>
</tr>
<tr>
<td>GA-12</td>
<td>THE ART OF ISLAMIC SPAIN</td>
</tr>
<tr>
<td>GA-14</td>
<td>INTER-AMERICAN RELATIONS</td>
</tr>
<tr>
<td>GA-15</td>
<td>POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)</td>
</tr>
<tr>
<td>GA-16</td>
<td>WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY</td>
</tr>
<tr>
<td>GA-18</td>
<td>HISTORY OF EUROPEAN CINEMA</td>
</tr>
<tr>
<td>GA-20</td>
<td>ECONOMY, SOCIETY AND THE ENVIRONMENT IN SPAIN</td>
</tr>
<tr>
<td>GA-21</td>
<td>CUISINE CULTURE IN SPAIN</td>
</tr>
<tr>
<td>GA-22</td>
<td>WINE IN SPAIN: HISTORY, CULTURE, AND ECONOMICS</td>
</tr>
</tbody>
</table>
GENERAL LEVEL

**Course GA-01**  CULTURE AND SOCIETY IN PRESENT-DAY SPAIN (45 class hours)

**Lecturer:** Dr. Juan Agudo Torrico ([torrico@us.es](mailto:torrico@us.es))

**Substitute Lecturer:** Dr. Javier Hernández Ramírez ([j hernandez@us.es](mailto:j hernandez@us.es))

**OBJECTIVES**
To foreground Spain’s cultural plurality, while analyzing the reasons for this diversity, as well as for the prolific range of manifestations through which it is expressed.

**METHODOLOGY**
The syllabus items that make up the Program will be developed in class sessions by means of a combination of explanatory presentations on the part of the lecturer, together with the exploration of audiovisual documents by which to encourage active student participation.

**SYLLABUS**

1. **INTRODUCCIÓN**
   An initial approach to, and further explanation of, certain key concepts from an anthropological perspective: Culture, Society, Social Classes, Enculturation, Socialization, Ethnic Identity, Nation, State, Ethnocentrism.

2. **SPAIN’S POLITICAL-ADMINISTRATIVE STRUCTURE**
The historical process at work within Spain’s emergence as a State. Geographical and historical factors affecting Cultural Plurality. The present-day political-administrative model: State, Autonomous Communities, Municipal Boroughs. Spain and the European Union.

3. **CULTURAL DIVERSITY WITHIN SPAIN**
The environmental variable as a factor within the construction of Spain’s cultural diversity: dry Spain and wet Spain. The Cantabrian Cornice: Galicia, Asturias, Cantabria, the Basque Country. The Culture of the Mediterranean: Catalonia, Levant, Andalucía. The Central Tableland.

4. **RURAL SPAIN AND URBAN SPAIN**
The historical configuration of the present-day dual-based system of differentiation within Spain. Scattered population and centred population. Agricultural townships and medium-sized townships. The large metropolitan sprawls.

5. **SPAIN’S SOCIO-ECONOMIC STRUCTURE**

6. **AGE AND GENDER IDENTITY**
   Education and Socialization: the Education System. Age and social status: Rites of Passage. Gender Identity and Social Roles.
Women’s standing in present-day Spain
Spain’s Youth.
Relations between the Sexes: ‘Machismo’ and Feminism.

7. RELIGION IN SPAIN
   From National-Catholicism to religious freedom.
   Religious rituals and worship.
   Institutional religion and popular religious sentiment.

8. TRADITIONAL FESTIVE EVENTS (FIESTAS)
   Significance and function of Festive Events.
   The Festive Cycle.
   Secular and religious Festive Events.
   Public and private Festive Events: social relations within the festive environment.

BIBLIOGRAPHY (General monographic sources)

ASSESSMENT CRITERIA
Attendance on a regular basis and active participation in class sessions: 20%
Grades obtained in the mid-semester and end-of-semester exams: 50%
Essay assignments (2 to be undertaken as the Course develops): 30%
Course GA-02  THE ART OF ANDALÚCIA IN THE GOLDEN AGE (45 class hours)
Lecturer: Dr. Jesús Rojas Marcos (rojasmarcos@us.es)
Substitute Lecturer: Dr. Andrés Luque de Teruel (luquete@us.es)

SYLLABUS
1. The Spanish Golden Age and its Socio-political and Cultural Environment.
5. Seventeenth-Century Baroque Art in Andalucía: General Characteristics.

BIBLIOGRAPHY
Colección “Ars Hispaniae”. Varios números.
VARIOS AUTORES. Historia del Arte Hispánico. Tomos III y IV. Madrid: Alhambra (a series of volumes.)

ASSESSMENT: Given the Course’s dual practical and theoretical character, the vision offered of the works being explored, as well as the on-site visits to monuments and museums, will interact at all times with the exploration of the socio-cultural context in which the works being studied were created. While keeping in mind the criteria corresponding to the kind of subject matter being analyzed, assessment will be adapted to the requirements of students from abroad who participate in this kind of Program.
OBJECTIVES

The aim of this Course is to explore the current model of inter-ethnic relations in Latin America as a fundamental aspect of its present-day social reality. The syllabus will be centred on the co-existence of two well-defined strategies: a) the domination of the indigenous population by national elites and b) the resistance practised by ethnic groups. The content of class sessions will be based on the explanation of basic theoretical concepts.

SYLLABUS

1. Diversity within Unity in Latin America.
   1.3. Specific Historical Processes.
   1.4. The Multi-Ethnic Composition of Latin America’s Population.

   2.1. Ethnic Groups, Ethnic Minorities, Race, Social Class and Gender.
   2.2. Ethnicity, Indexes and Symbols of Ethnicity.
   2.3. Inter-ethnic Relations: Violence, Stigmatization, and Domination. Latin America’s Asymmetric Model.
   2.4. The Creation of National States in Latin America and Indigenous Issues.
   2.5. Ethnic Cleansing and Genocide.

   3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
   3.4. Rebellion, Insurgence, and Guerrilla Groups.
   3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.

   4.1. Mexico.
   4.2. The Andine Region.
   4.3. Amazonia.
   4.4. Central America.

BIBLIOGRAPHY

ASSESSMENT

Groups made up of three or four students each will be asked to carry out an assignment involving the analysis of one of the ethnic groups concerned, followed by the presentation in class of the results of their research project. Final grades will be awarded on the basis of regular class attendance and the active participation in debates, as well as on the team assignment and the commentary of audiovisual material which will be shown regularly in class sessions. A final written exam will also be held.
Course GA-05  THE POLITICAL CONSTRUCTION OF THE EUROPEAN UNION (45 class hours)
Lecturer:  Caín Somé Laserna (csome@us.es)
Substitute Lecturer:  Dr. Julio Ponce Alberca (jponce@us.es)

OBJECTIVES
To make students aware of the historical milestones within the process of European construction. As the Course develops, reflexion upon the idea of Europe will be encouraged, as well as upon how to approach this same historical process from the perspective of the Social Sciences and Historiography, upon its evolution, upon the study of its institutional make-up, and upon the existing links between Spain and Europe.

With this basis in mind, the aim is to enable students:
to reflect critically upon the key issues involved in the process of European construction;
to acquire an understanding of, and be capable of analyzing, with rigor, the circumstances affecting this same process at the present time;
to become aware of the values upon which the foundations of European construction are based.

METHODOLOGY
Class sessions will be based on two-hour modules, during the first of which lecturers will explore the key aspects of one of the units of syllabus content, while during the second hour, documentaries will be screened, text commentaries will be carried out, and workshops will be held, based on the readings prepared by students beforehand on a weekly basis.

SYLLABUS
Unit I: The Birth of Contemporary Europe.
  1.1  Liberalism and Romanticism: Europe as a Total Compendium of Identities and as a Channel for Political Transformation.
  1.2  The Europe of Nationalisms and Imperialism.

Unit II: Europe and the Inter-War Years: The Undermining of the Continent’s Leadership (1919-1939).
  2.1  The Break-up of an Age-Old Political Model. The Great War and its Consequences. The League of Nations.
  2.2  Europe and the Inter-War Years: Coudenhove-Kalergi, Stresemann, Briand.
  2.3  The Crash of 1929 and its Political Consequences.

Unit III: Europe as the Answer to Totalitarianism: European Construction during World War II (1939-1945).
  3.1  The Franco-British Union (1940): A Project involving Supranational Integration.
  3.2  Nazi Europe: Von Ribbentrop’s Confederacy Project (1943).
  3.3  The Europe of the Resistance. Benelux.

Unit IV: European Reconstruction.
  4.2  Europe according to Europe.
  4.3  The Impact of the Cold War. The Council of Europe. The Birth of the German Federal Republic.

Unit V: The Economic Community of Coal and Steel (CECA).
  5.1  From Monnet to Schuman.
5.2 The Failure of the European Defence Community and of the European Political Union (1954).

Unit VI: The Creation of the European Economic Community.
   6.1 The Treaties of Rome.
   6.2 The New Institutions.
   6.3 The British Response to the EEC: the European Association for Free Trade (EFTA).

   7.1 De Gaulle’s Europe.
   7.2 France and the United States: the Struggle for Hegemony in Europe.
   7.3 The Treaty of Fusion.

   8.1 The Entry of Great Britain into the EEC.
   8.2 The Economic and Monetary Union.
   8.3 The Conference for European Security and Cooperation in Helsinki (1975).
   8.4 The Birth of the European Monetary System (1978).

   9.1 The Committee of Experts’ Report.
   9.2 Discrepancies among Member Countries.
   9.3 The Schengen Agreements.

   10.1 The Collapse of the Soviet Block.
   10.2 The Reunification of Germany.
   10.3 The Transformation of the Commission on Security and Cooperation in Europe and of the Council of Europe.

   11.1 The European Union and its Three Pillars.
   11.2 Economic and Monetary Union.
   11.3 Foreign Policy and a Common Security Policy.
   11.4 Matters concerning the System of Justice and Home Affairs.
   11.5 Institutional Reforms.

   12.1 The Europe of the Fifteen.
   12.4 The European Union’s Charter of Rights.
   12.5 The Process of Enlargement toward Central and Eastern Europe.

   13.1 The Europe of the Twenty Seven.
   13.2 Institutional Reform.
   13.3 The European Constitution.
   13.4 New Issues for Europe.
Unit XIV: The EU and the United States.

14.3 The Enlargement of NAT (1999).
14.4 Europe and the United States in the Twenty-First Century.

BIBLIOGRAPHY

a) General
- PEREIRA, J.C.MORENO, A. «España ante el proyecto de integración europea desde una perspectiva histórica: panorama historiográfico y líneas de investigación». Studia Histórica, 9 (1991), 129-152.

b) Complementary

ASSESSMENT CRITERIA

a) Two exams will be set, one mid-way through the Course and the other at the close of the semester.
b) The undertaking of an assignment consisting of the exploration of any of the points dealt with as syllabus subject-matter during class sessions.
OBJECTIVES

The aim of this Course is the study of the role of women during the different stages of the history of Latin America, using as a point of departure the Continent’s indigenous cultures, already in existence prior to any European presence, and on through the colonial period into the first republican phase, until the twenty-first century is reached. Within this overarching timeline, the set objective, by means of a careful selection of topics, is to provide an overview of the circumstances and experiences of women in a range of spatial and temporal contexts, while analyzing their involvement in different social environments within a multiethnic and multicultural context such as that of Latin America. In this way, what is registered is an awareness of, as well as an appreciation of, the trajectory of such women as historical agents, thus counteracting both the subordinate position and the invisibility to which they have been condemned, not only on the part of hegemonic patriarchy, but also by historiography itself. Finally, the aim of this Course is to encourage a critical mind-set capable of extricating the role of Latin American women from a range of ethnic and cultural strata so as to advocate their contribution to History.

METHODOLOGY

The Course syllabus will be carried through as a result of the complementary interaction of theoretical and practical class sessions.

Theoretical segment: the explanatory presentation of the syllabus topics, backed up by a range of didactic material (Power Point, document-based sources, audiovisual sources, etc.)

Practical segment: commentaries on, and debates concerning, the sources to be read, the bibliography to be consulted, and the varied audiovisual material to be screened, in relation to the syllabus content.

SYLLABUS

1. WOMEN’S HISTORY AND GENDER HISTORY
Debates and historiographical contributions in recent decades.
Sources and Methodology for the Study of Women.

2. WOMEN IN PRE-HISPANIC AMERICA
Mesoamerica - Aztecs and Mayas: The Legend of the Red Queen of the Mayas. Female occupations among the Aztecs.

3. WOMEN AND THE EUROPEAN CONQUEST OF SOUTH AMERICA
Indigenous Women and the Conquistadors: the Case of ‘La Malinche’ and Hernán Cortés during the Conquest of Tenochtitlan (Mexico).
Hispanic Women during the Conquest, as reflected in Contemporary Literature. The case of Chile: Inés del alma mía (Ines of My Soul), by Isabel Allende.

4. THE COLONIAL PERIOD (16th to 18th CENTURIES)
Convent life and writing in the seventeenth century: Sister Juana Inés de la Cruz (Mexico).
5. INDEPENDENT OR REPUBLICAN LATIN AMERICA (THE 19TH CENTURY)
Women within the process of Latin American Independence: Manuela Sáenz, “Liberator of the Liberator”.
Women and Education: North American schoolmistresses in Argentina.

6. WOMEN OF THE 20th AND 21st CENTuries
Women from other worlds: the immigrants.
Work and Politics.
Culture. Women and Painting: Frida Kahlo (Mexico).

BIBLIOGRAPHY

Audiovisual Resources:
https://www.youtube.com/watch?v=zfqskgIhEeQ

Yo, la peor de todas (I, The Worst of All) : a movie directed by María Luisa Bemberg (1990), based on the book Sor Juana Inés de la Cruz o las trampas de la fe (Sister Juana Inés de la Cruz or the Traps of Faith), by Octavio Paz (1982):
https://www.youtube.com/watch?v=4tdNcjFWM9Q

Documentary on the painter, Frida Kahlo:
https://www.youtube.com/watch?v=i7iq6WF5s0U
ASSESSMENT AND GRADING CRITERIA
Positive account will be taken of each student’s active participation in class sessions (the taking of initiatives, the quality of commentaries on readings, effective contributions to debate sessions, etc.). The final grade will be based on the average of the two grades obtained in each of the two exams involving the syllabus content of the Course: 4.50 points as the maximum, in each of the two exams to be set, the mid-semester edition and the end-of-semester edition, respectively.
SUMMARY OF CONTENTS AND OBJECTIVES

Flamenco will be broached as a cultural phenomenon in its widest sense; i.e., taking into account the dimensions that link it with music, social interaction, and communication, as well as its displaying of itself as lyricism, while not forgetting its links with contexts related to work, ritual, and festive occasions. As a result of this approach, Flamenco is viewed as a manifestation which goes beyond the strictly artistic, while possessing the capacity to generate social identity, in the case of Andalucía, on the basis of ethnic factors, but not exclusively so.

In order to illustrate this plan of action, use will be made of a historically based analysis so as to be able to carry out a reconstruction of the major processes by means of which, up until the present day, Flamenco has emerged as a cultural manifestation in the southern part of Peninsular Spain.

The objective of the first part of the Course is to provide students who are not familiar with Flamenco music into contact with its key features, thus enabling them to appreciate Flamenco as a musical language and as a communicative model with its own specific characteristics. Thereafter, the same will be done with regard to Flamenco as dance.

In a second section, students will learn about the different phases that have gone into the making of the history of Flamenco, while they will also become familiar with the debates concerning its interaction with a range of different cultural traditions, some of which remain distanced in time and space. This process will allow for an acquaintance with the historical roots of the beginnings of Flamenco in Andalucía, together with awareness, although cursory, of the issues that enliven existing specialized bibliography with regard to how to locate Flamenco both historically and culturally.

Finally, in a third section, an exploration will be made of the characteristics of Flamenco as an expression of social interaction and as a communicative model, while its current validity in contemporary society within diverse social and festive contexts is scrutinized, together with the key characteristics of its lyrics as a manifestation of poetic art.

METHODOLOGY AND ASSESSMENT CRITERIA

The Course will take into account regular attendance at the theoretical-practical classroom sessions in which lecturers’ explanations will be backed up with a range of audiovisual material which will make for practical learning. Likewise, texts, outlines and different kinds of illustrative material will be provided as a way of reinforcing the explanations concerned.

In general, the two-hour sessions will be divided into sub-units, each respectively dedicated to both theoretical content and to practical exercises so as to ensure an applied learning process in which students will be able participate actively as protagonists.

By way of a complementary, extramural activity, students will be expected to undertake two brief practical assignments involving the analysis of two public performances, or events, in which Flamenco is on show, either commercially, or socially.

As a result of this outline, criteria for assessment and grading will be as follows:

✓ Attendance and participation:

Account will be taken of regular attendance and active participation in the learning activities during each session. With this aim in mind, a class register will be kept. A maximum of five unwarranted absences during the semester will be permitted, while, during the first two weeks of class, it will be each student’s responsibility to hand in a file card which will include his or her name, a photograph, details of the Program to which he or she belongs, as well as an e-mail address. During class sessions lecturers will encourage students to play a participative role in the
activities and exercises that will be set up.
Weighting within final grade: 20%.

✓ The undertaking of a short assignment which, from a comparative standpoint, will involve the analysis of two public performances or events in which Flamenco is on display. As class sessions go forward, an explanation will be given of what is involved in the structure, content and requirements of the assignment, while written guidelines will also be provided. In this same sense, students are recommended to attend tutorial hours so that lecturers may oversee the development of each assignment. Assignments are to be handed in at the close of the semester.
Weighting within final grade: 40%

✓ The sitting of an exam in which each student is expected to be able to analyze an across-the-board subject from within the syllabus, while also confirming an ability to comment on visual material in which Flamenco is involved. Also, he or she will be expected to answer questions with reference to concepts and terms explained during class sessions. As the Course progresses, students will be provided with past-papers, together with models concerning how to answer subject-based and concept-based questions so that they become familiar with what is expected of them in this kind of exercise.
Weighting within final grade: 40%

SYLLABUS AND DISTRIBUTION OF THEORETICAL-PRACTICAL SESSIONS
1. Introduction: Flamenco as the expression of what is musical, of ritual, and of social interaction. Its relation to cultural identity within Andalucía and to the cultural traditions that go into that same identity’s making.
3. Expressive characteristics of Flamenco as dance: counterpointing as the structural basis of Flamenco dance, the structure of dance set-ups, the recent evolution of dance forms.
4. The origins of Flamenco as a junction of viewpoints. Historical/cultural context, from the Enlightenment to Romanticism. The issue of the term Flamenco.
7. Flamenco as literary expression. Key characteristics of its language and of the structure of the ‘copla’ ballads.

BIBLIOGRAPHY
The bibliography below should be seen as an index of those texts which can be made use of by students as a way of delving deeper into the subject-units made available.

- ANONYMOUS (Bachiller Revoltoso), 1995 [1750]. Libro de la Gitanería de Triana de los años 1740 a 1750 que escribió el bachiller revoltoso para que no se imprimiera. Prólogo y Edición de Antonio Castro Carrasco. Sevilla.
- MOLINA, R. y A. MAIRENA. Mundo y formas del cante flamenco. Sevilla, Librería Al-Andalus.
- STEINGRESS, G. 2006. “…y Carmen se fue a París. Un estudio sobre la construcción artística del género flamenco 1833-1865”. Almuzara, Córdoba.
Course GA-08  CINEMA AND HISTORY: GREEKS AND ROMANS (45 class hours)
Lecturer:   Dr. Fernando Lozano Gómez (flozanogomez@us.es)
Co-Lecturer:   Dr. Alfonso Álvarez-Ossorio Rivas (alfossorio@us.es)

OBJECTIVES

Do you want to know why the historical story created by Homer was altered so as not to "waste" the presence of Brad Pitt? Would you like to learn how historically-based movies may be taken advantage of to talk about democracy, civil rights, homosexuality, and so on? Would you like to understand key aspects of the history of the United States during the twentieth century via movies involving the Romans? Were the 300 Spartans as Frank Miller imagines they were?

Do you want to live an historical-cinematic experience, having as your guide Stanley Kubrick, Ridley Scott, Kirk Douglas, Joseph L. Mankiewicz, Oliver Stone, Brad Pitt, Russell Crowe, Marlon Brando, Laurence Olivier, Orlando Bloom, Keira Knightley? Can History be discussed using movies, videogames or comic books?

The answers to all these questions can be found in this Course we are proposing. Its aim is to provide an overview of the possibilities of Cinema as a didactic instrument by which knowledge of the Classical World may be transmitted. Classes will be based on the screening of movies which will then become the subject of comment in terms of the historically-based content to be explored.

This Course, therefore, finds itself drawn into the process of the revitalization of this kind of cinematic genre which has taken place in recent years, as confirmed by the number of new titles dealing with the Greeks and the Romans that have reached movie theater screens. In this way, a demonstration is being provided of the educational potential of Cinema, as well as of the present-day relevance of this kind of subject matter.

SYLLABUS

The syllabus is based on the distribution of a series of screenings which will be the subject of comment during class sessions:

- Unit 1. Troy (Troya).  
  From Mythology to History.
- Unit 2. Fury of the Titans (Furia de Titanes).  
  The Greek World of Gods and Heroes.
- Unit 3. The 300 (Los 300).  
  Greeks and Barbarians in the Classical World.
- Unit 4. Alexander the Great (Alejandro Magno).  
  Conquest and the Forging of an Universal Empire.
- Unit 5. Spartacus (Espartaco).  
  Slave Rebellions in the Roman Republic.
- Unit 6. Julius Caesar (Julio César).  
  The End of the Roman Republic.
- Unit 7. Cleopatra.  
  From Republic to Empire.
- Unit 8. The Life of Brian (La vida de Brian).  
  Holy Men within the Roman Empire.
- Unit 9. Gladiator.  
  Life and Death at the Height of Empire.
- Unit 11. King Arthur (El rey Arturo).  
  The End of Antiquity.
BIBLIOGRAPHY


ASSESSMENT CRITERIA

Grading and assessment will be based on two exams to be undertaken by students, one mid-way through the Course and the other at its close, both based on the detailed analysis of a movie: on one of the first five movies shown, in the case of the first of these exams, and on one of the remaining six shown, in the case of the second of these exams. The exams as such will involve commentaries on key aspects of the guided explanations provided during class sessions following the screening of each of the movies.
INTRODUCTION

This Course combines a theoretical and practical approach to the phenomenon of the photographic.

From the first notions provided, up to the conclusions presented at the close, students will be involved in a wide range of photographic practices linked with the major photographic genre types. The Course’s practical character will be backed up by sessions based on the history and theory of Photography as a framework for understanding the different uses, genre types and approaches to the photographic medium which exist, as well as a way of encouraging an analytical reading of contemporary photographic-based pictures.

Specific attention will be paid to Photography as a contemporary creative art form within the Spanish context.

OBJECTIVES
The objectives of the Course entitled "Telling (Hi)stories through Photography: History, Genre Types and Contemporary Practices" are as follows:

- To learn how to handle a camera as used in Photography.
- To understand the principles of photographic art.
- To provide an introduction to Digital Photography.
- To appreciate the possibilities of Photography as an expressive and informative medium.
- To become knowledgeable about and understand the history of Photography.
- To develop critical skills in reading contemporary photographic images.
- To develop social and teamwork skills.

II. METHODOLOGY

Class sessions will be based on real participation and discussion, thereby encouraging a pro-active attitude in students.

III. SYLLABUS

1.- INTRODUCTION. THE WORLD IN PICTURES. APPLICATIONS AND USES OF PHOTOGRAPHY.
- Telling stories through Photography
- Revisiting the origins of Photography
- History of Photography I. From 1839 to the Brownie camera.
- Classifications: Photo-Document; Photo-Advertising; Photo-Art

CONTENTS BLOCK A: PHOTOGRAPHIC TECHNIQUE

2.- FUNDAMENTAL PRINCIPLES

- Light and image formation. The eye and the camera.
  - Exposure: diaphragm apertures, shutter speed and ISO sensitivity. The law of reciprocity.
  - Types of camera, formats, lenses and sensors.
  - Depth of field and hyper-focal distance.
  - Picture composition.

3.- DIGITAL PHOTOGRAPHY I
- Introduction: differences and similarities between digital and analog photography.
- Types of files.
- Optimization and retouching pictures.
- Workflow and developing raw files.
- Picture size and picture compression.
- Black and white Digital Photography
- High-Dynamic-Range Photos (HDR).

CONTENTS BLOCK B: THEORY AND HISTORY
4.- DOCUMENTARY PHOTOGRAPHY
   - Photography as testimony / Truth as appearance.
5.- HISTORY OF PHOTOGRAPHY (II)
   - From 1900 to 1955. Photography and the artistic avant-garde. The shattering of the mirror. Street photography.
6.- PHOTOGRAPH AS PORTRAIT.
7.- THE CITY AS SETTING: URBAN LANDSCAPE AND ARCHITECTURE.
8.- HISTORY OF PHOTOGRAPHY (III). PHOTOGRAPHY AND FICTION
   - From the sixties to the present day. Photography and storytelling. Conceptual Art. New documentary style.
9.- PHOTOGRAPHY IN SPAIN. From 1900 to the present day.
   - The colonial slant. The 30s avant–garde and pictorialism.
   - Neorealism’s new documents.
10.- PHOTOGRAPHY AND THE MEDIA

ASSESSMENT
In this seminar, assessment will be an on-going process based on the handing in of a series of assignments during the course period, together with a test at the close of the semester. A mid-semester test will also be held.
Grading will be based on the following distribution: Class participation: 10%. Practical Assignments: 60%. Final Test 30%

BIBLIOGRAPHY:
Books:

Magazines:
Documentary Photography
www.ojodepez.org - Ojo de Pez Magazine - Barcelona
www.privatephotoreview.com
www.7punto7.net - 7 Punto 7 Magazine. Madrid
Camera Internacional
Films:
CONTACTS Idea by William Klein
ROBERT FRANK FILMOGRAPHY
LIFE THROGH A LENS Annie Leibovitz
WAR PHOTOGRAPHER James Natchwey
BLOW UP Michelangelo Antonioni
HOCKNEY (David) - On Photography
SUMO- Helmut Newton
THE GENIUS OF PHOTOGRAPHY - BBC

Additional reading
Students can get hold a number of articles and texts at Faculty Copy Center. Some of these will also be made available by the unit coordinator on line.

ACTIVITIES
Throughout the Course a range of academic activities will be carried out, such as visits to exhibitions, museums, historical monuments and cultural centers, including the following:

- Photo-walk: Getting to Know the City. The Guadalquivir Riverside.
  - Photo-walk II: Triana Market.
  - Camera Obscura : The Pellet-Shot Tower (Torre de los Perdigones)
- The Seville Municipal Photo Library
- The Andalusian Center for Contemporary Art (CAAC)
- The Forestier Gardens. University of Seville (Seville)
- The Exhibition Casino (Casino de la Exposición)
- The Seville Institute of Culture and the Arts (ICAS)
- The Focus Abengoa Foundation
- The Valentín de Madariaga Foundation
- Museum of the Autonomous Community of Andalusia
Course GA-23  GLOBAL CHANGE IN THE MEDITERRANEAN WORLD  
(45 class hours)
Lecturer:    Dr. César Borja Barrera (cesarborja@us.es)  
Back-up Lecturer:   Dr. Ismael Vallejo Villalta (ivallejo@us.es)

INTRODUCTION
This Course, entitled Global Change in the Mediterranean World, provides students with both fundamental and applied knowledge concerning the structure and dynamics of the natural environment, while paying specific attention to how it is seen to interact with human beings. Students will be furnished with a set of basic concepts and methodological considerations with regard to the environment, as well as to the key environmental issues needing to be faced up to on a global scale in today's world, keeping in mind their specific relevance for the area of the Mediterranean.

The systemic conceptualization of the natural environment and how it is found to interact with human societies will provide students with an understanding of the real extent of the environmental predicaments facing the Planet, together with their possible historical and present-day causes. This Course aims to encourage students' capacity to think critically about environmental issues, as well as about the role of contemporary society in the handling of them.

OBJECTIVES
The main objective of the Course is to facilitate a comprehensive appreciation of the Earth’s natural system in its present-day expression as an anthropic system, while weighing up the role within it played historically, and in present times, by human action. Likewise, it is to assess the available approaches and methodologies of analysis of human intervention in the physical environment, while also enabling students to grasp the cardinal aspects of the key global environmental issues: climate change, desertification, loss of biodiversity ...

With these aims in mind, robust knowledge of the main geographical and ecological concepts that make for a state-of-the-art theoretical approach to the analysis of humankind-environment interaction will be made available to students, as well as the most impact-laden methodological procedures attainable in this regard. Likewise, a further aim is the training of students in the effective handling of historical and up-to-date referents concerning the evolution of human societies, from the perspective of their impact on the structure and workings of the terrestrial ecosystem. Lastly, moreover, the aim is to enable students to apply the acquired theoretical know-how to the de facto analysis of global environmental issues.

METHODOLOGY
Besides being eminently theoretical in character, the Course will also be of a practical kind. The dynamics of the theoretical sessions will be based on key-input talks given by the lecturer concerned, along with audiovisual back-up. In this regard power point presentations will form the basis of the theoretical content which will be the subject of assessment in the compulsory mid-semester and end-of-semester examinations to be undertaken. The practical activities concerned, meanwhile, will be based on video material to be screened, while text commentaries will be undertaken during session time (scientific material, journalistic reports, etc.) and which are to be handed in at the close of each session.

Class sessions which are highly participatory in character will be aimed for, while endeavoring to involve students in critical debates with regard to the topics being addressed. Participation will imply the interaction of students and lecturer in the discussion of the more challenging aspects, or the more awareness-raising aspects, of each topic.
SYLLABUS CONTENT


Syllabus Area 5. Induced climate change. Climate and climate change. Climate change and sea-level variation. Humankind and climate: recent impact scenarios. Scenario appraisal. The struggle against climate change.


Key Bibliography

http://www.ecomilenio.es

ASSESSMENT AND GRADING CRITERIA
- The assigning of a Final Grade for the Course will be carried out in terms of the following criteria: the theoretical component will account for 80% of that same Final Grade, while the practical component will constitute the remaining 20%.

- The grade corresponding to the theoretical component will constitute the average of the scores obtained in the mid-semester examination and the end-of-semester examination respectively. Both of these examinations will be made up of a series of multiple-choice questions, each correct answer to be chosen from among a three-option set: one true and two false.

- The grade appertaining to the practical component will be the result of the lecturer's assessment of the commentaries submitted during the Course period.
OBJECTIVES

This Course will explore the role played by Christians, Moslems, and Jews in the creation of Medieval Spain from the time of the Islamic Invasion of 711, through the emergence of the Frontier and its territorial evolution, to the period of the reign of the Catholic Monarchs, including the Expulsion of the Jews from Spain, the End of Tolerance, and the Conquest of the Kingdom of Granada in 1492. Likewise, an analysis will be carried out of the fundamental characteristics of the coexistence of these three civilizations in terms of the problems derived therefrom, and in terms of the socio-cultural relations and different mind-sets affecting everyday life.

ASSESSMENT CRITERIA

Explanations of the subject-content of the syllabus will be linked to practical and theoretical sessions, attention being paid to the commentary of maps and historical documents. Brief class tests will also be held, while specific assignment results and set readings will also contribute to grading. Moreover, practical classes will also include planned visits to places of historical and artistic interest in Sevilla related to the period under study (the Jewish Quarter, the Alcázar Palace and the Cathedral).

SYLLABUS

A. ON THE EDGE OF ISLAM. THE CREATION OF MEDIEVAL SPAIN.
   1. The Birth and Splendor of Al-Andalus: the Cultural and Political Dominion of the Omeya State (from the Eighth to the Eleventh Centuries).
   2. The Nuclei of Hispano-Christian Resistance: the Political Weakness of the Northern Kingdoms and Dukedoms (from the Eighth to the Eleventh Centuries).
   3. The Taifas Kingdoms and the Division of Al-Andalus. The Empires of North Africa: Almoravides and Almohades (from the Eleventh to the Thirteenth Centuries).
   5. The Kingdom of Granada. The End of the Reconquest and of Medieval Spain as ‘Frontier’ (from the Fourteenth to the Fifteenth Centuries).

B. CHARACTERISTICS OF THE COEXISTENCE OF THREE CULTURES. FROM TOLERANCE TO EXPULSION.
BASIC BIBLIOGRAPHY
OBJECTIVES:
This Course aims to provide students with a working knowledge of the history of Europe’s International Relations during the Modern Era, while furnishing them with the analytical tools which will enable them to approach, in historical terms, the system of power relations upon which our present-day world is founded.

METHODOLOGY:
As key features by which the sessions involving the analysis of systems and international scenarios will be carried out, wherein debate and active student participation play a major role, the Course will take on board a methodology that combines lecturers’ theoretical explanations and practical classes (the exploration of maps, historical texts, timelines; computer-powered presentations, films, and documentaries).

SYLLABUS:

1. INTRODUCTION TO INTERNATIONAL RELATIONS.
   History and International Relations.
   Power Struggles and Peace: Hegemony and Balance.
   The Foundations of International Power.
   Diplomacy during the Renaissance.
   The System of European States circa 1520.

2. INTERNATIONAL RELATIONS IN THE SIXTEENTH CENTURY (I): THE AGE OF CHARLES V.
   The Beginnings of the Struggle for European Hegemony: The Hapsburgs pitted against France.

3. INTERNATIONAL RELATIONS IN THE SIXTEENTH CENTURY (I): THE ERA OF SPAIN’S HEGEMONY.
   The Catholic Monarchy of Philip II.
   The Religious Wars in France and Turmoil in the Low Countries.
   The Role of Northern and Eastern Europe within International Relations.
   The Mediterranean Scenario and the Ottoman Threat.
   Fin de Siècle and a Change of Trend: the Failure of Philip II’s Counter-Reformation.
   The Relevance of the Colonies beyond Europe within Sixteenth-Century International Relations.

4. THE PROTO-HISTORY OF THE THIRTY YEARS’ WAR.
   France’s Emergence as a Power.
   Cold War and Local Conflicts in the Europe of the Religious Confessions at the Beginning of the Sixteenth Century.

5. THE THIRTY YEARS’ WAR.
   The Powers Involved, the Distribution of Forces, the Evolution of the Conflict.
   The Treaty of Westphalia.
   A Law of Peoples.
6. EUROPE, circa 1660-1700
   New Balances of Power and New Power Relations.
   The Transformation of International Order.
   The Beginning of the End of Turkey’s High Tide.
   The Century of Louis XIV: France’s Hegemony.

   The Second War in the North: Structural Change in Eastern and Central Europe. Russia, Prussia, and Austria as Major Powers.

8. THE INTERNATIONAL SCENARIO DURING THE INTER-WAR PERIOD
   The Doctrine of the Balance of Power.
   Revisionism as a Destabilizing Factor.
   Systems of Alliance.

9. MAJOR CONFLICTS DURING THE EIGHTEENTH CENTURY (II).
   The War of Austrian Succession.
   The Seven Years’ War.
   The Struggle for Hegemony between France and Great Britain.
   The Colonial Components of the Century’s Conflicts.
   A Multipolar International Scenario.

10. INTERNATIONAL RELATIONS IN MODERN-DAY EUROPE.
    Europe at War; the Ideal of Peace.
    Taking Stock of an Era.

BIBLIOGRAPHY:


ASSESSMENT:
Student assessment will be based on the following criteria:
1) Regular attendance and active participation in class sessions.
2) A voluntary assignment with a bibliographical basis, the subject-matter of which will be agreed
upon in consultation with lecturers, and which will deal with one of the aspects of syllabus content.

3) The presentation in class of the completed assignment.

4) The grades derived from the two exams required by the Program’s regulations, one mid-way through the semester and another, a final exam, at its close.

In any case, both exams need to be passed. The remaining assessment mechanisms constitute 30% of the final grade.
OBJECTIVES
The aim of this Course is to allow students from abroad to become familiar with the art scene in Spain between circa 1550 and 1973, especially with regard to Painting. Divided into syllabus blocks, class sessions will explore areas of interest such as Renaissance Painting, Baroque Art, Painting and Neoclassicism, the Pictorial Art of the Romantic Period, of the remaining Nineteenth Century, and of the Twentieth.
Special attention will be paid to the insertion of Painting within the environment of other art forms (Architecture, Sculpture, and the Applied Arts), while also debating the cultural and social phenomena which contribute to the characterization of each of the periods concerned and which exert an influence upon the genesis and evolution of art forms.

METHODOLOGY
Class sessions will be carried out in such a way as to cater for students from abroad who may not be sufficiently familiar with the art forms of the Hispanic world. The inconveniences derived from language use will be kept in mind, therefore, as well as the kind of cultural background and training students would already have experienced.

SYLLABUS
1. General Considerations concerning Painting in the Final Third of the Sixteenth Century and in the Twentieth Century.
2. El Greco (1541-1614).
3. SPANISH BAROQUE PAINTING.
   - A. The First Third of the Seventeenth Century. Court Painting: the Carducho Brothers and Other Painters. The Provincial Schools: Sánchez Cotán in Toledo; Francisco Ribalta in Valencia; Pacheco, Roelas, and Herrera in Sevilla.
   - C. Velázquez.
   - D. The Reign of Charles II: Murillo and Valdés Leal.
   - E. Seventeenth-Century Painting: Foreign and Spanish Masters.
5. SPANISH PAINTING IN THE NINETEENTH CENTURY.
- E. Between Eclecticism and Realism in Painting. Landscape Art. Carlos de Haes. Toward the Turn of the Century: Modernism, the Catalan A. Gaudí, and Regional Focal Points. Artistic Regionalism.

6. The Twentieth Century.

7. Picasso.

BIBLIOGRAPHY

Ars Hispaniae. Tomos dedicados a la pintura desde el Renacimiento al siglo XX.

ASSESSMENT

In keeping with regulations, students will be expected to sit two exams during the semester, one at its mid-way point and the other at its close. Final grades will be calculated in terms of the average of the scores obtained. Out of the two written questions set, based on different aspects of the syllabus subject-matter, one will require answering. In order to improve final grades, a semester-based assignment may be carried out, dealing with a point of interest studied during class sessions, the characteristics and length of which will depend on the student concerned, although at least 10 A4 pages should be used, while there should also be an indication of the bibliography consulted.
OBJECTIVES AND METHODOLOGY

The presence of the culture of Islam in the Iberian Peninsula lasted for eight centuries, resulting in the creation of the dominion known as al-Andalus, within which a splendid culture was forged, characterized by its fine artistic manifestations. This Course is devoted to the study of that legacy, providing a unique opportunity to:

- Begin to become knowledgeable about Islamic civilization, through contact with its artistic output as it evolved within al-Andalus.
- Come to know the great works of art and architecture bequeathed by Islam within the Iberian Peninsula, by means of an approach that reconciles the direct enjoyment of the work concerned, on the one hand, and the study of the historical context which made it possible, on the other.
- To reflect upon the key contribution of this legacy to Spanish culture as we know it.

In order to attain the objectives of the Course, class sessions will be of two kinds:
- The main core of the Course will be made up of theoretical-practical sessions centered on the exploration of fundamental concepts associated with each period concerned, together with the study of the character of representative works of art from each. At different points, sessions will be based on visual back-up, as well as being enriched by access to a range of documents and a specific bibliography that will take students beyond the basic texts recommended at the start of the semester.

A series of visits to different locations in Sevilla will round off the syllabus content. By undertaking them, those periods of Andalusí Art that left their mark on the city will, in practice, have been catered for, while also allowing for the verification of general technical and formal matters which would be difficult to explain in a classroom setting alone. In fact, to a certain extent, the whole Course finds its justification in the close relationship between the contents of class sessions and the conservation of an outstanding patrimonial heritage characterized by its rich variety.

SYLLABUS

I. INTRODUCTION
   1. Basic Notions of the Culture of Islam and its Artistic Output.
      Islam as a Religious and Cultural Phenomenon.
      The Sources of Islamic Art.
      The Principal Themes of Islamic Art.
   2. The Expansion of Islam and the Birth of Al-Andalus.
      The Introduction of Islam into the Iberian Peninsula.
      The Art and Culture of Al-Andalus.

II. THE CORDOVAN HORIZON
   3. The Art of the Emirate of Córdoba.
      The Córdoba of the Omeyas.
      The Mosque of Córdoba and Other Religious Centers.
      Military Architecture: the Citadels of Mérida and Sevilla.
   4. The Art of the Caliphate of Córdoba.
      The Splendor of the Court. Madinat-al-Zahra.
      The Mosque of Córdoba (II).
      Religious and Military Architecture Elsewhere in Al-Andalus.
      Decoration and Sumptuous Art.
5. The Art of the Taifas Kingdoms.
The New Order and the Arts.
Architecture in the Kingdoms of Zaragoza and Toledo.
Architecture in the Kingdoms of Almería and Granada.
Architecture in the Sevilla of the Abadís.
The Sumptuous Arts.

III. THE DOMINION OF THE BERBERS.
6. Almoravid Art.
The Almoravid Movement and its Artistic Vision.
Almoravid Architecture and its Projection within Al-Andalus.
The Sumptuous Arts.
7. Moroccan Art.
The Outstanding Patronage of the Wolf King.
The Architecture of Ibn Mardanis.
Painting and the Sumptuous Arts.
8. Almohad Art.
Almohad Art and its Manifestations in Africa.
The Great Project of the Sevilla Almohad.
Further Architectural Undertakings in Al-Andalus.
The Sumptuous Arts.

IV. THE FINAL PHASE OF ANDALUSÍ ART
Art and Culture in the Kingdom of Granada.
The Alhambra Palace.
Further Architectural Undertakings.
The Sumptuous Arts.
10. The legacy of Spanish art Islam: Mudejar Art.
The Christian Conquest and the Andalusí Legacy.
The Concept of Mudejar Art.
The Diversity of Mudejar Art.
New Criteria for an Appreciation of Andalusí Art.

BIBLIOGRAPHY
REFERENCE WORKS

HISTORY OF ISLAM

ISLAMIC ART


ANDALUSÍ ART


VARIOUS AUTHORS *Al-Andalus, las artes islámicas en España*. Madrid: Metropolitan Musuem of art/Ediciones el Viso, 1992.


**ASSESSMENT CRITERIA**

Final grading will depend on having passed the two compulsory exams required by the academic management. A complementary assignment, essay, text commentary, or oral presentation in class, the characteristics of which will be agreed upon with the Course lecturer, will contribute to the raising of final grades.

The final exam will be made up of two parts, the first consisting of a general question of a theoretical kind, and the second, of a practical and more specific kind in terms of syllabus content, involving the commentary of six photographic slides

**USEFUL INFORMATION**

**Visiting hours:**
- Tuesdays: 12 noon to 2 p.m./3.30 p.m to 6.30 p.m.
- Wednesdays: 6 p.m. to 7 p.m.

**Schedule of Planned Visits:**
- Monday, 29 September: Visit to Seville Cathedral.
- Wednesday, 22 October: Visit to the Gold Tower (la Torre del Oro) and its Environs.
- Wednesday, 24 November: Visit to the Royal Alcázar Palace.
OBJECTIVES

This Course is designed to enable students to become knowledgeable about the evolution of the relations between the United States and Latin America from the end of the eighteenth century to the present day, while not losing sight of the economic and ideological contacts and influences involving interaction with the countries of Europe. The aim is to ensure that students acquire an understanding of the historical reasons which lead to the United States becoming an empire, while providing them with an analysis, within this context, of the relations the U.S.A. has maintained with the rest of the countries within the American continent.

METHODOLOGY

Classes will be of a theoretical-practical nature, while developing the syllabus-content as stated, including, as a second step, discussions based on the range of standpoints that exist concerning specific subject-matter within contemporary historiography. During class sessions debates will be held which will have the reading of historical documents and specialist bibliographical sources as their starting point. In order to facilitate students’ comprehension of syllabus-content, use will be made of audiovisual back-up such as Power Point presentations, video streams, together with historical maps and charts.

SYLLABUS

1. The Independence of the United States and its Influence upon Spanish America.
2. The Monroe Doctrine (1823) and its Effects within Spanish America.
4. The Territorial Expansion of the United States and the American Civil War.
5. The Slave Issue within the United States.
6. The International Conferences of American States.
7. War between Spain and the United States: the Case of Cuba (1898).
8. The United States and Latin America: a History of ‘Interventionism’.
10. The Twenty-First Century: The U.S.A.’s Stance regarding Latin America.

ASSESSMENT

As stated in the documents dealing with the Agreement-Based Courses, the end-of-Course exam will be held during the final week of class sessions which, in this case, falls at the close of the first semester. Positive weighting will be given to regular class attendance and active participation on a day-to-day basis.

GENERAL BIBLIOGRAPHY

HERNÁNDEZ SÁNCHEZ-BARBA, Mario, *Historia de Estados Unidos de América: de la república burguesa...*
MORALES, Minerva, “Tendencias y virajes de la política norteamericana en América Latina”, p. 213-242, México. (Se encuentra en Internet en pdf, 30 págs.)
Course GA-15  POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000) (AL)
(45 class hours)
Lecturer:  Dr. Concha Langa Nuño (clanga@us.es)
Substitute Lecturer:  Dr. Inmaculada Cordero (icordero@us.es)

OBJECTIVES
A quarter of a century has gone by since the process of democratization in Spain first got under way. A sufficient degree of perspective is now available so as to enable the development of an integrated module that has come to be known as The Present Day, which, strictly speaking, surfs the interdisciplinary frontiers among History, Law, and the Political Sciences, aiming to provide a well-grounded analysis of Spain’s recent past.

There is no doubting the fact that the process of democratization in Spain has aroused a great deal of interest outside the country. Not only has it acted as a referent in the case of Latin American countries such as Guatemala and Chile, but has also come to be a subject of analysis and observation on the part of developed Western countries. In this sense, the inclusion of this module within the Courses for Students from Abroad constitutes a highly relevant move, especially as a result of its appeal to students from the United States.

The aims of this Course module are as listed here:
   a) To create an awareness of how Spain’s political transition is the result of a process of reform.
   b) Internationally speaking, to assess Spain’s progressive integration within the Western scenario.
   c) To contribute to an understanding of the unique features of Spain’s political system and of its constitutional architecture.
   d) To help make discernible the specific model of Spain’s territorial organization (a State made up of autonomous regions) by establishing comparisons with other countries.
   e) To contribute to the identification of the main characteristics of Spanish political culture.

SYLLABUS
2. From Carlos Arias Navarro to Adolfo Suárez: Political Reform (November, 1975, to December, 1976).
4. The Difficulties involved in the Consolidation of Democracy and the Crisis in UCD (January, 1979, to October, 1982).
6. The Spain of the Autonomous Regions.
8. Spain’s Political System.
10. Weighing Up the Process and Future Challenges.

METHODOLOGY
Keeping in mind the duration of class sessions (two hours) and the need to deal with a range of levels of comprehension of the Spanish language, a dynamic methodology will be adopted, based on the following procedures:
   a) the explanation of subject content via Powerpoint presentations;
   b) the analysis of texts and documents distributed in Xeroxed copies;
c) the inclusion of the screening of documentaries covering specific topics;
d) the holding of debates and exchanges of viewpoint during certain sessions.

BIBLIOGRAPHY

Keeping in mind the custom in universities in the United States of employing a single text, from our standpoint, the text offering the clearest picture of the subject in hand is:


The book itself contains a bibliographical index which can help those students wishing to amplify information regarding specific subject areas, as well as providing help when carrying out assignments.

ASSESSMENT

These criteria are based as follows:

a) on regular attendance and active participation in class sessions;
b) the grading of an optional assignment;
c) the grading of two written tests of an objective nature, one mid-way through the semester and the other at its close.

When grading exams, attention will be paid to the following features: clarity of expression when writing, a sufficiently knowledgeable awareness of syllabus content, a capacity for synthesis, a mature level of understanding.
OBJECTIVES
This Course is designed with two key objectives in mind: firstly, to contribute to the recovery from academic oblivion of the women artists who have produced creative output throughout history and who, due to a range of different conditioning factors of a social kind, have remained on the margins of the Art World; secondly, to raise awareness of, and encourage reflexion about, the situation of women within the present-day Art environment, as well as about the aims pursued by tendencies within feminist criticism, together with the endeavor, at the dawn of the twenty-first century, of the woman artist in the search for gender equality in society.

METHODOLOGY
Class sessions – the attendance at which is compulsory - will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the on-screen projection of artistic works and documentaries- with critical debate on the part of students when dealing with those same on-screen images and the recommended texts.

SYLLABUS
SUBJECT BLOCK 1: STARTING POINT
- Do Women Have To Be Naked To Get Into the Met. Museum?
- Woman, Art and Gender. Art Created by Women; Feminine Art; Feminist Art. Feminism and Post-Feminism.

SUBJECT BLOCK 2: THE DEPICTION OF THE FEMININE IN THE HISTORY OF ART
- Art and Mythology: Disguised Eroticism.
- Art and Religion: the Figure of Mary versus Eve.
- Art and Portraiture: Women of the Nobility, of the Bourgeoisie, and Nameless Faces.
- The Art of Manners: Family Archetypes.
- Art and Nudity: From Olympus to Street-Level.
- Art and Society: Women and their Professions.

SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES.
- Why have there been no great women artists? The Notion of Genius.
- Women, Art, and Society. The Training of Women to Become Artists.
  3.1.- First References to Women Artists: Pliny’s Artistic Antiquity.
  3.2. - The Middle Ages: Boccaccio and Christine de Pissan. Creativity within Convents. Miniaturists and Embroiderers.
  3.3. - The Renaissance: Women, Society, and Art in the Renaissance.
- Italy: Properzia di Rossi, Sofonisba Anguissola. Lavinia Fontana.
- Northern Europe: Caterina van Hemessen. Levina Teerlinc.
- Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.
SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES.
3.4.- The Baroque Age:
- Italy: Artemisia Gentileschi; Elisabetta Sirani.
- Northern Europe: the Domestic Environment. Genre Painting and the Art of Judith Leyster. Flower Vases and Still Life: Clara Peeters; Rachel Ruysch; Maria Sybila Merian.
- Spain: Luisa Roldán, La Roldana; Josefa de Ayala y Ovidos.

3.5.- The Eighteenth Century: Women Artists, the Academies, and Art Criticism.
- France: The Royal Academy of Painting and Sculpture. Elizabeth-Luoise Vigee-Lebrun; Adelaïde Labille-Guiard; Rosalba Carriera; Anne Vallayer-Coster.
- Great Britain: Angelica Kauffmann, Mary Moser.
- Spain: *Honorary Lady Academicians* and Professional Artists.

SUBJECT BLOCK 4.- WOMEN ARTISTS IN THE NINETEENTH CENTURY

4.2.- Women Artists on the International Scene.
- Neoclassicism: France: Constance Marie Charpentier; Julie Forestier. United States: Harriet Hosmer; Edmonia Lewis; Vinnie Ream Hoxie.
- Romanticism: Elisabeth Thompson; Rosa Bonheur.
- Realism: Emily Mary Osborn; Rebecca Solomon; Anna Blunden.
- Pre-Raphaelism: Lucy Maddox Brown Rossetti; Evelyn de Morgan.
- Sculpture: Camille Claudel.
- Impressionism: Mary Cassatt; Berthe Morisot; Eva Gonzales.
- Post-Impressionism: Suzanne Valadon.

4.3.- Women Artists in Nineteenth-Century Spain:

SUBJECT BLOCK 5: WOMEN ARTISTS IN THE TWENTIETH CENTURY. 1900-1968.
Introduction: Virginia Woolf: *A Room of One’s Own* (1929). The *New Woman* in the Twentieth Century.

- On the Margins of Vanguardism: Romaine Brooks.
- Expressionism: Gabriele Munter; Paula Modersohn-Becker.
- Naïf: Marie Laurencin.
- Orphism: Sonia Delaunay.
- Futurism: Valentine de Saint-Point.
- The Russian Avant-Garde: Natalia Gontcharova; Varvara Stepanova; Liubov Popova.
- Dadaism: Sophie Taeuber-Arp; Hannah Höch.
- Surrealism: Mary Oppenheimer; Leonora Carrington; Remedios Varo; Frida Kahlo.
- The Twenties: Tamara de Lempicka; Georgia O’Keeffe.

4.3.- 1945-1968: Expressionism: Germaine Richier; Barbara Hepworth; Lee Krasner.

TEMA 5.- MUJERES ARTISTAS EN EL SIGLO XX. 1900-1968.
Introducción: Virginia Woolf: *A room of One’s Own* (1929). La *Nueva Mujer* del Siglo XX.
5.1.- 1900-1945: Mujeres artistas en las Primeras Vanguardias:
- Al margen de las Vanguardias: Romaine Brooks.
- Expresionismo: Gabriele Münter; Paula Modersohn-Becker.
- Naif: Marie Laurencin.
- Orfismo: Sonia Delaunay.
- Futurismo: Valentine de Saint-Point.
- Vanguardia rusa: Natalia Goncharova; Varvara Stepanova; Liubov Popova.
- Dada: Sophie Taeuber-Arp; Hannah Höch.
- Surrealismo: Mary Oppenheim; Leonora Carrington; Remedios Varo; Frida Kahlo.
- Años 20: Tamara de Lempicka; Georgia O’Keeffe.

5.2.- 1945-1968: Women Artists in the Second Avant-Garde Wave: The Expressionist Movements:
Germaine Richier; Barbara Hepworth; Lee Krasner.

SUBJECT BLOCK 6.- WOMEN ARTISTS IN TWENTIETH-CENTURY SPAIN: 1900-1978.
6.1.- 1900-1939: María Blanchard; Maruja Mallo; Ángeles Santos.

- Informalism: Juana Francés.
- Tendencies within Realism: Isabel Quintanilla; Amalia Avia; María Moreno; Carmen Laffón.


- Vaginal Art: Nikki de Saint Phalle; Louise Bourgeois; Judy Chicago and the Feminist Studio Workshop.
- Body Art: Ana Mendieta; Shigeko Kubota; Carolee Schneemann; Orlan; Pilar Albarracín.

Post-Feminist Art: An Introduction. Mary Kelly; the Guerrilla Girls; Barbara Kruger; Cindy Sherman; Sherrie Levine.
- Multiculturalism and Social Critique: Betye Saar; Faith Ringgoold; Kara Walker. Shirin Neshat; Ghazel. Susan Meiselas; Sophie Ristelhueber; Zineb Sedira.
- Feminism and Queer Art: Zoe Leonard; Nan Goldin; Jenny Saville; Del Lagrace Volcano.

SUBJECT BLOCK 8.- WOMEN ARTISTS IN THE TWENTY-FIRST CENTURY.

BASIC BIBLIOGRAPHY*.-

*At the close of each subject block, specific bibliography will be provided


ASSESSMENT AND GRADING CRITERIA
The Final Grade for the Course will take into account the following assessment and grading criteria:

1) As a mandatory element, students will be expected to carry out two EXAMINATIONS based on the subject content of the syllabus, consisting of the analysis of 5 works of art in each exam -- works which would have been previously explored and discussed in class. So as to facilitate the preparation of the tests, the explicative class presentations, based on the contents of the syllabus subject blocks, will be provided to students beforehand. The final grade will be based on the average of the scores obtained in the two examinations.

2) Optionally, students may wish to carry out A RESEARCH AND REFLEXION ASSIGNMENT on a particular aspect of the syllabus content, once approved by the class lecturer, and will be based on the following model: an essay on a specific syllabus-based item, or on a visit to an exhibition, and / or a critical commentary on one of the scientific journal-based articles recommended for reading. This assignment could raise the exam score obtained by as much as a maximum of 1.5 points.

3) Active participation in class sessions will be kept in mind as a positive factor which will thereby contribute to an increase in the final overall grading score.
OBJECTIVES AND BASIS OF THE COURSE

The aim of this Course is to provide an overview of what European Cinema, from its origins to the present day, has meant and continues to mean. With this purpose in mind, a series of syllabus units will be developed in which the key European schools of cinema will be explored in terms of their creative profiles, of the authors involved, of genre types, and of processes of production.

METHODOLOGY

Class sessions will be of a theoretical-practical kind, while benefiting from substantial audiovisual back-up through access to computer-based resources. The theoretical presentation of each of the syllable units will be backed up with the viewing of representative movies belonging to the different European Schools, with the aim of shedding further light upon the subject-matter being dealt with, and, as follow-up to the screenings, to encourage debate and dialogue among Course participants.

SYLLABUS


BIBLIOGRAPHY.

- Historia general del cine. Madrid Cátedra, 1995
- Teoría y práctica de la historia del cine. Robert C. Allen, Douglas Gomery; [traducción de Josetxo Cerdán y Eduardo Iriarte].
- ¿Qué es el cine? Bazin, André., 2a ed.
- Un siglo en sombras :introducción a la historia y la estética del cine.
- Historia ilustrada del cine. René Jeanne y Charles Ford.,
- Historia del cine. Gubern, Román., [5a ed.]
- Historia del cine español. Román Gubern... [et al.],
- Las grandes escuelas del cine. Madrid Cirde, Méndez Leite, Fernando,
- El cine italiano, 1942-1961: del neorrealismo a la modernidad /Angel Quintana; Prologue by Francesco Casetti., Quintana, Angel.,
- Sombras de Weimar: contribución a la historia del cine alemán 1918-1933. Sánchez Biosca, Vicente.
- Historia del cine: teoría y géneros cinematográficos, fotografía y televisión. Sánchez Noriega, José Luis.
- Historia del cine español. Jean-Claude Seguin; Traducción de José Manuel Revuelta. 3a ed.
- Historia universal del cine, 30 vols. Planeta, Barcelona. Several Authors,

**ASSESSMENT CRITERIA**

When grading students, the following criteria will be kept in mind:
- Regular attendance and active participation during class sessions.
- The undertaking of Course assignments, which will be voluntary.
- Two exams will be set: one as the semester progresses and the other at its close. They will be based on the written discussion of one of the syllabus units explored in class (one to be chosen from the two given on the question paper). Final grades will be the result of the average in both exams.
Course GA-20  ECONOMY, SOCIETY, AND THE ENVIRONMENT IN THE CASE OF SPAIN (AL)
(45 class hours)
Lecturer: Dr. Javier Navarro Luna (janalu@us.es)
Co-Lecturer: Dr. Rafael Baena Escudero (baena@us.es)

OBJECTIVES
To provide students with an initial understanding of the complexity of the Spain of today within the framework of the European Union, while paying particular attention to key aspects related to the Economy, Society and the Environment.

SYLLABUS CONTENT
1. The Territorial Structure of the State and its Insertion within the European Union: Community-based, State, Autonomous Community-based, and Local Administrations.
2. Physical and Natural Features: Relief, Climate, Water-Table Infrastructure and Vegetation.
5. Agriculture, the Environment, and Sustainable Growth: Spain’s Rural Landscapes.

METHODOLOGY
The objectives will be approached through theoretical-practical class sessions in which use will be made of visual and audiovisual back-up resources such as image, slide and video viewings so as to illustrate the geographical reality of the Spain of today. Likewise, use will be made of graphs, maps, news items, together with other kinds of texts linked with the syllabus contents being dealt with. Student-Lecturer interaction will be encouraged so as to generate debate with regard to the key aspects of the syllabus, as well as to any issues that may arise.

BIBLIOGRAPHY

Webs
www.ign.es  (The National Geographical Institute’s Website is general knowledge-based and offers useful guidance. El Portal Web del Instituto Geográfico Nacional tiene carácter divulgativo y orientativo.)
http://club.telepolis.com/geografo/regional/espa/emigrar.htm (Emigration and Immigration in the case of Spain.)
www.inm.es  (The National Institute of Meteorology. Instituto Nacional de Meteorología)
www.igme.es  (The Spanish Institute of Geomining. Instituto Geominero de España)

COMPLEMENTARY ACTIVITIES
As the Course develops, scientific video material linked with syllabus content will be screened.

ASSESSMENT CRITERIA
The level of knowledge reached, and, above all, the extent of the understanding of the key contents of
the Course acquired, will be assessed and graded, together with students’ critical capacity when approaching present-day issues concerning Spain. Assessment will be carried out by the undertaking of:

- Written tests, upon completion of each of the syllabus-content sections, together with an end-of-Course exam which will involve the definition of basic concepts, together with the analysis of a text linked with the syllabus-contents dealt with during class sessions.

- A group or individual assignment related to any topic on the syllabus and which may be handed in for grading or presented during a class session.
Course GA-21  CUISINE CULTURE IN SPAIN (AV) (45 horas lectivas)
Lecturer: Dr. Carmen Fernández Albéndiz (mcalbendiz@us.es)
Co-Lecturer: D. Caín Somé Laserna (csome@us.es)

COURSE DESCRIPTION
The course syllabus is structured around the history of the gastronomy of the Spanish culture from the kitchen of the first settlers to today, studying the influence of Mediterranean and American cultures, the Mediterranean triad (olive oil, wine, and bread) and the importance of the Mediterranean diet as a way to lead a healthy life.
It is essential that the student have a sufficient degree of knowledge of Spanish to be able to understand the classes which are taught in that language. On the other hand it requires a basic knowledge of history.
This course is for students of any program. The course objectives are that the student knows the history of a kitchen and an ancient culture, and that this knowledge will be beneficial to your health.

REQUIREMENTS
To Best Take Advantage Of This Class Is It Necessary That The Students Have A High Level Of Spanish Not Only In Comprehension, But Also In Expression, This Being A Determining Factor For The Students Potential Success In This Course.

METHODOLOGY
This course will consist of two parts: theory and practice. The theoretical classes will be presented with visuals aides, while the practice will consist of different activities in and out of the class related to Spanish gastronomy.

SYLLABUS
1.- The invention of the meal, ritual, and magic.
2.- Olive oil and its origins today
3.-The kitchen of three cultures:
  3.1.- The Christian kitchen.
  3.2.- The Jewish kitchen.
  3.3.- The Muslim kitchen.
4.- The Iberian pig: from ham of the black foot to chorizo.
5.- Products and the New World kitchen.
6. -¿Tea, chocolate or coffee?
7.- Spices and condiments in the Spanish kitchen.
8.- The Mediterranean kitchen:
  8.1.- Pasta. Class with theory and practice. Recipes
  8.2.- Wine. Class with theory and practice.
  8.3.- The Mediterranean diet.
9.- The nouvelle cousine, Spanish cooking from Arguiñano to Adriá.

EVALUATION CRITERIA
The course evaluation will be determined by the following parameters:
1. EXAMS. There will be two exams, a midterm and a final. The final grade will be out of a possible 10 points. To pass the midterm, then student must obtain at least a 4.5. Those who pass the first exam will not be tested on this material again. Those who don’t pass the midterm will have a cumulative final exam over al topics covered throughout the semester. To pass the final exam, that will take place on the last day of class, the student must score a minimum of 5 points (always out of 10).
2. Attendance and participation in class
3. Volunteer work: The students can do volunteer work for extra credit on a topic of gastronomy coordinated by Professor.

BIBLIOGRAPHY
DIAZ, Lorenzo: La cocina del Quijote, Madrid, Alianza, 2003
DOMINGO, Xavier: De la olla al mole: antropología de la cocina del descubrimiento, Málaga, BmmC editores, 2000.
ELÉXPURU, Inés: La cocina de Al-Andalus, Madrid, Alianza, 1994
GARCÍA VISCAINO, Félix: La cocina flamenca, memorias y guisos, Madrid, Celeste 2000-
MOLINA, Juan Antonio: Breve Historia de la Gastronomía Andaluza, Sevilla, editorial Castillejo, 1999.
VALLES ROJO, Cocina y alimento en los siglos XVI y XVII, Valladolid, Junta de Castilla y León, 2007.
WERLE, Loukie y COX, Jill: Ingredientes, Germany, Könemann, 2005.
OBJECTIVES
The aim of this Course is to enable students to become knowledgeable about Wine, one of Spain’s most culturally important and economically relevant elements, by means of the study of its history, the range of types it has and their modes of production, the key wine-producing regions, its impact on the Spanish economy in regional and national terms, and the recent evolution in tourist-based activities that have developed around it.

METHODOLOGY
The syllabus will be carried through in two-hour theoretical class sessions with audiovisual input as back-up. A wine-tasting event will be scheduled so that students may become acquainted with Spain’s principal wines.

SYLLABUS
1. - WINE, A DRINK OF THE GODS.
2. - WINE IN SPAIN. ITS HISTORY.
Wine in the Ancient and Medieval Periods. Wine in Modern and Contemporary Times.
3. - VARIETIES OF WINE AND METHODS OF WINE PRODUCTION.
4. - WINE-PRODUCING REGIONS AND GUARANTEES OF ORIGIN.
5. - BODEGA WINERIES, THE BUSINESS SET-UP AND DISTRIBUTION NETWORKING.
6. - NEW HORIZONS FOR WINE

BIBLIOGRAPHY:

ASSESSMENT CRITERIA
- Two written exams will be held (one, a thus-far exam, mid-way through the Course, and the other at its close, as a final), the results of which will make up 70% of each student’s Final Grade. The exam dates will be posted by the Agreement-Based Courses’ Administration.
- An individual assignment will be carried out, to be presented live in class, and which will constitute 20% of the Final Grade.
- Active participation in class will be valued, constituting 10% of the Final Grade.
SECOND SEMESTER
FACULTY OF PHILOLOGY  FB

FB  Courses available in the SECOND SEMESTER

GENERAL LEVEL

FB-01  CONTRASTIVE GRAMMAR
FB-02  LEXICAL AND TERMINOLOGICAL COMPETENCE IN SPANISH
FB-03  CORRECTIVE PHONETICS AND CONVERSATION
FB-09  THE CONTEMPORARY SPANISH-AMERICAN NOVEL
FB-10  CONTEMPORARY SPANISH CINEMA
FB-25  MASTERPIECES OF SPANISH LITERATURE III (1800-1936)
FB-26  THE CIVIL WAR AND PRESENT-DAY SPANISH LITERATURE
FB-27  LITERATURE AND CUISINE: READING, WRITING, COOKING, EATING
FB-29  THE CONTEMPORARY ARAB-ISLAMIC WORLD
FB-32  PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FB-34  LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK
FB-35  PAINTING IN LITERARY SEVILLE
FB-37  PHOTOGRAPHING THE LITERARY SEVILLE
FB-38  LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES
FB-41  DRAMA. THE WORD ON STAGE.

ADVANCED LEVEL

FB-04  CREATIVE WRITING
FB-07  SPANISH LITERATURE’S MYTHIC FIGURES
FB-12  SPANISH GRAMMAR
FB-13  THE PHONETICS AND PHONOLOGY OF SPANISH
FB-16  CERVANTES AND DON QUIXOTE
FB-17  THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLE
FB-18  CONTEMPORARY SPANISH-AMERICAN POETRY
FB-19  ARABIC INFLUENCES IN SPANISH LITERATURE
FB-20  THE IMAGE OF SPAIN ON THE CINEMA SCREEN
FB-23  PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES
FB-24  BUSINESS SPANISH
FB-31  INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS
FB-39  TRAVEL LITERATURE: THE SEARCH FOR AN IDEAL, THE SURPRISE REALITY PROVIDES
FB-40  ART THERAPY: LITERATURES AND OTHER ART FORMS AS TOOLS FOR ENABLING PERSONAL AND COMMUNITY ROBUSTNESS
GENERAL LEVEL

Course FB-01  CONTRASTIVE GRAMMAR: SPANISH-ENGLISH (45 class hours)
Lecturer: Dr. Juan Pablo Mora Gutierrez (jmora@us.es)
Substitute Lecturer: Diego Jiménez Palmero (djimenez@us.es)

COURSE DESCRIPTION:

In this course we will carry out a systematic comparison between English and Spanish. The emphasis will be on practical exercises that will help the student overcome the difficulties that Spanish presents for English speakers. The instructor recommends that only students with at least three semesters of Spanish at their home University take this class.

En esta clase llevaremos a cabo una comparación entre la gramática del español y del inglés. La clase será eminentemente práctica con el fin de ayudar a los estudiantes a superar las dificultades que la gramática española presenta para los hablantes de inglés. El profesor recomienda que tomen esta clase solo estudiantes que hayan tomado al menos tres semestres de español en su universidad de origen.

Requirements and grading policy:

- Assignments, Attendance and Class Participation: (10% of the grade). Every week the students will have to work on exercises that will be assigned by the instructor.
- Long term projects: (15 % of the grade). The students will have to collect relevant data on both English and Spanish that they will present to the instructor.
- Research paper: (Optional) (20 % of the grade) A report on original research carried out by the student on any topic that contrasts English and Spanish. The students will present a research proposal no later than the third week of October. The papers will be due the last week of November.
- Presentation: (Optional) (10 % of the grade) An oral presentation in class of the research paper.
- Exams: (from 45% to 75% of the grade). There will be two exams. Important Note: The exams will be worth from 45% to 75% of the final grade. The rest has to be obtained with the assignments (obligatory), the long term project (obligatory), the research paper (optional) and the presentations (optional).

All the work may be carried out in groups, but each student has to write their own written version. Since one of the goals of this class is to teach students to think for yourselves about language, homework and papers that reveal original thought will be valued more highly than work that summarizes material from other sources.

- Tareas, asistencia y participación en clase: (10% de la nota) Todas las semanas los estudiantes tendrán que llevar a a cabo ejercicios que el profesor asignará.
- Proyectos de recogida de datos: (15 % de la nota) Los estudiantes tendrán que recoger ejemplos interesantes tanto de inglés como de español y se los presentarán al profesor en forma de lista comentada.
- Trabajo de investigación: (opcional 20% de la nota) Los estudiantes podrán llevar a cabo un trabajo de investigación sobre algún tema en el que se comparen las lenguas españolas e inglesal. El estudiante que quiera llevar a cabo este trabajo opcional tendrá que presentar una propuesta durante la tercera semana de octubre. El trabajo se entregará la última semana de noviembre.
- Presentación: (opcional 10% de la nota) El trabajo de investigación se podrá presentar en clase.
- Exámenes: (del 45% al 75% de la nota) Habrá dos exámenes. Advertencia importante: Los exámenes valdrán entre el 45% y 75% de la nota. El resto se obtendrá de las tareas, asistencia y participación en clase, de los proyectos de recogida de datos y opcionalmente de un trabajo de investigación y de su presentación en clase.
Todo el trabajo para esta clase se puede llevar a cabo en grupos, pero cada estudiante deberá escribir su propia versión. Puesto que uno de los objetivos de esta clase es que los estudiantes aprendan a pensar por sí mismos sobre el lenguaje, los trabajos que conllevan ideas originales se evaluarán más que los trabajos que se limiten a presentar material de otras fuentes.

**CONTENT:**

Introduction: Contrastive Grammar. English and Spanish as global languages.
Phonological Differences between English and Spanish
The Lexicon. Differences among languages. New words in Spanish and English. Loanwords from English into Spanish and from Spanish into English.
Idioms in Spanish and English. False Cognates.
Syntax: The Noun Phrase, the Verb Phrase, Other Phrases, the Sentence, the Text.
Language Contact: English and Spanish as languages in contact in the USA and Gibraltar

The order of presentation of the topics may change. First, we will deal briefly with issues having to do with the differences in pronunciation and vocabulary between the two languages, but as soon as possible we will start to cover extensively the Spanish verb and tenses, ser, estar and verbal periphrases. If we still have time we will deal with the noun phrase, the use of se and pronominal clitics, and discourse markers.

El orden de presentación de los temas puede variar según las circunstancias e intereses de la clase. Primero, trataremos brevemente temas de diferencias de pronunciación y vocabulario entre las dos lenguas, pero lo antes posible nos meteremos a tratar los temas de la gramática española que resultan más difíciles para los estudiantes con inglés como lengua materna, a saber, los tiempos verbales del indicativo y del subjuntivo, ser y estar y perifrasis verbales. Si nos quedara tiempo trataríamos el sintagma nominal en ambas lenguas, el uso de se y los pronombres átonos, y los marcadores del discurso.

**Textbook and readings for this class**

Other readings that will be available through the photocopy store or internet.

**BIBLIOGRAFÍA RECOMENDADA**

Gramáticas

Diccionarios
OBJECTIVES
The aim of this Course is to enable students to enrich their vocabulary in a gradual way. Special emphasis will be placed on awareness-raising with regard to the contextual values attached to frequently used words and idiomatic expressions in colloquial Spanish, while not leaving aside formal and specialized lexical usage either.

SYLLABUS
2) Dictionary Use in the Learning of Spanish.
4) Idioms and Combinations. Expressive Values and Communicative Suitability.
6) Lexical Content within Specific Texts.
7) Lexical Sources of the Spanish Language. The Use of Borrowings.

BIBLIOGRAPHY

ASSESSMENT
The on-going assessment of assignments, as indicated by lecturers, will be carried out, while two exams will also be held, the first mid-way through the Course and the other during the final week of the semester.
**Course FB-03**

**CORRECTIVE PHONETICS AND CONVERSATION** (45 class hours)

Lecturer: Dr. Yolanda Congosto Martín (ycongosto@us.es)

Co-Lecturer: Natalia Silva López (nataliasilvalopez.nsl@gmail)

**OBJECTIVES**

This Course, both theoretically and practically based, is designed to help students improve on, and take better advantage of, their communication skills (comprehension and production) during oral performance in Spanish. Attention will be paid to the most frequent kinds of problems in phonetics they may encounter, especially within the context of their own performance of the language in sessions which will include dialogues, informal talks, lectures, as well as video performance, etc.

**SYLLABUS**

I. CORRECTIVE PHONETICS

1. Articulation: The Parts of the Vocal Tract; Places and Manners of Articulation.
   
   Practical Activities:
   1) Describing the parts that make up the vocal tract. Labelling a diagram of the parts of the vocal tract.
   2) Describing and reproducing sounds according to a range of places and manners of articulation in English and Spanish.

2. The Sounds of the Spanish Language: Phonemes, Sounds, and Written Forms (Orthographic Rules).
   
   Practical Activities:
   1) Role-play. Imitating in English the accents of Spanish-Speakers.
   2) Describing the articulation of the sounds of the Spanish language. Exploring the set-up of the phonemes of Spanish and English to ensure familiarity with the phonetic symbols involved.
   3) Dictionary searches for words with differing pronunciation in English and Spanish.
   4) Individual and group practice of the sounds in Spanish which cause most difficulties for English-speakers.
   5) As undertaken by students and lecturers, the listening to recordings or live renderings of words with the same origin and yet with differing pronunciation in Spanish and English.
   6) Listening to recordings of single sounds and words. Identification by students of the sounds used.
   7) Listening to songs. The filling in of gaps in the lyrics followed by complete renderings.
   8) Readings out loud.
   9) Listening comprehension exercises.

   
   Practical Activities:
   1) As set up by lecturers, listening to recordings or live renderings of words, phrases, sentences, and more extensive utterances, so as to enable students to perceive differences in the distribution of pitch, rhythm, and intonation in Spanish and English.
   2) The rules of accentuation.
   3) The structure of syllables in Spanish.
   4) The performance of songs.
   5) Poetry recitals.

4. Varieties of Spanish: Description of the Main Phonetic Features of the Kinds of Peninsular and Hispanic-American Spanish with a High Degree of Circulation.
   
   Practical Activities:
1) Viewing films in which the different varieties of Peninsular and Hispanic-American Spanish may be appreciated. Students will be expected to single out their key phonetic and suprasegmental characteristics.

2) Visits to regional cultural centers in Sevilla. During the visits students will be asked to record interviews with speakers of the range of dialects that circulate within Peninsular Spain.

3) Role play: each group will reproduce a specific variety of Spanish.

II. CONVERSATION

 Practical Activities:
1) Working in groups. Comparisons between written and oral texts.
2) Working in groups. Constructing a written text (a letter) and an oral text (a short dialogue which, afterwards, will be performed).

6. Types of Oral Texts within Different Communicative Situations: Job Interviews, Class Assignment Presentations, Debates, Talks, Meetings, Coteries, Telephone Conversations, Colloquial Exchanges, etc.

 Practical Activities:
1) Viewing videos which are representative of these different communicative situations. The analysis and pooling of ideas regarding the specific features of each of them.
2) Working in groups describing the different kinds of oral text.
3) Working in groups constructing the different kinds of oral texts.
4) Debating issues of current affairs.


 Practical Activities:
1) Visits to different places within Sevilla during which students may recognize in situ these different kinds of linguistic registers (Sevilla’s Ateneo, Regional Cultural Centers, Public Marketplaces, Bars, Shops and Malls).
2) Describing the different kinds of formal and informal oral texts.
3) Constructing in groups different kinds of formal and informal oral texts.

BIBLIOGRAPHY

Besides these sources, students will be encouraged to read a book, as a working text for the Course, the title of which will be allocated on the first day of class.

ASSESSMENT
Given the Course’s practical character, assessment will be dynamic and on-going. In this sense, the following factors will be taken into account:
- Regular Attendance.
- Level of Participation in the Different Practical Activities.
- Grading of Oral Assignments.
- Final-Exam Grade.
END-OF-COURSE EXAM
This final exam will consist of:
- A written test: questions on Corrective Phonetics.
An oral test: a commentary on a text and the participation in a conversation about a subject of current interest.
Course FB-09  THE CONTEMPORARY SPANISH-AMERICAN NOVEL (45 class hours)
Lecturer:   Dr. José Manuel Camacho Delgado (jcamacho@us.es)
Substitute Lecturer:  Dr. Giulia de Sarlo (gdesarlo@us.es)

OBJECTIVE
The objective of this Course is to provide students, who are not majoring in this area of study, with a general overview of the main currents at work within Spanish-American narrative, together with a critical analysis of four novels by representative twentieth-century authors.

METHODOLOGY
The subject-matter of the syllabus will be developed via introductory sessions offered by lecturers. Following these, and once the novels and recommended bibliography have been read, guided commentaries will be carried out in which students will play a key role within the process of debate.

SYLLABUS
4. Magic Realism and the Figure of Gabriel García Márquez. El coronel no tiene quien le escriba.
5. Documentary Realism. Mario Vargas Llosa’s Los cachorros.

BIBLIOGRAPHY

During class sessions bibliographical titles concerning the content of specific syllabus units will be provided.

SET READINGS
Mariano AZUELA, Los de abajo
Juan RULFO, Pedro Páramo
Gabriel GARCÍA MÁRQUEZ, El coronel no tiene quien le escriba
Mario VARGAS LLOSA. Los cachorros

ASSESSMENT
Two exams, both with a theoretical and a practical basis, will be set, one mid-way through the semester and the other at its close.
OBJECTIVES

Keeping visiting students in mind, this Course spans a wide range of cultural perspectives, thus taking it beyond the limits of the cinematic and the historical strictly speaking. Movies are perceived as audiovisual works, approachable as texts, as the artistic expression of an author and, at the same time, determined by circumstances involving their social, historical, linguistic, and literary contextualization.

METHODOLOGY

Given the amount of accumulated pedagogical experience that exists with regard to this kind of subject matter, as well as keeping in mind the specific needs of students, the aim of the class sessions is to ensure the fruitful interaction of the theoretical and practical dimensions of the study process, while also potentializing the exploration of those aspects of the Spanish language to which, in terms of comprehension and expression, the filmography being studied draws attention.

PRACTICAL SYLLABUS

3. An anthology of significant sequences from key movies and from the work of prominent directors.


THEORETICAL SYLLABUS


ASSESSMENT

The final grade for this course will be based on the scores from two exams:

FIRST MID-SEMESTER EXAM

Subject-matter: Two syllabus-unit subjects, from amongst those covered thus far, will be included, while students will be expected to deal with one out of the two.

Length: One side of an A4 sheet.

This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.
END-OF-COURSE EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered throughout the Course, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will be kept by lecturers as written proof of students’ commitment. A fail grade will be given to any student who does not sit either of the exams. The final grade is based on the average grade obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing from Program Directors or Tutors.

The following factors will be taken into account when assigning grades:
- The adequate assimilation of fundamental syllabus content.
- A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
- A capacity to set areas of subject-matter in relation to others.
  - The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.

BIBLIOGRAPHY
In English:
CAPARRÓS LERA, J.M.; DE ESPAÑA, R. The Spanish Cinema: An Historical Approach. Madrid: Film Historia, Published in conjunction with the retrospective on Spanish Cinema held at the University of New Mexico, September, 1987.

In Spanish:
**Course FB-25**  
**MASTERPIECES OF SPANISH LITERATURE III (1800-1936)** (45 class hours)

**Lecturer:** Cipriano López Lorenzo ([clopez18@us.es](mailto:clopez18@us.es))  
**Co-Lecturer:** Laura Hernández ([laurahl@telefonica.net](mailto:laurahl@telefonica.net))

**OBJECTIVES**
The objective of this Course is to provide students with a working knowledge of nineteenth-century and early twentieth-century Spanish Literature through the study of both its general characteristics and of key works belonging to the period.

**METHODOLOGY**
The Course will be made up of both theoretical and practical class sessions. During theoretical sessions the Lecturer will explain the syllabus content, while in practical classes texts from the period will be approached, while specific works will be analyzed (see the next section entitled ‘Syllabus’), active student participation being encouraged. If circumstances allow, movies and other kinds of audiovisual material will be screened. Likewise, the Lecturer will be able to recommend literary tours or visits to exhibitions related to the subject-matter on the syllabus.

**SYLLABUS**

I. Romanticism  
2. Spanish Romanticism. Authors and Works.  
3. A Study of *Don Juan Tenorio* by José Zorrilla.

II. Realism-Naturalism  
2. Realism and Naturalism in Spain. Authors and Works.  
3. A Study of *La Regenta* by Leopoldo Alas «Clarín».

III. The Poetry of Gustavo Adolfo Bécquer.  
1. Bécquer’s Poetry: Post-Romantic or Pre-Symbolist?  
2. A Study of las *Rimas*.

IV. Modernism  
2. Spanish Modernism. Tendencies, Authors and Works.  
3. A Study of *Campos de Castilla* by Antonio Machado.  

V. Vanguardism.  

**BIBLIOGRAPHY**
At the beginning of the Course, the Lecturer will provide students with a booklet in which the texts to be worked on in class will be included. Students who have a specific interest in any of the works being studied, either because they may wish to widen their knowledge on their own initiative, or because they wish to undertake a final assignment (see the next section on ‘assessment’), can acquire the texts. The following editions are recommended:


As far as bibliography is concerned, the following reference manuals are recommended for consultation:

- Felipe B. Pedraza Jiménez; Milagros Rodríguez Cáceres, *Manual de literatura española*, Tafalla, Cénlit, varias ediciones, vols. VI-IX.
- Francisco Rico (coord.), *Historia y crítica de la literatura española*, Barcelona, Crítica, varias ediciones, vols. 5-7.

As the Course progresses, at its commencement, at its mid-way point, as well as when each syllabus item is being explored, the Lecturer will recommend bibliography of a more specific kind.

**ASSESSMENT**

Students’ final grades will be based on the results of two exams, one mid-way through the Course and the other at its conclusion. The exams will include two questions, one of which will be theoretical in nature, where students will be expected to write at limited length about a particular subject already dealt with in class sessions; the other, of a practical kind, will involve writing a guided, question-based commentary on one of the texts which would also have been explored during class sessions. Positive value will be assigned to the following: knowledge acquired, a mature approach when dealing with syllabus subject-matter, correctness when expressing ideas. Each exam will be worth 40% of the overall final grade (80% in the case of both). The remaining 20% will be based on student attitude (the degree of active participation in class sessions, the work undertaken on a daily base, general conduct...).

In addition, those students wishing to do so will be able to raise their final grade by carrying out an optional assignment which would consist of either a short written essay related to one of the subjects dealt with as the Course develops (an aspect of the literature from the period under study, or an author or literary work not explored in depth), or the writing of a commentary on a fragment or a poem taken from the works available for study which had not been explored during class sessions. Positive value will be assigned to the mature approach adopted when dealing with syllabus subject-matter, to the capacity to interrelate subject-matter, and to the correctness observed when expressing ideas.
Course FB-26  THE CIVIL WAR AND PRESENT–DAY SPANISH LITERATURE (45 class hours)
Lecturer: Cipriano López Lorenzo (clopez18@us.es)
Substitute Lecturer: Ángela Rico (anyi206@gmail.com)

OBJECTIVES
The aim of this Course is to explore the interaction of History and Literature, using as a point of departure an historical event which has had wide-ranging effects upon Spanish literary output: the Civil War of 1936. An overview of the cultural and literary context of the nineteen thirties will be provided, as well as of the evolution of the Civil War and its consequences for Spanish Literature between the nineteen forties and the present day. In this way, what will be sought after is a clearer understanding of the contemporary literary scene via its development during the second half of the twentieth century.

METHODOLOGY
An interactive theoretical-practical approach will be adopted in class sessions: the explicative input-lecture on each syllabus item will be enhanced by the discussion of the readings which have been selected.

SYLLABUS
1. The Socio-Political Context: from Republic to Dictatorship. The Antecedents of the Civil War. Spain’s Literary Scene prior to the Outbreak of the War.
2. Spanish Literature during the Civil War.
5. Drama after the Civil War: from the Crisis in Theater to Independent Theater.

BIBLIOGRAPHY
The Class Lecturer will provide students with a booklet containing the selected texts to be analyzed during class sessions, along with specific bibliography as required.

General Bibliography
Pedraza Jiménez, Felipe B., y Rodríguez Cáceres, Milagros, Las épocas de la literatura española, Barcelona, Ariel, 2012.

Set Readings
Back-Up Activities
- The scrutiny of a range of document-based sources linked with the Spanish Civil War: newspapers, magazines, interviews with intellectuals, etc
- Two movie screenings involving adaptations of the following literary texts: *Los girasoles ciegos* (*Blind Sunflowers*) and *Los Santos inocentes* (*The Holy Innocents*).

ASSESSMENT AND GRADING CRITERIA
- Mid-Course examination: 30%
- End-of-Course examination: 30%
- Active participation during class sessions: 30%
- An assignment project, essay, critical appreciation piece, or oral report: 10%
Course FB-27  LITERATURE AND CUISINE: READ, WRITE, COOK, EAT (45 class hours)
Lecturer: Luis Laplaza Hdez-Franch  (luislaplaza@hotmail.com)
Co- Lecturer: Mercedes Delgado (mmdelgado@us.es)
Substitute Lecturer: Montserrat Izaguirre Rodríguez  (isaguirremon@gmail.com)
Collaborators: Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

OBJETIVES
This course is designed as a way to approach the world of cooking and food through literature in different periods throughout history. It is not intended to cover all aspects of Spanish cooking, but rather as a humble appetizer that should whet the appetite for the great banquet of literature in its relation to food, cooking, and gastronomy.

METHODOLOGY
The course consists of two distinct parts. A theoretical part in which we will read and analyze literary texts in which cooking and food have a relevant role. The other part will be practical, and consists of a series of recipes related to some of the texts and to Spanish culture.

SYLLABUS
Introduction: Why literature and cuisine?

Antiquity
Topic 1 The awakening of cooking
- Cooking in Sumer (bread and beer in the poem of Gilgamesh)
- Cooking in Ancient Egypt (hieroglyphics)
- Food and symbol: The Bible (Old and New Testaments)
Gastronomic activity: Baking bread
Selected reading: MATTHIESSEN, Peter. “The tree where man was born”.

Topic 2 Some notes on the classical world
- Homer’s Odyssey: The first barbeque?
Viewing of scenes from Francis Ford Coppola “Apocalypse now”
- Marcus Gavius Apicius, the first gourmet.
- Petronius’ Satyricon, that Roman.
- Lucius Junius Moderatus “Columela”, from Gades to Rome
Viewing of scenes from Federico Fellini’s “Satyricon”
Gastronomic activity: Tasting of pickles and salted fish. Cooking “torrijas.”

The Middle Ages
Topic 3 From compliments to “alboronía” to fried eggs “nostalgia”
- The battle of don Carnal and doña Cuaresma in Juan Ruiz’s El libro de buen amor.
- Ibn Razin al-Tuyibi
- Ibn Rushd “Averroes”
Gastronomic activity: Spinach with garbanzo beans, alboronía and fried eggs.
Viewing of scenes from Tassos Boulmetis’s: A Touch of Spice

Modern Times
Topic 4 “A Golden Age in which not everything glitters”
"The gastronomic sorrows and joys of the austere Don Quixote and the greedy Sancho Panza"
Lope de Vega and the pot
Francisco Delicado en la Lozana Andaluza
Gastronomic activity: “Duelos y quebrantos” and “cottage cheese with quince jelly”

Topic 5 Eating or not eating, that was the question: "in which is recounted the very close relationship between hunger and rogues"
El Lazarillo de Tormes
“El Buscón” de don Francisco de Quevedo
Gastronomic activity: lentejas, morcilla de arroz y kalatrava.

Topic 6 Un caso particular: Gargantúa y Pantagruel, François Rabelais
Gastronomic activity: Ratatouille, croquetas and deer stew.

Eating in modern times
Topic 7 Galdós “el garbancero”
Gastronomic activity: A "upper case" “COCIDO”

Topic 8 Escritores y gourmets
Julio Camba and his gourmet writings
Víctor de la Serna: Journalist and gourmet
Néstor Luján: The gourmet as a novel writer
   Viewing: Babette’s banquet.
   Gastronomic activity: Espárragos trigueros (wild asparagus)
   Estofado de toro (bull’s meat stew)

Topic 9 Exuberance in the Caribbean: El bucán de bucanes de Carpentier
   Viewing: El Pícaro
Gastronomic activity: “Marmitako” and rice pudding

Topic 10 Gourmet flashes in Manuel Vázquez Montalván’s “Galíndez”
Gastronomic activity: Alubias pochas y peras al vino

Topic 11 Isabel Allende: On erotica and cuisine
   Visionado: Como agua para el chocolate
   Actividad gastronómica:
   - Playing with the “Spanish tortilla”
   - Mixing flavors: Spinach “à la crème” with raisins and pine nuts
   - Fried eggplant with molasses
   - Deep delights: chocolate truffle

Topic 12 Notes on food in the detective novel (Four cases, plus one from the riffraff))
- Bas, Juan. Modesto homenaje a Ferrán Adriá: la deconstrucción de la tortilla en “Alakranes en su tinta”.
   - Camilleri, Andrea: the flavor of the Mediterranean sea
   - Himes, Chester: Soul food in Harlem
   - Mankell, Henning: cold from the Baltic
   - Vázquez Montalván, Manuel: the continuos homage
Gastronomic activity: Escalibada y fideua

Topic 13 Eating in movies (a succulent selection)
- Akın, Fatih. “Soul Kitchen”
- Almodóvar, Pedro. “Women at the edge of a nervous breakdown”
- Arau, Alfonso. “Como agua para el chocolate”
- Byrne, David. “True stories” (eating in Texas)
- Lee, Ang. “Eat, Drink, Man, Woman” (the oldest cuisine?)

Gastronomic activity: El gazpacho de Carmen Maura y las migas manchegas

Topic 14 Wine in traditional music
   Audición: Nuevo Mester de Juglaría: Cantes del vino
Gastronomic activity: Wine tasting

Topic 15 Flamenco singing and wine, an inevitable marriage
   Audición: selección de cantes relacionados con el vino
Actividad gastronómica: Berza gitana

Apéndices
Topic 16 Thanksgiving special
Gastronomic activity: Thanksgiving dinner

BIBLIOGRAPHY
In English:
OBJECTIVES

This Course consists of an Introduction to the historical and political reality of the Arab-Islamic World, while underlining the importance of international relations with regard to its historical evolution. The aim of the Course is to provide students with an understanding of the processes which have determined the recent history of these countries and which have lead them to their present-day situation, while also enabling students to acquire a critical perspective by which this same scenario may be calibrated.

Specific attention will be paid to those countries wherein the conflicts affecting them have acquired significant transcendence in international terms. From amongst the group of Moslem, non-Arab countries, it is Iran that will be focused upon. Likewise, within this Course, in transversal terms, the ethnic, social and religious diversity that characterizes the Arab-Islamic world will be broached, together with gender-related issues.

METHODOLOGY

Class sessions during the Course.

The reading and analysis of texts.

The screening and analysis of Arab-related documentaries, as well as movies.

SYLLABUS

2. The Decline of the Ottoman Empire and European Colonialism. New Ideologies.
3. Egypt and its Leading Role in the Arab World: from the Napoleonic Invasion to the Arab Spring.
4. The Middle East during the Inter-War Years. The Origins of the Arab-Israeli Conflict.
5. Palestine: Territorial Partition, the 1948 War, the Wars between Arabs and Israelis, the PLO, the Intifada or Uprising, the Peace Process, the Second Intifada. The Roles of Siria and Lebanon in the Conflict. The Present-Day Situation and the Future of Palestine.

BIBLIOGRAPHY

CAMPANINI, Massimo, Historia de Oriente Medio de 1798 a nuestros días, 2011.


POLK, *Understanding Iran. Everything you need to know; from Persia to the Islamic Republic, from Cyrus to Ahmadineyad*, 2011.


**Movies**


**ASSESSMENT**

Mid-Course Examination: 30%

End-of-Course Examination: 30%

Active Participation during Class Sessions: 20%

Class-Session Presentation of Assignment Findings: 20%
Course FB-32  PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS (45 class hours)
Lecturer: Dr. Francisco Javier Tamayo Morillo (fjtamayo@us.es)
Substitute Lecturer: Dr. Manuel Padilla Cruz (mpadillacruz@us.es)

OBJECTIVES
This Course is aimed at English-speaking students who already have a basic knowledge of Spanish. Its key objective is to improve their communication skills by means of the consolidation of their grammar competence and of the introduction of practical vocabulary so as to enable them to cope with the usual communication situations of everyday life. On the one hand, teaching methodology will be based on the assimilation of grammatical rules and their practical application via specific activities and, on the other hand, will involve the gradual and progressive use of Spanish as a vehicle for communication within the classroom.

CLASSES: THE SET-UP
The Lecturer will provide students with xeroxed material containing the grammar content to be studied with regard to each section of the Course syllabus. However, this does not mean that class sessions will be organized in terms of formal lectures on Spanish Grammar. In a key way, teaching will be practice-based: using specific grammar exercises as points of departure, explanations will be provided of those issues arising from the use of the Spanish language which tend to cause students most difficulty. Other activities within the Course will include: (a) dictations; (b) listening comprehension exercises; (c) reading comprehension exercises; (d) exercises in writing; and (e) vocabulary exercises. Use will also be made of representative works of literature with a double objective in mind: (a) their use as tools by which to improve students’ communication skills, and (b) to give students the opportunity of accessing Spain’s literary heritage. With this in mind, students will be expected to read the prose work Lazarillo de Tormes (in an edition adapted to their level of knowledge of Spanish), while extracts from the movie version of Don Quijote de la Mancha will also be screened.

COMPLEMENTARY ACTIVITIES
Two programmed activities will be undertaken so as to complement those carried out in the classroom:
(c) a city walk which will involve touring those places to which Miguel de Cervantes makes reference in his works. During the tour extracts from Don Quijote will be read so as to provide students with their first approach to Spanish Literature’s most representative work.
(d) a visit to Triana Market, with two aims in mind: getting students used to the vocabulary linked with the consumption of foodstuffs in Sevilla on a day-to-day basis; and providing them with a context within which to practice common communicative structures as employed by those who normally use this kind of commercial establishment.

COURSE SYLLABUS
Each of the syllabus points indicated here contains a grammar-based component, as well as a lexically-based or/and communicatively-based component.

Verbs in Spanish. Everyday Activities and Leisure.
8. How to Express the Past. The Imperfect and the Past Perfect Tenses. How they are Formed. Uses of the Imperfect and the Past Perfect Tenses. Telling the Time, the Days of the Week, the Parts that Make Up a Day.

BIBLIOGRAPHY

\texttt{www.cvc.cervantes.es/aula/didactired/didactiteca} (The Instituto Cervantes Didactics Library)
\texttt{www.cvc.cervantes.es/aula/pasatiempos} (Interactive didactic activities aimed at students of Spanish)
\texttt{www.cvc.cervantes.es/lengua/refranero} (A selection of proverbs and proverbial phrases in Spanish with their equivalents in a range of other languages.)
\texttt{www.rae.es} (Diccionario de la Real Academia de la Lengua Española)
\texttt{www.wordreference.com} (Diccionario inglés-español-inglés)

ASSESSMENT CRITERIA
Final Grades will be calculated with the following distributive basis in mind:
- Regular class attendance: 10%
- Classwork undertaken: 15%
- Active participation in class sessions: 25%
- The successful completion of an assignment based on the prose work, \textit{Lazarillo de Tormes}: 15%
- A final exam which will involve testing all Course-content: 35%
- Grading on a scale of 10 as maximum: Fail (0-4’9); Pass (5-6’9); Very Good (7-8’9); Excellent (9); With Distinction (10).
OBJECTIVES
The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into how international development takes place and is developed, why it is necessary, and how it is related to healthcare.

METHODOLOGY
The course will consist 2 modules twice per week of 2 hours that will cover the topics mentioned in the syllabus. The material will be covered with classroom lectures, discussions, assigned readings, documentary screenings and a presentation of a specific development initiative developed by the students.

SYLLABUS
9. Introduction: What are international development, official development assistance and issues related to healthcare?
10. A history of international development from World War II to the present with a look at decolonization and the cold war.
11. A look at different healthcare models and the state of medicine around the globe.
12. What is the role of international development on international relations and the role of the UN, G-20 countries and other international organizations.
13. An in-depth look into how international development happens and how projects come to fruition from the creation of a project to the financing and execution.
14. Key issues for international development and their effect on regional health.
15. A look into specific cases of international development both successful and not and analysis of the same.
16. What does the future hold for international development as a whole and more specifically, healthcare initiatives and possible consequences.

BIBLIOGRAPHY
Students will be provided with specific readings for each topic discussed in class from the sources listed below. The following videos will be viewed in class and online resources will also be used for additional reference materials:


GONZÁLEZ GÓMEZ, L., Guía para la gestión de proyectos de cooperación al desarrollo, Lara González Gómez, Bilbao, Colombia: Universidad de Antioquia, Facultad de Ciencias Económicas, 2005


VIDEOS:
Desnutrición en emergencias: Evaluación General
SIDA: De la prevención al tratamiento
Control de la Tuberculosis: Estrategia DOTS
La Malaria
Documentales de INDAGANDO TV, la television de la ciencia y la innovación. http://www.indagando.tv/

ONLINE RESOURCES:
World Health Organization – for indicators pertaining to sanitary conditions around the world.
http://www.who.int/en/

http://www.cgdev.org/section/initiatives/_active/millionssaved

http://www.hks.harvard.edu/

ASSESSMENT
10% Attendance and participation in classroom discussions
10% Completion of activities associated with the documentaries
20% Presentation of a specific development initiative
30% Midterm exam
30% Final exam
OBJECTIVES
Understand the city of Seville and its artistic heritage combining the literature of Seville with the practical art of painting. To have a profound knowledge of a city and its heritage requires a very careful study of its most emblematic places. Painting gives one a greater vision of the city. We choose different techniques: pencil, charcoal, watercolor, and ink, etc. The students pass enjoyable sessions in the parks, plazas, streets and monuments of Seville, the Guadalquivir River, the Alcázar, the Barrio Santa Cruz, taking time to study their subject, its form and history. They will get to know the city, its hidden places and architecture like no other student can hope to do. At the end of the semester the students will have a fine collection of drawings and paintings which make great souvenirs and gifts for their friends and families. Also, they will acquire a great understanding of painting; perspective and composition which will help them appreciate art for the rest of their lives.

METHODOLOGY
The students make visits to the monuments, plazas and parks of Seville while drawing and painting. Every visit includes an introduction to the site, its history, its architecture, its figures and legends. In each class the students learn aspects of drawing and painting: color, composition, etc. Classes are conducted in the classroom or outdoors. Every week we visit different locations. We will discuss the literature related to each place, while we draw and paint.

The classes are in chronological order to better understand the monumental history of the city. We will start with the Romans by drawing in the Archeology Museum. Then we study Islamic Seville. Then we look at medieval Seville at the Cathedral. We search out themes from the Golden Age of Cervantes. We learn about Romanticism in the María Luisa Park.

The students will read literary passages about Seville; the subjects that we paint and draw are related to the readings.

SYLLABUS
1. Theory.
   1.1. Basic pencil drawing.
   1.2. Composition: laying out an image.
   1.3. Perspective: drawing buildings in perspective.
   1.4. Water color painting: brush and wash control.
   1.5. Color theory: how to mix colors.
   1.6. Landscape painting.

2. Practical. Visits to places of literary interest to draw and paint.
   2.1. Ancient Seville; the Archeology Museum.
   2.2. The Islamic Seville of the poet-king Al-Mu’tamid.
   2.3. Medieval Seville and “Romanceros”; the Barrio Santa Cruz.
   2.4. Seville in the Golden Age of Cervantes; City Hall; Archive of the Indies, the Guadalquivir River.
   2.5. Romantic Seville; Bécquer, operas of Seville, María Luisa Park.
   2.6. Seville in the XXth C.; A. Machado y Luis Cernuda.

MATERIALS
Every student will purchase the following materials: a box of watercolor paints, two watercolor
paintbrushes, a bottle of water and a cup, some pencils and an eraser, a drawing pad and some pens.

ASSESSMENT

- Partial exam: 30%
- Active participation in class: 30%
- A final project, essay, or artwork: 40%
This course is taught in English and is open to students with any level of Spanish. An SLR digital camera with full manual functions is required.

OBJECTIVES
The course will examine the literary richness of Seville through the photographic lens. We will learn about how to better control our cameras, fundamental photographic techniques and the history of photography and apply this knowledge to the myths and stories based here. We will also explore the city and its surroundings during field trips and learn to look at images critically and critique them in a group setting.

METHODOLOGY
The course will consist of 2 modules twice per week of 2 hours that will cover the topics mentioned in the syllabus. Students will be required to have their own digital camera with fully manual options including the ability to change the ISO, Aperture and Shutter Speed. The material will be covered with classroom lectures, assigned readings, a documentary screening, photography assignments to be critiqued by the class and in-class excursions in Seville and the surrounding areas. Students will be required to use the Flickr.com online image gallery service for in-class critiques.

SYLLABUS
1. Introduction: Learning about your camera and the city.
2. A brief history of photography and introduction to myths and legends of Seville.
3. Professional photography: Advertising, photojournalism and fine art photography.
4. Composition: what elements go into making a good image.
5. Light: an introduction to studio lighting and the use of flash.
7. Portraits: what is portraiture and how great ones are made.
8. An introduction to online media and the role of photography in the 21st century.
9. Photo narrative: how to set up and execute a coherent photo story.
10. Literary Seville, exploring the literary history of the city through images.

BIBLIOGRAPHY
Students will be provided with specific readings for each topic discussed in class from Collins Complete Photography Course and PowerPoint presentations will be made available with the relevant material. The following online resources will be used for additional reference materials:

LENS: NYtimes Lens blog –
http://lens.blogs.nytimes.com

Exposures: Aperture –
http://www.aperture.org/exposures

Social Documentary –
http://socialdocumentary.net

After Photography –
http://www.pixelpress.org/afterphotography/

Photo 2.0 –
http://www.andyadamsphoto.com/photo2/
Citipix: Signs of the City –
http://www.citipix.net/
Urban Dialogues –
http://www.urbandialogues.de/
Studio Lighting –
http://blog.lindsayadlerphotography.com/intro-to-studio-lighting-diagrams
Digital Photography School –
http://digital-photography-school.com/6-portrait-lighting-patterns-every-photographer-should-know/

ASSESSMENT
15% Attendance and participation in classroom activities and discussions
30% Series of photo assignments
10% Midterm exam
25% Final photo project
20% Final exam
Language, literature, as well as culture in general, constitute the key aspects of the identity of peoples; it is for this reason that, in order to learn a foreign language, having knowledge of the culture associated with it also gains relevance: knowing who, what, when and why (in terms of political, religious, education-related, historical, geographical, etc. issues), knowing about (events, developments, and social concerns), as well as knowing how (that same society acts, speaks, and manifests itself).

OBJECTIVES

The main objective of this Course is to bring students into contact with the existing range of Spanish-speaking communities by providing them with real, thorough knowledge regarding their literary and cultural traditions, while also furnishing information on:

- Their values and beliefs. How they are manifested.
- What makes up life on a day-to-day basis, as well as their customs.
- Their popular traditions.
- What is sought as a result is that students develop:
  - A tolerant and open-minded attitude toward other cultures.
  - A thinking-person’s attitude toward social and cultural similarities and differences.
  - The ability to become involved in an intercultural milieu.
  - Empathy toward people from a wide range of different cultures.
  - Real skills in dealing with how culture and society are seen to interact.

METHODOLOGY

This Course has been conceived of with highly practical intentions in mind, while deliberately tendering to students communicative and cultural interaction within real contexts. Students will feel part of their own learning process by becoming involved in, and participating actively in, the undertaking of assignments such as visits to embassies, consulates, cultural centers and fairs, culinary demonstrations, as well as interacting with documentary screenings, photographic materials, movies, commercials, television or radio programs, or performed readings, etc., which will constitute a key stimulus to the keener understanding of specific aspects of the literary and cultural mosaic that is indeed the Hispanic world.

Key representative aspects (locations, society, music, dance, cinema, cuisine, together with other modes of cultural expression) of a number of countries (Mexico, Costa Rica, Guatemala, Cuba, Puerto Rico, Peru and Argentina) will be dealt with, within the framework of an open, flexible schedule, due to which the choice of venues, as well as the order of presentation of syllabus items may tend to vary depending on how class sessions tend to develop, or in terms of how interests and circumstances pan out.

SYLLABUS

1.- Culture and Hispanic Traditions: General Notions
2.- North America
   2.1. Mexico
      2.1.1. Locations: Cascadas de Hierve el Agua (Boiling Water Falls, Mitla Valley, Oaxaca), Las Barrancas del Cobre (Copper Canyon, Chihuahua), El Nevado de Toluca (the Toluca snow-topped stratovolcano, State of Mexico), Las Pozas de Xilitla (The Xilitla Pools, San Luis Potosí), Las Cascadas Agua Azul (Blue Water Falls, Palenque, Chiapas), Cenotes (Cenotes Sinkhole Pool, Yucatán), Las
pirámides de Chichén Itzá (The Kukulcan Pyramid Temple, Yucatán), Natural Springs and Plaster-like Dunes at Cuatrociénegas, Coahuila, the Underwater Art Museum, Cancún, Quintana Roo.

2.1.2. Society: religious, education-based, historical and political concerns.

2.1.3. Music and Dance: Mariachis, ranchera folk ballads, corrido-style historical transmission, well-known singers, etc.


2.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

2.1.6. Gastronomy: enchiladas (savory wraps with chili sauce), tacos (maize wraps with fillings), fajitas (grilled meat on tortilla base), empanadas (stuffed pasties), quesadillas (grilled cheese wraps), chile (chili peppers), etc.

3. Central America

3.1. Costa Rica

3.1.1. Locations: National Parks, Puerto Viejo (Old Port), the Nesting Turtles in Tortuguero, La costanera Sur (Southern Coastal Highway), Talamanca and the Bribri Indigenous Reserve, Chirripó Hill National Park, the Poás Crater Volcano, Monteverde, Cocos Island National Park.

3.1.2. Society: los Ticos (out-and-out Cost Ricans), la “Pura vida” (“On top of the world!”), the country without an army, the Tarrazú Valley coffee plantations, three cultures harmonizing when it comes to what a Costa Rican lifestyle is all about: Central Valley lifestyle, Guanacaste pampa lifestyle, and Afro-Caribbean lifestyle.

3.1.3. Music and Dance: El Punto Guanacasteco (the traditional folkloric national dance), El tambito (the Tambito in 3/4 rhythmic style), the dance called Los amores de Laco (“The Loves of a Costa Rican ‘Don Juan’-Type”), the Masquerade tradition; Los “topes” Horseback Parade, popular bullfights ‘Costa Rican style’ (“a la tica’), the horse-hoof “parrandera” rhythm, the concussion idiophone musical instrument called ‘la marimba’.

3.1.4. Cinema: Hilda Hidalgo, Miguel Alejandro Gómez, El cuarto de los huesos (the documentary The Bones Room), El Baile Y El Salón (The Dance Number and the Ballroom), Donde duerme el horror (The Accursed).

3.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.1.6. Gastronomy: the ‘gallo pinto’ rice and beans dish, Costa Rican style, the banana and rice ‘casado’ dish, the meat-and-veg ‘olla de carne’ stew, tamales (plantain-leaf pork wrap), pejibaye (peach palm nuts), the ‘chan’ sage-seed health drink.

3.2. Guatemala

3.2.1 Locations: Atitlán Lake, Tikal National Park, Guatemala City, Mixco (Pork Crackling and Chocolate Capital), the Historical Town of Villa Nueva, Petapa (its Hills and Mountain Ranges), Tikal (Maya Center), the Archaeological Sites of Nakum and El Zotz.

3.2.2. Society: The Four Cultures (Maya Culture, Ladino Mixed-Blood Culture, the Xincan Culture, and the Afro-Garifuna Culture), Guatemala, the self-named “land of forests” (“la tierra de los bosques”), Rigoberta Menchú, Defender of Indigenous Rights, September 15 (Independence from Spain), November 1st, All Souls Day and the Giant Kite Festival in Santiago Sacatepéquez, "Rabin Ajau" (The Monarch’s Daughter Investiture) in Cobán.

3.2.3. Music and Dance: traditional Maya music, the concussion idiophone musical instrument called ‘la marimba’, the Rabinal Achí theatrical dance, the Micos Creation Dance, the Death-to-the-Foreman Little Bull Dance (Danza del Torito), the Kidnapped-Daughter Mah Nim Guacamayo Dance (Baile Mah Nim), the Dance of the Conquest (Baile de la Conquista), the Yurumen Dance, or the Coming of the Garifuna Ethnicity (Danza Yurumen), the Xojol Canti Snake Dance, the Devils’ Cosmovision Dance (Danza de los Diablos).

3.2.4. Cinema: Ícaro International Film Festival, Marcos Machado and UFOs in Zacapa (Ovnis en Zacapa), Short Cortázar’s Nightmare (La pesadilla de Cortázar), Ixcanul (Beneath the Ixcanul Volcano), Co-production Hunting Party
3.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.2.6. Gastronomy: El Jocón chicken-in-sauce dish, grilled-meat hurrasquito, red plantain-leaf hen meat/pork meat wrap (Tamal colorado), Guatemalan-type canapes (Tacos guatemaltecos), stuffed chili peppers, pasty delicacies (empanadas de manjar), Guatemalan milk-aiz drink (Atol de elote), stuffed maize wraps (Chuchitos), Guatemalan-style mixed-meat stew (El Pepián), maize-based toasties Guatemalan style (Tostadas guatemaltecas), turkey soup Guatemalan style (El Kaq 'ik), fried banana in chocolate (Los Plátanos en mole).

4. The Caribbean

4.1. Cuba

4.1.1. Locations: Havana, the historical city of Camagüey, Pinar del Río, the Cigar Capital, the natural environment, etc.

4.1.2. Society: the figure of José Martí, tobacco, coffee, sugar cane, automobiles, the new economic receptivity, baseball, la Bodeguita del Medio (the Half-Way House Bar in Old Town Havana), the ethnic mix, religious syncretism, the Granma newspaper, Cuban Television, etc.

4.1.3. Music and Dance: Copacabana Seafront Hotel Complex, Ballet in Cuba, ‘the Son’ Song-and-Dance style, salsa dance style, traditional poetry-song trova/ balladeer style, street music, etc.

4.1.4. CINE: pre-revolution Cinema, post-revolution Cinema, post-Cold War Film, directors, and actors, festivals.

4.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

4.1.6. Gastronomy: privately-owned restaurants (los paladares), Spanish cuisine, Afro-Caribbean cuisine (shredded meat dish Cuban style [ropa vieja], chicken-and-rice Cuban style, frijole beans, typical "Cuban sandwich", rice and black beans congri, minced meat hash [picadillo], etc.).

4.2. Puerto Rico

4.2.1. Locations: the Arecibo Radio-Telescope, Black Toro State Forest, the Bioluminescent Lagoons, the cities of Caguas, Jayuya, Ponce, and San Juan, Tamarindo Beach.

4.2.2. Society: mix of Taíno, Spanish and African cultures, Christmas Season carousing (parrandas), the San Sebastian Street festivities, the jíbaro countryfolk, the Night of San Juan, under Spain until 1898 / under USA since 1898.

4.2.3. Music and Dance: the Puerto Rican lute (el cuatro), Puerto Rican salsa-step, barrel-drum rhythm (la bomba), reguétén/reggaetón hip-movig dance, Marc Anthony, Jennifer López, the coquí-frog symbol of Puerto Rico, the mountain folk’s jíbara music.

4.2.4. Cine: Benicio del Toro, Andrea and Lorenzo, short The Other (El otro), The Condemned (Los condenados).

4.2.5. FURTHER Forms of Cultural Expression: Unique forms of oral and written communication.

4.2.6. Gastronomy: Fried bananas and meat (Mofongo), pork roast, small-size cod fritters (bacalaitos fritos), chicken stew, fritters, rissoles (alcapurrias), rice with pigeon peas, coconut blancmange (tembleque).

5. América del Sur

5.1. Perú

5.1.1. Locations: the Machu Picchu Citadel, Coricancha (the Inca Temple of the Sun), Cuzco (the Inca Capital), the Nazca Lines, the Northern Fortress of Kuelap, the capital Lima, Trujillo and its historical center, Arequipa (the White City), the Amazon River, the jungle, Lake Titicaca in the Andes, etc.

5.1.2. Society: A multi-ethnic community, the Inca Empire, social classes, the tribes of the jungle, the Pachamama (Mother Earth), Sun worship, the oldest newspaper of the nineteenth century, "El Comercio", still in circulation, long-running soap operas (las telenovelas), etc.

5.1.3. Music and Dance: La cumbia light salsa-rock rhythm, alternating 6/8 3/4 guaracha rhythm, the Andine Huayno dance, Andean music, Creole folk singing, rap and Peruvian rock, etc.
5.1.4. Cinema: Lima Film Festival- Latin American Cinema Gathering, Rosa Chumbe, Así nomás (Just So), El último guerrero chanka (The Last Chanka Warrior), well-known actors and actresses (Ismael La Rosa, Diego Bertie, Miguel Alejandro Roca, Martha Figueroa Benza, Hertha Cárdenas).

5.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.1.6. Gastronomy: Ground maiz wrap (humitas), schnapps and lemon cocktail (pisco sour), marinated fish (ceviche de pescado), meat-on-a-skewer (anticucho), Creole pasty (tamal criollo), quinoa protein grain, yellow potatoes in creamy sauce Huancaino style, Peruvian-style chicken fricassee (aji de gallina), peanut-flavored meat-and-potato stew (carapulcra), etc.

5.2. Argentina

5.2.1. Locations: Patagonia, Iguazú Falls, the Río de la Plata estuary, Buenos Aires, the coastal city of Mar del Plata, the city of Salta, National Parks, etc.

5.2.2. Society: the two-part movie El Ché (Ché, the Argentine, and Ché, the Guerilla), the narrative poem with the figure of the gaucho, Martín Fierro, the yerba mate tea tradition (el mate), the gaucho cowboy as national symbol, football (Boca Juniors vs River Plate), las madres de la Plaza de Mayo (the Mothers of the Plaza de Mayo), the national flag, Italian Argentines vs. Galicians, etc.

5.2.3. Music and Dance: El Tango as musical genre and dance form, the milonga popular ballad style, well-known singers (Andrés Calamaro, Carlos Gardel, Gustavo Cerati, Axel, Fito Páez, Diego Torres, Mercedes Sosa, Los Fabulosos Cádillacs, Charly García), collective dance styles, individual dance styles, dances for couples, picaresque/humorous dances, the wooer’s dance (la cueca), the kerchief-in-hand couple’s dance (la zamba), the humorous could-be-interrupted, innuendo-based dance style (el gato), the so-called rural version of the tango (la chacarera), the ceremonious gavotte-style dance (la condición), and the minuet-picaresque mixed style of dance (el cuanto)

5.2.4. Cinema: Elsa and Fred, 7th Floor (Séptimo), Babel, Son of the Bride (El hijo de la novia), The Secret of Their Eyes (El secreto de sus ojos), directors (Lucrecia Martel, Carlos Sorín, Daniel Burman), actors and actresses (Ricardo Darín, Cecilia Roth, Leonardo Sbaraglia, Joaquín Furriel), The Mar de Plata International Festival of Independent Film, The Roberto Di Chiara International Short Film Contest

5.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.2.6. Gastronomy: shortcakes (las “masitas”), dough types (las “facturas”), pasties (las empanadas), Argentinian roast (el asado argentino), well-cooked meat stew (carbonada), layered pastries (alfajores), lardy cakes (medialunas), bun filled with beef-pork sausage (choripán), green delish (chimichurri), semi-crusty dough base (fainá), meat, potato and maize stew (locro), etc.

BIBLIOGRAPHY
The Bibliography included below is of a general nature only. More specific bibliography will be provided with regard to each syllabus item as the Course evolves.


Aires: Editorial Balletin Dance.
FERRO, Elena (2015): *El futuro de Cuba existe*. Amazon Digital Services LLC.
CRITERIA OF ASSESSMENT AND GRADING

Each final grade will be based on the following distribution of percentages:

25%: Mid-Semester Examination.
25%: End-of-Semester Examination.
25%: Weekly assignments and exercises undertaken.
25%: The degree of active participation during class sessions, as well as during extramural activities.
Course FB- 41       DRAMA. THE WORD ON STAGE. (45 class hours)
Lecturer:   Patricia Trujillo López (patruj@gmail.com)
Substitute Lecturer: Dr. Francisco M. Llorente (llorente@uma.es)
Substitute Lecturer: Mercedes Serrano (mercheserranocanovaca@gmail.com)

This Course aims to provide key guidelines by which to get to know, and to learn how to love, Theater, as well as Culture in a broad sense. In this case, the stage setting is the city of Sevilla itself with all that it may entail in human, environmental, and ethnographic terms. Although having done Theater already is not a pre-requisite, what would be valued positively is the way in which students are motivated by actual involvement in Theater and also by wanderlust. This is a theoretical-practical Course in which, simultaneously, we experience the city of Sevilla, as well as the phenomenon of Theater itself, both as observers and spectators, and as actors and citizens. The Course will also include a series of walk-abouts within the city, attendance at several theater performances of different kinds, as well as encounters with professional companies, or with people who are in charge of performance spaces. Finally a play will be created that explores the experience of living in Sevilla.

OBJECTIVES
- To come to know a place and its culture, in this case the city of Sevilla, from the perspective of Theater and theatricality.
- To participate in a city walk-about this will include its conventional and not-so conventional stage settings.
- To acquire a mapped overview of the diversity of Andalusia and European performing arts companies.
- To take advantage of the Theater as a space for intercultural exchange: on the one hand, as a medium by which to come to know the beliefs and stereotypes concerning a specific place unknown to one and, on the other hand, as the channel of expression of the experience of living in Sevilla.
- From within Theater as an educational tool, to work toward an enrichment of self-knowledge, of group-based confidence, of the capacity for relaxation, of creativity, as well as toward inquiring into the socio-cultural ciphers of a specific context.

METHODOLOGY
The methodology of the Course will be based on the acquisition of knowledge in a practical and real-life way. Theory and experience will feed into one another within the three didactic spaces that define the Course. Day-to-day class-work will be dynamic in character, taking off from theatrical games, or improvisations... all of them focused from a participatory perspective. Three didactic spaces will be used by means of which theoretical and practical content will be developed:
- On-stage (theater actually being carried out).
- A Work-top (where fieldwork is prepared, where fragments of playlets, circus acts, music, dance, flamenco, performed in Sevilla and elsewhere in Andalucía and Europe, are screened).
- The Street (where we are on the look-out, where we acquire knowledge about, and live, the city, where we pay visits to a series of theatrical spaces and scenarios).

Theater will be present throughout the Course since it is going to be the tool for expression, performance, debate, observation, and feedback. At the same time, there will be access to the mirror of historical characters, of situations, and of theatrical-based references to Sevilla and to the culture of Andalucía.

As didactic material, students will be provided with a portfolio of readings generated by using the
Course bibliography as a point of departure.

SYLLABUS
1. **Actor and Actress Training**: Concentration, Confidence, Theater of the Senses, Expressive Consciousness, On-stage and Group Listening, Rhythm, Disinhibition, Creativity, Body Language, Gestures, Vocal and Verbal Expression, the Expression of Emotions.
3. **Key Andalusian and European Companies**: Differing Modes of Creativity, Blending of Different Disciplines, Forms of Resistance to the Economic Crisis.
4. **Ethnography**: techniques and instruments of observation of surroundings and the systematization of the information collected - Fieldwork Diary, Participatory and Non-Participatory Observation, Group-based Interviews. Officially-projected images of the culture of Andalucía and how they contrast with actual experiences as lived and observed.

BIBLIOGRAFÍA
5. HERNANDEZ RAMÍREZ,Javier. La Imagen de Andalucía en el Turismo, Sevilla: Centro de Estudios Andaluces, 2008.
13. Audiovisual and photographic material belonging to the Center for Performing Arts-Related Documentation in Andalucía and to the Audiovisual Media Center linked to the University of Sevilla’s Faculty of Geography and History.

ASSESSMENT CRITERIA
Knowledge acquisition regarding theoretical and practical-based syllabus content. (25% in the mid-semester exam and 25% in the end-of-semester exam)
Assignments, as the Course develops, related to the completion of the Traveler’s Journal concerned and to the recording of the interviews carried out. Positive scoring will be assigned to adherence to hand-in
dates, to the coordination of group work, to the ability to analyze and synthesize, to skills of observation and reflection. Continuous Assessment (30%).

In-group attitude, to the extent of it being constructive, participatory, and collaborative. Likewise, assessment will be on-going within the three didactic spaces: the classroom setting, the street outside, as well as any performance space. Above all, this feature of the criteria as set down makes class attendance an essential requirement to the extent of at least 80% (20%).
OBJECTIVES
The key purpose of this Course is to improve written expression. Orthography, correctness in syntax, lexical variety and precision, as well as the effective structuring of texts, are the skills to which closest attention will be paid.

METHODOLOGY
The on-going practice of writing based on the spurring of the imagination, verbal creativity, and the imitation of different kinds of textual models. The degree of difficulty and complexity inherent to the material will be increased progressively. Activities, both during teaching sessions and beyond the classroom context, are planned.

SYLLABUS
The Concept of Creative Writing.
The Description of Atmosphere and Place.
The Creation of Characters. The Description of People.
The Application of the Skills Learnt. The Creation of a Text.

BIBLIOGRAPHY

ASSESSMENT CRITERIA
✓ Given the Course’s practical nature, class attendance and active participation will be rated highly.
✓ An exam will be held mid-way through the Course, in order to give students an idea of their progress, as well as another at the close of the semester.
✓ Students will be encouraged to carry out a brief class report.
✓ The end-of-semester exam will carry a 50% weighting in terms of the final grade; the exam to be held mid-way through the semester will carry a weighting of 20%. The remaining 30% will be spread between the short class report, on the one hand, and the factors of attitude and active class participation, on the other.
OBJECTIVES
This Course is intended to enable students to take their first steps in becoming knowledgeable about the study of Spanish literature. A hybrid theoretical-practical approach will be adopted via the exploration of key works which gave rise to the creation in writing of a range of mythic figures within Spanish culture, figures which have become universally known, from the wicked Celestina to the seducer, Don Juan.

METHODOLOGY
Classes will be of a combined theoretical and practical nature, albeit with key emphasis being placed on the interaction with texts on the part of students. During class sessions, the practical study of selected fragments of each of the works to be read will be carried out, while discussion will be ongoing and analytic commentaries will be undertaken, together with practical exercises, real debates, and segments involving the pooling of ideas.

COURSE SYLLABUS
1. A Generic Introduction to the Concept of Literary Myth: Basis, Tale Tradition, Archetypal Identity.
2. The Matchmaker Witch: Celestina.
4. The Errant Knight: Don Quixote (Don Quijote de la Mancha).
5. The Seducer: Don Juan Tenorio.
6. The femme fatale: Carmen, the Cigarette Girl.

BIBLIOGRAPHY
CORTINES, Jacobo, Burlas y veras de don Juan, Sevilla, Fundación José Manuel Lara, 2007.
GÓMEZ YEBRA, Antonio, El niño-picaro literario de los siglos de oro, Barcelona, Anthropos, 1983.
HERNÁNDEZ ARIAS, José R., Sobre la identidad europea: los mitos literarios de don Quijote, Fausto, Don Juan y Zaratustra, Madrid, Biblioteca Nueva, 2008.
MAEZTU, Ramiro de, Don Quijote, don Juan y la Celestina, Madrid, Espasa-Calpe, 1981.
PIVETEAU, Olivier, El burlador y el santo: don Miguel Mañara frente al mito de don Juan, Sevilla, Fundación Cajasol, 2007.
Set Texts to Be Read in Class
Fernando de Rojas, La Celestina.
Anónimo, Lazarillo de Tormes.
Miguel de Cervantes, Don Quijote de la Mancha.
José Zorrilla, Don Juan Tenorio.

COMPLEMENTARY ACTIVITIES
On a regular basis, the following will be carried out: commentaries on texts in group discussions, assignments, debates, as well as movie sessions and the projection of documentary material, literature-related walkabouts within the city of Sevilla, visits to exhibitions, together with attendance at theatrical performances, all of which will relate to the works being studied during the Course.

ASSESSMENT AND GRADING CRITERIA
In order to grade students, two written examinations will be set, one mid-way through the Course and the other at its close. The exams will consist of two questions: one of a theoretical type, in which
students will be asked to develop a short written answer on an aspect of the syllabus content which would have been explained during class sessions; and the remaining examination will be of a practical kind, involving a guided commentary (based on a series of specific questions) on one of the texts that will have been explained in class.
Each exam will constitute 30% of the grade (60% for both). A further 30% of the final grade will depend on each student’s regular attendance in class sessions, together with his or her ongoing active participation in the reading-related activities carried out during those same sessions. The remaining 10% will be derived from an individual assignment to be undertaken, the nature and length of which will be indicated by the class lecturer.
The assignment could involve writing a short essay or critical review regarding aspects of syllabus-related content to be dealt with during the Course (an aspect of the literature of a specific period under study, or an author-related subject, or one related to a specific literary work ...), or the undertaking of a commentary on a fragment of one of the works being studied which had not been discussed in class as such. Whether it is the essay, the review piece, or the commentary that is chosen, the student concerned will be expected to present his or her findings orally in class. Positive grading, in this case, will be based on the degree of scholarly maturity projected by the student concerned, together with the degree of his or her skill in linking the contents of the presentation with aspects of the syllabus-content studied during class sessions.

- Mid-Semester Examination: 30%
- End-of-Semester Examination: 30%
- Active Participation in Class Sessions: 30%
- Assignment, Essay, or Critical Review Piece, and its Presentation in Class: 10%
OBJECTIVES
The aim of this Course is to improve, and develop further, students’ communication skills, paying attention to key issues affecting the Grammar of Spanish.
In terms of an Advanced-Level Course, students would need to keep abreast of grammatical circumstances concerning variants within the language, as well as issues related to the interaction of norms and usage.
Likewise, students will be expected to acquire a certain degree of knowledge of the theoretical dimension of Grammar so as to ensure further understanding of the constructions to be employed within practical communication.

METHODOLOGY
Classroom methodology will be based on the acquisition of an increased awareness of the grammatical rules of Spanish and on their practical application within a series of specific activities.
As a complementary aspect of their grounding, with guidance from lecturers, students will carry out the following kind of high-profile, keynote activities: for example, a critical review of selected bibliographical titles; research into, and analysis of, grammatical constructions which appear in present-day texts in Spanish.

SYLLABUS
1. The Grammatical Sentence.
   Parts of the Sentence.
   Simple Sentences and Complex Sentences: their Structure.
2. The Noun Phrase.
   The Substantive. Number and Gender. Concordance.
   Determiners and their Use.
3. Personal Pronouns.
   Clitics.
   Values and Uses of the Form se.
4. The Verb Phrase.
   Expressing the Past.
   The Future and the Conditional.
   The Indicative and the Subjunctive.
   Their Use in Simple Sentences.
   Their Use in Complex Sentences. Their Interaction with Conjunctions.
   The Verbs ser and estar.
   Periphrastic Verb Forms.
5. Prepositions.
   Por / para.
   Other Prepositions.

BIBLIOGRAPHY

**ASSESSMENT CRITERIA**

On-going assignments will be graded, while regular attendance and active participation in class sessions will also be taken into account. Moreover, two exams will be set, one mid-way through the semester, and the other at its close.

Final Grades will be based on the following criteria:

Regular attendance and active participation in class sessions: 10%
Specific assignment undertaken: 20%
Mid-Semester Exam: 20%
End-of-Semester Exam: 50%
Course FB-13  THE PHONETICS AND PHONOLOGY OF SPANISH (45 class hours)
Lecturer: Dr. Auxiliadora Castillo Carballo (auxicastillo@us.es)
Substitute Lecturer: Dr. Juan M. García Platero (jugarcia@us.es)

OBJECTIVES
The aim of this Course is to provide an in-depth exploration of how, at the level of expression, the Spanish language is structured, while foregrounding the phonemes and sounds of Spanish through a context-based method, thereby contributing to the improvement of students’ speaking skills.

METHODOLOGY
Without minimizing the importance of theoretical subject-matter, emphasis will be placed on practice, to such an extent that involvement in a wide range of exercises will progressively give rise to the capacity to use the phonemes and sounds of Spanish skilfully.

SYLLABUS
Syllables. Syllabic Boundaries.
Accents. Word Classification according to Accentuation.
Intonation. Types of Pause.
Phonemes, Allophones and Letter Graphemes.
Phonetic Neutralization and Archiphonemes.
Speech Organs. Vocal Sounds and their Utterance: Phonation.
Utterance Articulation. Classification of Sounds in Spanish:
Manner of the Articulation of Sounds.
Places of the Articulation of Sounds.
Vowel Phonemes:
Vowels and their Articulatory Classification.
Vowel Clusters: Diphthongs, Triphthongs, and Hiatus.
Utterance of the Conjunctions and (y) and or (u).
Consonant Phonemes:
Plosives.
Fricatives.
Affricates.
Nasals.
Liquid Consonants: Lateral Liquids and Rhotic Trills.
Phonosyntax:
Vowel Glides and Semivowels.
Approximant Consonants.
Synalæphes.
Phonetic and Phonological Transcriptions.

BIBLIOGRAPHY
QUILIS, A. Principios de Fonología y Fonética españolas. Madrid: Arco Libros, 2009 (9ª reimp.).

ASSESSMENT CRITERIA
Active participation in class sessions on a daily basis: 10%
Oral report on a freely-chosen topic of current or general interest: 15%
Assignment involving the drawing up of a catalogue of the phonemes and sounds of Spanish: 10%
Theoretical-practical exam at the mid-way point of the semester: 15%
End-of-semester, final theoretical-practical exam: 50%
OBJECTIVES

This Course offers students the possibility of studying the famous novel by Cervantes within the context of the author’s own evolution and its interaction with the Spain of his time.

METHODOLOGY

Specific attention will be paid to *Don Quixote*, which, from the outset, will be read in terms of the other aspects of syllabus content.

Set readings

Lecturers will provide students with a booklet of selected texts to be analyzed during class sessions. This notwithstanding, and given the emphasis that will be placed on certain texts, students are recommended to acquire the following title:


SYLLABUS

3. *El Quijote (Don Quixote).* Content, Structure, Process of Construction.
5. A Study of Certain Themes and Key Episodes.

BIBLIOGRAPHY


COMPLEMENTARY ACTIVITIES

Commentaries on texts in group discussions, debates, and movie sessions, as well as access to other documentary sources and files related to the author and his work.

ASSESSMENT

Two written tests will be set, one mid-way through the syllabus content and the other at the close of the semester, wherein students will be expected to confirm their knowledge of the subject matter dealt
with during class sessions, as well as their capacity to apply such knowledge to the analysis of the set readings.
In addition, students will be given the option of carrying out an assignment so as to enable them to improve their Final Grade between 0.5 and 1 full point. In order to set up the assignment, students should contact the lecturer beforehand to discuss its extension, the subject to be dealt with, and the format to be adopted, etc.
In any case, with regard to the Final Grade, the average score from both the exams, as well as active participation in class sessions and regular attendance (20%), will also be taken into account.
THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLA  (45 class hours)

Lecturer:  Dr. María José Osuna Cabezas (majosuna@us.es)
Substitute Lecturer:  Jaime Galbarro García (jgalbarro@us.es)

OBJECTIVES
The main objective of this Course is the study of key authors and works within Spanish Literature which use the city of Sevilla as their referent. In this way, light can be shed upon how such authors viewed the city itself, its people, its customs, its scenarios, etc.

METHODOLOGY
Class sessions will have both a theoretical and a practical basis: the exploration of each syllabus unit will be opened up more fully in class debates concerning the set reading texts.

SYLLABUS
1. Introduction: the Importance of the City in Spanish and Other Literatures.
4. The Sevilla of the Enlightenment: José María Blanco White.
5. The Sevilla of Romanticism: Gustavo Adolfo Bécquer.
7. Sevilla in the Literature of Recent Decades.

BIBLIOGRAPHY
BÉCQUER, Gustavo Adolfo. Leyendas, ed. de Pascual Izquierdo. Madrid: Cátedra (varias eds.).
CERNUDA, Luis. Ocnos, ed. de D. Musacchio. Barcelona: Seix-Barral (varias eds.).
CERVANTES, Miguel de, Novelas ejemplares, ed. de Juan Bautista Avalle-Arce, Madrid, Castalia (varias eds.).
ROMANCERO, ed. de Pedro M. Piñero Ramírez, Madrid, Biblioteca Nueva (varias eds.).
SEVILLA en la mirada del recuerdo (Textos de José María Blanco White), ed. de Antonio Garnica SILVA y DÍAZ GARCÍA, J. Sevilla: Ayuntamiento de Sevilla (varias eds.).

Both general and specific bibliography will be provided during the opening session.

COMPLEMENTARY ACTIVITIES
- Guided tour of Sevilla’s Alcázar Palace.
- Audiovisual sessions: documents, photographic material, etc., tracing the City of Sevilla throughout its history.
- Guided visits to different places within the City related to the authors and works studied during class sessions.

ASSESSMENT CRITERIA
- Mid-semester Exam: 30%
- End-of-semester Exam: 30%
- Active participation in class sessions 30%
- An assignment, an essay, or a critical write-up undertaken: 10%
CONTEMPORARY SPANISH AMERICAN POETRY (45 class hours)

Lecturer: Dr. Jesús M. Gómez de Tejada (jgomezdejejada@us.es)
Substitute Lecturer: Dr. Giulia de Sarlo (gdesarlo@us.es)

OBJECTIVES
To provide students with a general overview of contemporary Spanish-American Poetry, from the avant-garde phase to the present day, via the theoretical and practical study of a range of movements, authors and key texts.

METHODOLOGY
When dealing with the syllabus and the authors selected, classes will be of both a theoretical and a practical kind. Sessions will be geared primarily toward understanding and analyzing the chosen readings.

SYLLABUS
1. The Spanish-American Vanguardisms. Their historical context and general characteristics.
   1.1. The European avant-garde movements (Expressionism, Cubism, Futurism, Imagism, Dadaism, Surrealism) and the Spanish-American vanguardist movements (Creationism, Ultraism, Stridentism, Indigenisms in Poetry, Afro-Cuban-based Negrista Poetry).
3. Cristina Peri Rossi (Uruguay, 1941), exile, eroticism and other matters.

TEXTS TO BE READ
The Lecturer will provide students with a booklet containing the compulsory reading texts which will be analyzed during class sessions.

Texts:
- A selection of the manifestos and other programmatic texts belonging to the historically-based, European, and Latin American vanguardisms.
- A selection of vanguardist poetry (texts by Vicente Huidobro, César Vallejo, Oliverio Girondo, Pablo Neruda).
- A selection of poems by Octavio Paz.
- A selection of poems by Nicanor Parra.
- A selection of poems by Cristina Peri Rossi.

Suggested editions of the selected poetic works are as follows:

NERUDA, Pablo: Residencia en la tierra (edición de Hernán Loyola), Madrid, Cátedra, 1997.
GENERAL BIBLIOGRAPHY


ASSESSMENT CRITERIA

Two written exams will be held during the semester. Together with these two regulated exams, students will be required to carry out an assignment, or write an essay or critical commentary, or undertake an oral presentation in class, the characteristics and length of which will be agreed upon with the Course Lecturer. Likewise, regular class attendance and active participation in sessions will also be taken into account with regard to grading.
OBJECTIVES

The aim of this Course is to offer students an introduction to classical Arabic-Islamic Culture by means of an overview which is framed in terms of its religious, social, cultural, and economic parameters. An exploration will be made of the past and present influences of Arabic Culture upon Spanish Literature, while attention will also be given to their mutual interaction. It is in this way that students are given the chance to enrich their vision of Spanish Culture and Letters.

SYLLABUS

3. The History of Al-Andalus. The Significance of the Arabic Period in Spanish History.
4. Key Manifestations of Andalusí Culture.
5. Literary Influences. The Framework of Co-existence. El Mío Cid
7. The Ballad Tradition.
8. Mysticism.
9. El Quijote (Don Quixote).
10. The Arabic Imprint upon Later Authors up to the Present.

Bibliography


ASSESSMENT CRITERIA

The text commentaries undertaken during the semester and the official exams set will contribute to students' Final Grades in terms of a distribution of 50% each.
OBJECTIVES
This Course provides students with a route-map through those Spanish movies, as well as those from other countries, which deal with the image of Spain from different perspectives. There have been times when that same image has become distorted for reasons which are not, strictly speaking, cinematographic in character. Bringing to the fore the key aspects of that distortion, while analyzing a range of discourse types in film, can help to bring into focus the role of Cinema as a generator of cultural stereotypes. Keeping visiting students in mind, this Course spans a wide range of cultural perspectives, thus taking it beyond the confines of the cinematic and the historical sensu stricto.

METHODOLOGY
Given the amount of accumulated pedagogical experience that exists with regard to this kind of subject matter, as well as taking into account the specific needs of students, the aim of the class sessions is to ensure the fruitful interaction of the theoretical and practical dimensions of the study process, while also potentializing the exploration of those aspects of the Spanish language to which, in terms of comprehension and expression, the filmography being studied draws attention.

SYLLABUS
Practical Section
Anthology of sequences taken from key movies and from the work of key directors:

- Escenas Españolas Lumiére.
- Sangre y Arena (Fred Niblo, 1922).
- Carmen (Cecil B. Demille, 1915).
- Carmen Burlesque (Charles Chaplin, 1916).
- Carmen (Ernst Lubistch, 1918).
- Carmen (Jacques Feyder, 1926).
- El misterio de la Puerta del Sol (Francisco Elías, 1929).
- Morena Clara (Florián Rey, 1936).
- Carmen, la de Triana (Florián Rey, 1938).
- El barbero de Sevilla (Benito Perojo, 1938).
- Suspiros de España (Benito Perojo, 1938).
- La vaquilla (Luis García Berlanga, 1985).
- El espinazo del diablo (Guillermo del Toro, 2001).
- Extranjeros de sí mismos (Javier Rioyo and José Luis López Linares, 2000).
- Tierra y libertad (Ken Loach, 1993).
- Por quién doblan las campanas (Sam Word, 1943).
- Canciones para después de una guerra (Basilio Martín Patino, 1973).
- Caza de brujas (Irvin Winkler, 1991).
- La ley del silencio (Elia Kazan, 1954).
- Perseguido (Seymour Fredman and Peter Graham Scout, 1952).
- El sueño del mono loco (Fernando Trueba, 1989)
- Two Much (Fernando Trueba, 1996).
- Abre los ojos (Alejandro Amenábar, 1997).
- Los otros (Alejandro Amenábar, 2001).
Commentary on, and explanation of, the thematic and formal aspects of the following movies:

Al sur de Granada (Fernando Colomo, 2003).
La hora de los valientes (Antonio Mercero, 1998)
¡Ay, Carmela! (Carlos Saura, 1990).
El laberinto del fauno (Guillermo del Toro, 2006).
El viaje a ninguna parte (Fernando Fernán Gómez, 1986).
Eres mi héroe (Antonio Cuadri, 2003).
Hable con ella (Pedro Almodóvar, 2002).
Volver (Pedro Almodóvar, 2006).
El traje (Alberto Rodríguez, 2002).
Te doy mis ojos (Icíar Bollaín, 2003).
Los lunes al sol (Fernando León de Aranoa, 2002).
Días contados (Imanol Uribe, 1994).
Nadie conoce a nadie (Mateo Gil, 1999).

As far as this selection of movies is concerned, some of them will be screened in the Audiovisual Lecture Room, while others will be viewed by students elsewhere, according to the criteria set down by the Lecturer in terms of the evolution of the theoretical dimension of the Course plan.

Theoretical Section

The Image of Spain in Silent Movies.
The Image of Spain during the Change-over to the Talkies.
The Image of Spain during the Franco Era.
The Image of Spain in the Era of Democracy.

BIBLIOGRAPHY

Selected Bibliography based on Historical Subject-Matter:


### Bibliography dealing with Cinematographic Subject-Matter:


------. El cine y el siglo XX. Barcelona: Ariel, 1998.


LACK, Russel. La música en el cine. Madrid: Cátedra; Signo e Imagen, 1999.


180


NAVARRETE CARDERO, José Luis. La historia contemporánea de España a través del cine español. Madrid: Síntesis, 2009.


ASSESSMENT CRITERIA

The final grade will be based on the scores obtained from two exams:

FIRST MID-SEMESTER EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered thus far, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.

END-OF-COURSE EXAM
Subject-matter: Two syllabus-unit subjects, from amongst those covered throughout the Course, will be included, while students will be expected to deal with one out of the two.
Length: One side of an A4 sheet.
This exam, corrected and graded, will be kept by lecturers as written proof of students’ commitment.

Students’ Final-Grade Scores will be the result of the following distribution of percentages: 50% in terms of the Mid-Semester Exam and 50% in terms of the End-of-Semester Exam.

Students who are linked to *The Image of Spain on the Cinema Screen* Course at Advanced Level will be expected to write two critical reviews of two movies that will be selected by the Lecturer. These critical commentaries will not alter the assessment percentages while, nevertheless, being a compulsory requirement prior to the final assessment process.

A FAIL GRADE WILL BE GIVEN TO ANY STUDENT WHO DOES NOT SIT BOTH EXAMS.

The final grade is based on the average score obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing from Program Directors or Tutors.

THE FOLLOWING FACTORS WILL BE TAKEN INTO ACCOUNT POSITIVELY WHEN ASSIGNING GRADES:
The adequate assimilation of fundamental syllabus content.
A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
A capacity to set areas of subject-matter in relation to others.
The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.
THE ART OF FLAMENCO AS A PROCESS OF COMMUNICATION: AN INTERDISCIPLINARY APPROACH AND THE AESTHETICS OF MUSIC (45 class hours)

Lecturer: Dr. Francisco J. Escobar Borrego (fescobar@us.es)
Substitute Lecturer: Dr. José Miguel Díaz-Báñez (dbanez@us.es)

OBJECTIVES
This Course provides students with a well-grounded introduction to the Art of Flamenco from its origins to the present-day phase of its development, while special attention will be paid to the study of its styles, as well as to their rhythmic and melodic structures. Beyond this entry point, the interdisciplinary nature of the Course will become evident, thereby allowing students to acquire a fundamental awareness of the interaction of the music of Flamenco and Literature, space being dedicated to the analysis of Flamenco ‘copla’ songs, as well as to additional philological signallings. Within this learning environment, students will come to identify the different musical forms concerned, while, as part of a broader overview, reach an understanding of, and an appreciation of, the performance and aesthetics of Flamenco, involving a complex process of communication, while acting as a key emblem of the culture of Andalucía. Finally, as part of the objectives set down, the semiotic and indexical dimension of this same cultural material will be taken into account, not only due to its intrinsic nature, but also to the rich possibilities of its presence within the interdiscursive character of communication in the twenty-first century.

METHODOLOGY
The character of the Course is both practical and theoretical, while, interweaving with lectures as such, teacher performances will be held in which students will also take part, and which will involve rhythm-following, hand-clapping tempo exercises, guitar-playing and spurts of song. Use will also be made of audiovisual, musical, and technological back-up so as to enable a more effective transmission of the key characteristics of the art of Flamenco.

SYLLABUS
10. The Language of Flamenco Song. Andalusian and Gipsy Elements in the ‘Copla’ Songs (the Lexis of ‘Andaluz’ and the Lexis of Gipsy ‘Caló’).
13. The Interaction of Literary Texts with Other Discourse Types. From Textual Sign to Audiovisual Discourse: the Interaction of Flamenco and Cinema.
14. Flamenco in Internet; Musical Technology and Data Bases: An Approach to Research.
15. Flamenco and Creativity: Rhythm Workshop.

BIBLIOGRAPHY

As the Course develops, bibliography associated with each syllabus unit will be provided, also aimed at helping students carry out assignments or reports in terms of their requirements or their interest in specific subject-matter, whether of a historical, philological, or musical kind. As a point of departure, the following key, updated, and wide-ranging list of secondary sources may be cited:

----- y CENIZO, J., eds. _Litoral. La poesía del Flamenco_, 238 (Málag, 2004).

**Websites with content and links:**
- Centro Andaluz de Flamenco
  [http://www.centroandaluzdeflamenco.es/flamenco/](http://www.centroandaluzdeflamenco.es/flamenco/)
- Agencia para el Desarrollo del Flamenco
  [http://www.juntadeandalucia.es/cultura/aadf/](http://www.juntadeandalucia.es/cultura/aadf/)
- Página web de Francisco Javier Escobar Borrego
  [http://pacojescobar.blogspot.com/](http://pacojescobar.blogspot.com/)
  [http://www.myspace.com/pacoescobar1](http://www.myspace.com/pacoescobar1)
  [www.pacoescobar.es](http://www.pacoescobar.es)
  [http://www.jondoweb.com/pacoescobar.htm](http://www.jondoweb.com/pacoescobar.htm)
- Página web de José Miguel Díaz-Báñez
  [www.personal.us.es/dbanez/](http://www.personal.us.es/dbanez/)
- Proyecto COFLA (Grupo de Investigación sobre Tecnología Computacional aplicada al Flamenco).
  [http://mtg.upf.edu/~egomez/cofla/](http://mtg.upf.edu/~egomez/cofla/)
- Congreso Interdisciplinar _Investigación y Flamenco_ (InFLa)
  [http://congreso.us.es/i flamenco/](http://congreso.us.es/i flamenco/)
  [http://congreso.us.es/i fla2010/](http://congreso.us.es/i fla2010/)

**COMPLEMENTARY ACTIVITIES**

Given this Course’s interdisciplinary character, the theoretical explanations that make it up will be combined with the endeavor to offer students a basic practical grounding and contextual framework, besides real practice by means of participatitive attendance at recitals and concerts, as well as at screening of movies and of documentaries on recitals, besides debates which revolve around the art of Flamenco. Lecturers will teach syllabus content via the use of musical instruments and percussion pieces so that the rhythms and harmonies of each individual style may be assimilated: soleá, seguiriya, bulerías, tientos, tangos, etc. Likewise, a range of artists will offer live performances as part of their collaboration in the Course. Other complementary activities will include:

- the real collaborative experience that takes place in a ‘peña flamenca’;
- visits to the Centro Andaluz de Flamenco, as well as to other institutions;
- the organization of a Seminar on Flamenco Musicology and Technology, to be held in the University of Sevilla, with the participation of specialists in the field;
- participation in classes and activities that form part of the Ph.D. Program entitled “Flamenco de la US,” as well as in the ‘Proyectos CoFla’ (_Computational Research in Flamenco Music_);
- visits to the Flamenco Dance Museum.

**ASSESSMENT CRITERIA**

Regular attendance at all sessions is compulsory. Moreover, the on-going assessment of set work will be kept up during the Course, while two exams will also be held, one mid-way through the semester and the other at its close. Students may also carry out an optional assignment, directed by a lecturer, based on a specific, or technical aspect, of Flamenco, as a way of coming into contact with research areas.
Moreover, with regard to Advanced-Level students, the class presentation of an assignment may be put forward as an option. In such cases, Final Grades will be determined in the following way: the average score obtained from the two compulsory exams (60%); regular attendance, interest shown, active participation, attitude, assignments carried out (40%).

Also to be taken into account at Advanced Level is that grades will be awarded in terms of the following guidelines: a good working knowledge of Spanish, knowledge of Music (musical notation, harmony, rhythm), as well as a certain degree of previously-acquired knowledge of concepts associated with Flamenco. Within this Advanced-Level Group, it is the specifically musicological perspective on Flamenco that will be further explored, while, optionally speaking, an oral report of a research assignment chosen by the student concerned may be presented in class sessions.
OBJECTIVES

Although Publicity and Propaganda are not new, there is no doubt that the Twentieth Century witnessed their explosive impact and development, to an unforeseeable extent, all of this linked with the no less spectacular development of the mass media in the field of communication, especially Cinema, the Radio, and, finally, Television.

In this sense, we consider that both Propaganda and Publicity are best understood as a specific kind of communication, the purpose of which may be set within the sphere of persuasive discourses marked by both economic and ideological aims.

While, as indicated, it is the Twentieth Century and, as matters stand, the Twenty-First, which provide Publicity and Propaganda with their unique framework, this Course will begin with a brief historical overview which will allow students to bring into focus this subject-matter and its contextualization.

Following on from this, a study will be made of the key discursive strategies by means of which both Publicity and Propaganda aim to make their objectives prevail. Within this section, what will be highlighted in the main is the exploration of the use made by them of metaphors, symbolic forms, myths, and religion as ways of empowering the effectiveness of their discourses.

Finally, consideration will be given to less usual, or indirect – and, therefore, more persuasive – manifestations of Propaganda, as seen especially in the form of Cinema and Literature, without forgetting Comic-books and TV Series.

Basically speaking, then, rather than the mere accumulation of information and unconnected data, this Course endeavors to be of use in stimulating students, as individuals, to reflect upon a key issue in the lives of modern men and women.

METHODOLOGY

This Course aims to counteract student passivity, especially as a result of the way in which its content impinges upon him or her as both a person and a citizen. In order to encourage active participation, the theoretical, explanatory classes will always be based on practical back-up: class debates, the screening of, and commentary on, documentaries and movies, *ad hoc* reading of texts linked to sessions of discussion and analysis, together with the reviewing of other texts and articles that will be brought to hand.

The actual back-up material to be used in practical sessions (keeping in mind the variations which might be introduced, when apt, as the Course develops) will include:


SYLLABUS

2. Propaganda *vis à vis* Publicity: from Politics to the Marketplace.
3. From their Origins to Modernity
4. The Nineteenth Century: The Masses Gain Protagonism
6. Publicity: from the Factual to the Symbolic.
7. The Ideology of Publicity, Ideology in Publicity.
10. Other Forms of Propaganda: Movies, Comicbooks, TV.
11. Literature and Propaganda.

BIBLIOGRAPHY


COMPLEMENTARY ACTIVITIES

Movie screenings
Visits to buildings which carry propagandistic markers (the Cathedral, Plaza de España, etc.)
Attendance at concerts and other kinds of performance which carry a key significance as vehicles of meanings and values associated with national or patriotically-based identities.

ASSESSMENT

Two factors will be taken into account when grading. The first, the undertaking of two written exams. Secondly, when final grades are being allocated, the scores obtained in the examinations will be upgraded when account is taken of the extent of student participation in class sessions, together with the scores derived from assignments handed in (reviews, commentaries, etc.).
The two written exams will make up 60% of the final grade, while the remaining 40% will be made up of the scores derived from practical assignments handed in (25%) and active participation in sessions (15%).
**Course FB-24**

**BUSINESS SPANISH** (45 class hours)

Lecturer: Dr. Juana Santan Marrero ([jsantana@us.es](mailto:jsantana@us.es))

Substitute Lecturer: Doina Repede ([doinarepede@gmail.com](mailto:doinarepede@gmail.com))

**OBJECTIVE**

This is a Course aimed at students who wish to acquire a specific expertise in Spanish so as to enable them to put their know-how to use within the specialist field of Commerce, Economics, Business, and the Company Sector.

**METHODOLOGY**

The basis of the actual teaching will involve what is known methodologically as a ‘communicative approach’ in which students will play an active role in their own learning process, their teacher being constantly available as support while he guides and encourages activities within the classroom setting. The purpose of this methodology and of the phasing of module content is to provide students with the possibility of transferring the communicative actions set up and rehearsed in the classroom to real contexts outside it in which such actions are likely to be required. Content units have been designed in order to satisfy requirements of breadth of appeal, variety, and the power to motivate, not only with regard to the materials selected, but also in terms of the activities to be undertaken, all of which are geared toward the priming of the four fundamental skills (oral comprehension, oral interaction, comprehension in reading, and written output). Moreover, attention will be paid to the socio-cultural component of language, as well as to the rich implications of the contrast between European Spanish and that of Spanish America.

**SYLLABUS**

**UNIT 1: Departments and Posts within Companies**

*Thematic Content:* Department-based activities and posts within a company.

*Functional Content:* Talking about regular actions undertaken and their frequency; ordering what is said in terms of time; expressing purpose.

*Written Communication:* composing an advertisement for a job offer.

*Assigned Activity:* designing the ideal work team: the company organization chart, actual work activity and timetabling with regard to each of its staff members.

**UNIT 2: Accessing the World of Work**

*Thematic Content:* the curriculum vitae; job offers; temporary work agencies and job centers; unemployment.

*Functional Content:* making a request, differences in register, formal and less formal; talking about wishes and intentions in terms of the immediate future; expressing causes and outcomes.

*Written Communication:* composing a letter of introduction about oneself.

*Assigned Activity:* set up a job interview to select the short-listed candidates for a post in the workplace.

**UNIT 3: Companies and Company Owners**

*Thematic Content:* the stories behind company owners and their companies.

*Functional Content:* talking about things in the past; describing past situations; expressing obligations; expressing opinions.

*Written Communication:* the brief history of a company or the biography of a successful company owner.

*Assigned Activity:* undertaking an interview with the management executive of an important company.

**UNIT 4: Financing a Company. Money Matters.**
Thematic Content: credits; banks; methods of payment.
Functional Content:: requesting; presenting arguments by which to obtain advantages; putting forward reasons.
Written Communication: writing to a bank to ask for a credit loan.
Assigned Activity:: drawing up a report linked with the seeking of economic backing by which to set up / ensure the expansion of a company

Thematic Content: in a hotel; in a restaurant; meal times and culinary preferences; one’s interests.
Functional Content:: describing and comparing; asking about and expressing tastes; talking about the recent past; requesting services by phone in a hotel.
Written Communication: booking hotel accommodation.
Assigned Activity:: preparing an encounter for management executives belonging to a multinational company.

UNIT 6: Company Owners and Workers
Thematic Content: employers’ organizations; workers’ trade unions; demonstrations and citizens’ protests.
Functional Content:: expressing a complaint; arguing in favor of, or against, an idea or a proposal.
Written Communication: a press statement issued by a body of workers; letters to the editor of a newspaper.
Assigned Activity:: drawing up a manifesto which sets out the demands of the workers in a company

UNIT 7: Promoting the Company
Thematic Content: advertising; commercially viable products.
Functional Content: signalling advantages and disadvantages; putting forward hypotheses; expressing cause and purpose; describing.
Written Communication: the advertisement.
Assigned Activity:: designing the advertising campaign by which to promote a product.

BIBLIOGRAPHY
ASSESSMENT CRITERIA
Continuous assessment, by which regular attendance and active participation in class sessions will be taken into account, will be combined with sitting of two exams: a thus-far exam and a final exam. In order to encourage student autonomy, while also in response to their interest in specific syllabus items, students will be expected to undertake an assignment which involves the monitoring of current economic affairs in the media, the results which they will be asked to present live in a class session.

The percentajes corresponding to each facet of grading are distributed as follows:
-20%: the thus-far exam
-40%: the final exam
-20%: regular attendance and active participation in class sessions
-20%: final assignment
**INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (AL)**

(45 class hours)

Lecturer: Dr. Manuela Escobar Montero (mescobar@us.es)

Substitute Lecturer: Dr. Isidro Pliego Sánchez (ipliego@us.es)

**OBJECTIVES**

This course aims to present the basic principles of translation between English and Spanish, for which a number of basic concepts will be explained to understand the process of translation.

The process will be done in a practical way in order that the student acquires an understanding of the phases, and the practical tools currently used by translators. Two key concepts will be explained through translation: linguistic competence and cultural competence.

This course seeks to make the student aware of the importance of good writing and the precise use of language.

**METHODOLOGY**

Class sessions will be mostly practical. The student will be asked to produce translations, to investigate the meaning of texts and to propose translation relationships for certain cultural and linguistic segments. Therefore, the student will be asked to participate as follows:

- Translating texts.
- Doing exercises about dictionaries and other reference sources.
- Translating concrete language aspects (like proverbs, semantic fields, specialized languages...), as well as elaborating translation data cards.
- Explaining in writing and/or orally how he/she has reached his/her translation conclusions.

**SYLLABUS**

The topics of the course will develop around the texts to be translated. They include the following:

- The concept of **Competence**.
- Literal Translation.
- Oblique Translation.
- Translation Techniques.
- Assisted Translation and Machine Translation.
- The Translator’s Workbench.
- Orthotypography of English and Spanish.

**BIBLIOGRAPHY**


**ASSESSMENT**

Class attendance and participation: 10%

Take home exam: 90%. The exam will consist of two parts: Data card elaboration (40%) and the submission of a translation (50%). For both cases, the student will follow the models used in class.
TRAVEL LITERATURE: THE SEARCH FOR AN IDEAL, THE SURPRISE REALITY PROVIDES (AL) (45 class hours)

Lecturer: Dr. Francisco José González Ponce (ponce@us.es)
Lecturer: Dr. María Mercedes Delgado Pérez (mmdelgado@us.es)

OBJECTIVES

Travel literature is considered a highly personal form of expression through which the circumstances experienced during the course of a journey are recounted. It becomes, therefore, literature at first hand, full of specific nuances, while possessing the undoubted appeal of what is involved in retrieving from one’s memory bygone aspects of a country which, otherwise, would have gone unnoticed.

The objective of this Course is to enable students to acquire knowledge of, analyze, and study, a range of travel books, within world literature, from the times of Ancient Greece to the present day. In this way, students will come to appreciate the differences existing in geographical knowledge, according to the historical period being dealt with, as well as the different kinds of outlook projected, each in keeping with its own personal stamp of literary style.

METHODOLGY

Classes will be theoretical in nature, while also focusing on the reading and exploration of a series of literary texts ranging from those belonging to Antiquity through to twenty-first century writing, in such a way that what will be delved into are the social, cultural, and ethnographic nuances that those same travelers registered in their works as being inherent to the idiosyncrasies of the places to which they traveled. Likewise, this same approach will endeavor to shed light upon the outlook characteristic of each epoch and each place, paying particular attention to the maps, monuments and other awe-inspiring elements which, in their day, attracted travelers.

SYLLABUS

CONTENT-UNIT 1: Travel in Ancient Greece.
1. Literary and historical introduction to the world of Ancient Greece.
2. The world as seen by the Ancients: mappings and geographical models.
3. Journeying in the ancient world.
4. The Journey in mythology.
5. Great historic expeditions.

CONTENT-UNIT 2: Travel and travelers from the Middle Ages to Romanticism.
1. Travel literature in the Middle Ages. Reasons for journeying.
2. The birth of the genre in the fourteenth century. Key authors.
3. The uniqueness of Spain in the Western World: al-Andalus.
4. Travelers of the sixteenth and seventeenth centuries.
5. A stop along the way: Washington Irving, Granada, and the Alhambra

Texts to be read:

Time will be allotted to the reading of excerpts from the travel books of those authors included in the syllabus, as well as to others that are related to the subject-matter in hand. In addition, as the Course progresses, specific complementary material, tailored always to students’ needs, will be provided.

-Hyeronimus Münzer. Viaje por España y Portugal (1494-1495).
- Andrea Navagero. Viaggio fatto in Spagna et in Francia.
- Diego Cuelbis. Thesoro Chorographico de las Espannas.
- Richard Twiss. Travels through Portugal and Spain in 1772 and 1773.
- Joseph Twonsend. Journey through Spain in the years 1786 and 1787.
- Théophile Gautier. Voyage en Espagne.
- Louisa Tenison. Castile and Andalucia.
- Amós de Escalante. Del Manzanares al Darro.
- Edmondo de Amicis. Spagna.
- Jan Morris. The Presence of Spain.

N.B.: Given the range of mother tongues of the authors studied in class, use will be made of the editions of these travel books in Spanish and English.

SPECIFIC BIBLIOGRAPHY:
CORDANO, F., Antichi viaggi per mare, Pordenone, 1992.
ASSESSMENT AND GRADING CRITERIA:
During the semester students will be expected to work as they go along, while passing both official exams is also compulsory:
- Mid-semester examination: 30%
- End-of-semester examination: 30%
- Active participation in class sessions: 20%
- Individual Project: 20%

N.B.: Three unvouched-for absences from class sessions will mean a reduction of 3% in the final grade.
GENERAL DESCRIPTION AND OBJECTIVES:

The main purpose of this Course is to facilitate and buttress the creative processes in which students will be involved, using narrative and poetry, as well as other artistic languages (drawing, painting, dance-movement, photography, etc.) as the means by which communication skills and personal expression may be developed, the interaction with one’s environment may be improved upon, and also the ability and/or security required to resolve potential conflicts may be enhanced.

From a holistic and multidisciplinary standpoint, what will be provided is an approach to Art Therapy and Art Mediation as working methods which are in the ascendant and which connect with a range of professional fields, chiefly related to social work, education, the arts, and health.

All kinds of artistic expression will be tried out, while focusing, above all, on the connections between literature (stories, diaries, poetry, haikus and tankas, calligrammes, visual poetry, free verse, drama, letter writing, etc.), and the plastic and visual arts. No experience in, nor prior knowledge of, Art is required, while it is the innate creative potential of each person that will be worked with. As Joseph Beuys stated: "Every person is an artist".

Keeping in mind what has already been pointed out, the main goal of this Course is that of generating direct involvement in the different artistic languages that exist as the means by which the inner self may be explored, through a dynamics which is both symbolic and expressive, while always using as a point of reference the search for what each of us is, emphasizing, likewise, the need to connect with our senses, our emotions, and our feelings, while also tending to crystallize in an artistic work that which needs to be brought forth.

All the above is aimed at assessing the range of possibilities that Art provides for personal and social improvement. On the other hand, since it is a group-based experience that is being dealt with, a further objective here is to promote the cohesion of all the participants involved, to encourage fully active peer listening, as well as generating an awareness of the importance of empathy.

METHODOLOGY

A highly practical approach will be adopted during the Course.

Each session will consist of a theoretical component aimed at providing an introduction to, as well as a basis for, each creative component which, for the most part, will be dedicated to learning out of our own artistic experience so as to discover our creative potential. Narrative and poetry, together with the plastic arts and movement will be drawn upon, allowing for the exploration of a range of artistic languages and materials, together with their expressive possibilities. Relaxation and meditation techniques, body expression, games, and also the dynamics of drama, will be employed. For this reason attendance in comfortable clothes, bringing a mat along also, is recommended. Both individual-based or group-based approaches may be adopted in sessions, while prioritizing the importance of teamwork from a horizontal, self-regulating and autonomous standpoint will be key. The practical sessions will be divided into three parts: the sensorial ‘testing out’ of the group concerned, a period for creativity, and, finally, the pooling of experiences.

SYLLABUS:

1. Introduction to Art Therapy and Art Mediation. Areas of application. Artistic languages, subject-matter, and materials, as made use of in Art Therapy.
2. Art, creativity and health as opposed to ill-health. Creative processes: examples from within Contemporary Art.
3. Words and language as a means of expressing what is within us. Writing as personal narrative.
4. Art and poetry: word as image, image as word.
5. Art and literature: interaction and inspiration.
6. Art and social commitment: the poetic in action.
7. Art, poetry, nature, and contemplation: creative meditation.
10. Dynamics of drama: Drama as a tool for personal and social transformation. Drama of what is repressed.
11. The body as artistic medium: the body that writes and draws.

BIBLIOGRAPHY

Given the multidisciplinary nature of the Course, sources related to a range of subject areas are to be recommended:

- ARRETXE, JON; FERNÁNDEZ, CRISTINA; IBÁÑEZ, FRANCISCO. Siete colores. Erein, 2010.
- NAUMBURG, MARGARET. An Introduction to Art Therapy. 1974.
- OAKLANDER, VIOLET. Ventanas para nuestros niños: terapia gestáltica para niños y adolescentes. Cuatro Vientos, 1992 (1ª ed.)

WEBSITES: contents and further links:
http://www.andart-andaluciaarteterapia.com
http://feapa.es/
https://revistas.ucm.es/index.php/ARTE
COMPLEMENTARY ACTIVITIES:
A visit to the Andalusian Centre for Contemporary Art, as part of a series of extramural sessions.

ASSESSMENT AND GRADING CRITERIA:
In order to have passed the Course, the following will be compulsory: the reading of a text (and specifically one by Alejandra Pizarnick), a creative undertaking (in the form of an artist's book), together with an action-based poetic group project. The capacity to listen, group cohesion and empathy, as well as the degree of interest manifested, will be evaluated through a process of self-assessment.

Mid-Semester Examination: 15%
End-of-Semester Examination: 15%
Assignments and Active Participation in Class Sessions: 30%
Creative Undertakings and Project: 30%
Self-Assessment: 10%
COURSES AVAILABLE IN THE SECOND SEMESTER

GENERAL LEVEL

GB-01 AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN
GB-03 ECONOMY AND SOCIETY IN CONTEMPORARY SPAIN
GB-04 CULTURAL ANTHROPOLOGY OF ANDALUCÍA
GB-07 SPANISH ART IN THE TWENTIETH CENTURY
GB-09 FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA
GB-10 AN INTRODUCTION TO THE EARLY MODERN HISTORY OF SPAIN
GB-11 REGIONAL POLICY, ECONOMIC RESOURCES AND THE EUROPEAN UNION’S COMMERCIAL RELATIONS.
GB-12 EUROPE AND THE ATLANTIC SCENARIO DURING THE MODERN AGE (FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES)
GB-24 PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY
GB-29 WOMEN IN THE HISTORY OF LATIN AMERICA
GB-33 TOURISM IN SPAIN: KEYS AND DESTINATIONS

ADVANCED LEVEL (AL)

GB-13 INTER-AMERICAN RELATIONS
GB-15 EUROPEAN ART OF THE TWENTIETH CENTURY
GB-17 THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS
GB-18 PRESENT-DAY SPAIN AND THE CONTEXT OF INTERNATIONAL RELATIONS
GB-19 THE HISTORY OF SLAVERY IN LATIN AMERICA
GB-20 CULTURAL ANTHROPOLOGY OF LATIN AMERICA
GB-21 EUROPEAN CINEMA AND PHOTOGRAPHY
GB-23 POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)
GB-26 SEPHARAD: JEWISH HISTORY AND CULTURE WITHIN SPAIN.
GB-27 WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS
GB-29 CUISINE CULTURE IN SPAIN
GB-30 WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY
GB-31 LIVING ON THE BANKS OF THE GUADALQUIVIR: FROM ROMAN HISPALIS TO THE GATEWAY TO THE INDIES
GB-32 AMERICA AND ANDALUSIA: THE ARCHIVE OF THE INDIES IN MOVIES AND ON TELEVISION.
GB-34 MARKETING AND TOURISM
GENERAL LEVEL

**Course GB-01**  
AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN (45 class hours)

**Lecturer:** Dr. José Leonardo Ruiz Sánchez  (leonardo@us.es)

**Substitute Lecturer:** Dr. Inmaculada Cordero Olivero  (icordero@us.es)

**OBJECTIVES**

The main objective of this Course is to provide students with as inclusive an overview as possible of the Contemporary History of the Hispanic World, taking into account the period between the final third of the eighteenth century and the present day. In a basic, yet considered way, an exploration will be made of the political, institutional, social, economic, and cultural factors involved. Accordingly, the Course will be geared toward ensuring that students assimilate not only knowledge, but also critical capacity, thus enabling them to acquire a measured understanding of our era, while, at the same time, endeavoring to make them aware of the fundamental structural changes that have contributed to forging this same geographical environment.

With this aim in mind, the syllabus is articulated in terms of units of subject matter which will enable students to bring into conjunction an overall vision, global in character, involving the major historical processes that have affected the development of Spain, and the Hispanic World, since the end of the eighteenth century, together with a more detailed approach to turns-of-event, issues, and junctures of a more specific, and especially noteworthy, kind.

**METHODOLOGY**

Two modules per week, each lasting two hours, will be used to cover the syllabus. The lectures given will offer guidance with regard to the basic aspects of syllabus content, while students will be encouraged to enlarge upon class sessions by consulting recommended reference works. Certain class sessions, of a more practical nature, will revolve around the analysis and commentary of texts and other kinds of material (informative diagrams, statistical tables, etc.), as well the screening of documentary films.

Fundamentally, emphasis will be placed on the development of a capacity for comprehension, reflexion, and critical acumen. In this sense, the methodological approach employed has as its aim the reinforcement of students’ capacity for analysis, synthesis, systematization, and comparison, as well as for the searching out, selection, and categorizing of the elements that constitute the task in hand.

The lecturers taking part in the Course will endeavor to bring students into direct contact with available research sources, together with state-of-the-art bibliography. Thus, teaching will mainly tend toward the guidance of students within their process of personal learning, each of them being encouraged to act innovatively.

**SYLLABUS**

1. THE CRISIS OF THE ANCIEN RÉGIME IN SPAIN
   1.1. The Reign of Charles IV.
   1.2. The War of Independence.
   1.3. The Reign of Ferdinand VII.

2. THE ISABELINE ERA
   2.1. The Regency of Maria Cristina and the Carlist War.
   2.2. Liberal Spain.
   2.3. Economy and Society in the Mid-Nineteenth Century.

3. REVOLUTION AND RESTORATION
   3.1. The Revolution of 1868 and the Transitional Regimes.
3.2. The System of the Restoration.
3.3. Economic Development and Social Groups.
4. THE CRISIS IN THE SYSTEM DURING THE RESTORATION
4.1. The Crisis of ‘98 and the War between Spain and the United States.
4.2. The Undermining of the System of Turn-Taking.
4.3. The System in Agony.

5. THE FIRST DICTATORSHIP OF THE TWENTIETH CENTURY
5.1. The Dictatorship of Primo de Rivera and the Attempts at Reform.
5.2. Economic Policy.
5.3. The Regime’s Successes and Failures.

6. THE REPUBLICAN EXPERIENCE AND THE CIVIL WAR (1931-1939)
6.3. The Civil War.

7. FRANCO’S REGIME
7.1. The Political Regime and the International Scenario.
7.2. From the Stability Plan to the Plans for Development.
7.3. The Crisis of the Seventies and the Death of Franco.
7.4. Society and Culture during the Period of Franco’s Rule.

8. THE DEMOCRATIC MONARCHY OF JUAN CARLOS I.
8.1. The Transition to Democracy.
8.2. The Political Parties.
8.3. The System of Autonomous Regions.
8.4. The Integration of Spain in Europe.

BIBLIOGRAPHY

ASSESSMENT
In keeping with the Statutes of the University of Sevilla, with current regulations concerning examinations, scoring, and grading, and with the Agreements reached with regard to the Program of which this Course forms a part, the following assessment criteria will be adopted:
Two examinations will be set, one mid-way through the semester and the other, a final exam, at its close, the actual dates being decided in due time by the Program Directors. The exams will be in two parts:

a) 50 items, with regard to which students will be expected to indicate the corresponding correct answers. Each item will be scored as a decimal point so as to reach a total possible score of 5 points.

b) The answering of two out of the three questions included. Each of the written replies will be scored on a scale ranging between 0 and 2.5 points. In this section, positive account will be taken of how students not only show their specific knowledge of the syllabus content concerned, but also their capacity to interrelate, and link up intelligently, ideas, issues, and events; also looked
for: clarity in the arguments put forward, a rich range of vocabulary, together with a capacity for conceptualization and expressiveness.
OBJECTIVES
The aim of this Course is to provide students with an introduction to the study of contemporary Spain’s economy and society, set within the context of its European configuration, for which reason Spain’s reality will be continually contrasted with that of the other countries of Europe.

SYLLABUS
1. The Fundamental Characteristics of Spain’s Economy and Society at the Beginning of the Nineteenth Century.
12. The Evolution of Spanish Society during the Nineteenth Century. Changes during the Twentieth Century. The Emigration Issue.

BIBLIOGRAPHY

ASSESSMENT
Two compulsory exams will be set, either in the form of answers to test-type questions or questionnaires, or in the form of short-paragraphed written answers to ten questions.
OBJECTIVES
To examine the socio-cultural diversity of Andalucía, while appraising the cultural expressions through which it is manifested.

METHODOLOGY
The syllabus items that make up the Program will be developed in class sessions by means of a combination of explanatory presentations on the part of the lecturer, together with the exploration of audiovisual documents by which to encourage active student participation.

SYLLABUS
PART ONE
1. Andalucía as a cultural crossroads. Its geographical and strategic location in relation to continents and oceans. Andalucía within the framework of the Spanish State: the political-administrative organization of Andalucía as an autonomous entity.
2. The geographical and historical dimension of Andalucía. Its physical environment: singleness and diversity. Large-scale environmental units and cultural landscapes.

BIBLIOGRAPHY
ASSESSMENT CRITERIA
Attendance on a regular basis and active participation in class sessions: 20%
Grades obtained in the mid-semester and end-of-semester exams: 50%
Essay assignments (2 to be undertaken as the Course develops): 30%
OBJECTIVES

The main objective of this Course entitled Spanish Art in the Twentieth Century is to outline, in a systematic and thorough way, the evolution of Architecture, Painting, Sculpture, as well as contemporary artistic manifestations of a more ground-breaking kind, during the twentieth century in Spain. Key artistic figures will be analyzed, together with the most influential artistic trends and movements.

METHODOLOGY

Class sessions will take on a theoretical-practical character, combining theoretical explanations of syllabus content – while using as fundamental back-up the on-screen computer projection of works of art – with student involvement in processes of reflexion and debate when coming to terms with the images being screened and the texts recommended for reading.

SYLLABUS

BLOCK I. ART IN SPAIN BETWEEN 1900 AND 1939

Content Unit 1.- Introduction to the History of Twentieth-Century Art in Spain.

Content Unit 2.- Modernism in Spanish Architecture. - Antonio Gaudí and Modernist Art in Catalonia.


Content Unit 6.- Tradition and Vanguardism in Spanish Architecture until 1940.- Traditional Architecture: A. González, A. Palacios. Architecture and Vanguardism: Mercadal; GATEPAC (the so-called Group of Spanish Artists and Technicians in Favour of Contemporary Architecture); the Barcelona Pavilion in the Paris Exhibition of 1937.

BLOCK II: ART IN SPAIN DURING THE PERIOD OF THE DICTATORSHIP (1939-1975)


Content Unit 8.- The Plastic Arts in Spain during the Post-war Period (1940-1950).- The Art of Officialdom: Giménez Caballero and Art at the behest of the Dictatorship. The Process of Moderate Renewal: E. D’Ors, the shortlived Academy of Art Criticism, the Salón de los Eleven (el Salón de los 11). Exile abroad and at home.

BLOQUE III: ART IN SPAIN DURING THE DEMOCRATIC ERA (1978-2009)


BIBLIOGRAPHY

SEVERAL AUTHORS: Cuadernos de Arte Español. Historia 16.
ASSESSMENT CRITERIA
Two theoretical-practical exams will be held, one mid-way through the Course and the other at its conclusion. These exams, which will involve commentaries on a number of the works of art analyzed in class sessions, will constitute 100% of the Final Grade. Optionally, it will also be possible to carry out pieces of research concerning the subject-matter dealt with in class during the period of the Course. Finally, active class participation will also be highly valued.
FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA (45 class hours)

Lecturer:  Dr. David Florido del Corral (dflorido@us.es)
Substitute Lecturer: Dr. Assumpta Sabuco (assumpta@us.es)

SUMMARY OF CONTENTS AND OBJECTIVES

Flamenco will be broached as a cultural phenomenon in its widest sense; i.e., taking into account the dimensions that link it with music, social interaction, and communication, as well as its displaying of itself as lyricism, while not forgetting its links with contexts related to work, ritual, and festive occasions. As a result of this approach, Flamenco is viewed as a manifestation which goes beyond the strictly artistic, while possessing the capacity to generate social identity, in the case of Andalucía, on the basis of ethnic factors, but not exclusively so.

In order to illustrate this plan of action, use will be made of a historically based analysis so as to be able to carry out a reconstruction of the major processes by means of which, up until the present day, Flamenco has emerged as a cultural manifestation in the southern part of Peninsular Spain.

The objective of the first part of the Course is to provide students who are not familiar with Flamenco music into contact with its key features, thus enabling them to appreciate Flamenco as a musical language and as a communicative model with its own specific characteristics. Thereafter, the same will be done with regard to Flamenco as dance.

In a second section, students will learn about the different phases that have gone into the making of the history of Flamenco, while they will also become familiar with the debates concerning its interaction with a range of different cultural traditions, some of which remain distanced in time and space. This process will allow for an acquaintance with the historical roots of the beginnings of Flamenco in Andalucía, together with an awareness, although cursory, of the issues that enliven existing specialized bibliography with regard to how to locate Flamenco both historically and culturally.

Finally, in a third section, an exploration will be made of the characteristics of Flamenco as an expression of social interaction and as a communicative model, while its current validity in contemporary society within diverse social and festive contexts is scrutinized, together with the key characteristics of its lyrics as a manifestation of poetic art.

METHODOLOGY AND ASSESSMENT CRITERIA

The Course will take into account regular attendance at the theoretical-practical classroom sessions in which lecturers’ explanations will be backed up with a range of audiovisual material which will make for practical learning. Likewise, texts, outlines and different kinds of illustrative material will be provided as a way of reinforcing the explanations concerned.

In general, the two-hour sessions will be divided into sub-units, each respectively dedicated to both theoretical content and to practical exercises so as to ensure an applied learning process in which students will be able participate actively as protagonists.

By way of a complementary, extramural activity, students will be expected to undertake two brief practical assignments involving the analysis of two public performances, or events, in which Flamenco is on show, either commercially, or socially.

As a result of this outline, criteria for assessment and grading will be as follows:

- Attendance and participation:
  Account will be taken of regular attendance and active participation in the learning activities during each session. With this aim in mind, a class register will be kept. A maximum of five unwarranted absences during the semester will be permitted, while, during the first two weeks of class, it will be each student’s responsibility to hand in a file card which will include his or her name, a photograph, details of the Program to which he or she belongs, as well as an e-mail address. During class sessions lecturers will encourage students to play a participative role in the
activities and exercises that will be set up.  
Weighting within final grade: 20%.

- The undertaking of a short assignment which, from a comparative standpoint, will involve the analysis of two public performances or events in which Flamenco is on display. As class sessions go forward, an explanation will be given of what is involved in the structure, content and requirements of the assignment, while written guidelines will also be provided. In this same sense, students are recommended to attend tutorial hours so that lecturers may oversee the development of each assignment. Assignments are to be handed in at the close of the semester.  
Weighting within final grade: 40%

- The sitting of an exam in which each student is expected to be able to analyze an across-the-board subject from within the syllabus, while also confirming an ability to comment on visual material in which Flamenco is involved. Also, he or she will be expected to answer questions with reference to concepts and terms explained during class sessions. As the Course progresses, students will be provided with past-papers, together with models concerning how to answer subject-based and concept-based questions so that they become familiar with what is expected of them in this kind of exercise.  
Weighting within final grade: 40%

SYLLABUS AND DISTRIBUTION OF THEORETICAL-PRACTICAL SESSIONS
1. Introduction: Flamenco as the expression of what is musical, of ritual, and of social interaction. Its relation to cultural identity within Andalucía and to the cultural traditions that go into that same identity’s making.


3. Expressive characteristics of Flamenco as dance: counterpointing as the structural basis of Flamenco dance, the structure of dance set-ups, the recent evolution of dance forms.

4. The origins of Flamenco as a junction of viewpoints. Historical/cultural context, from the Enlightenment to Romanticism. The issue of the term Flamenco.


7. Flamenco as literary expression. Key characteristics of its language and of the structure of the ‘copla’ ballads.

BIBLIOGRAPHY
The bibliography below should be seen as an index of those texts which can be made use of by students as a way of delving deeper into the subject-units made available.
ANONYMOUS (Bachiller Revoltoso), 1995 [1750]. *Libro de la Gitanería de Triana de los años 1740 a 1750 que escribió el bachiller revoltoso para que no se imprimiera*. Prólogo y Edición de Antonio Castro Carrasco. Sevilla.


INFANTE, B. 1990: *Orígenes de lo flamenco y el secreto del cante jondo*. Consejería de Cultura, Junta de Andalucía. Sevilla.


PLAZA ORELLANA, R. 1999. El flamenco y los románticos. Un viaje entre el mito y la realidad. Sevilla, Bienal de Arte Flamenco


ROPERO NÚÑEZ, M. 1984. El léxico andaluz de las coplas flamencas. Universidad de Sevilla


STEINGRESS, G. 2006. “…y Carmen se fue a París. Un estudio sobre la construcción artística del género flamenco 1833-1865”. Almuzara, Córdoba.


Recursos web:
http://www.flamencoentusmanos.es/ [requiere registro gratuito]
http://www.andalucia.org/flamenco/
OBJECTIVES

While keeping in mind the duration of the Course, its key objective is to ensure an awareness of the structural problems affecting Spain’s Modern History, the making of the Monarchy, and the Spanish Empire, together with its decadence and downfall during a period of three and a half centuries. What likewise needs to be kept in mind is that the Course is not exhaustive in its aims, acting rather as an introduction for students from abroad, adapting itself to conditioning factors regarding their needs, providing them, therefore, with an overview which will serve as the basis for further study, while avoiding becoming a patchwork of easily forgotten facts. At the same time, another of the Course’s objectives is to develop students’ interest in Modern History, while, both individually speaking, as well as within the context of group interaction, increasing their capacity for reflexion and critical thought.

METHODOLOGY

The focus will be geared toward the exploration of structures of an economic, social, political, ideological, and cultural nature, thereby avoiding the linear explanation of both specific historical facts and political and military events. Time allowing within the evolution of the Course, and so as to reinforce mainstream theoretical explanations, complementary practical sessions will be held involving the commentary of historical texts, an activity which will be regarded as fundamental. There is no doubt that the Course will evolve along dynamic and participative lines as largely as possible. Students will be encouraged to play an active role in class debates so as to ensure a deeper understanding of the syllabus units being explored. In order to stimulate students’ interest in the period, efforts will be made to set issues raised by the exploration of this historical period against current issues affecting Spain and world reality.

SYLLABUS

Introduction: Spain in Modern Times.

I. THE MAKING OF SPAIN’S MONARCHY
   1. An Introduction to the Reign of the Catholic Monarchs.
   2. The Struggle for Territorial Unity.
   5. Foreign Policy: Atlantic and Mediterranean Expansion.

II. THE CENTURY OF EXPANSIONISM.
   7. An Introduction to the Century of Imperial Spain.
  11. Charles V and the Political Crises at the Start of his Reign: Communities and Guilds.
  12. The Imperial Monarchy of Charles V and Philip II. Structure and Political-Administrative Organization.
  13. Charles V and Philip II’s Imperial Policy.
  14. Philip II’s Hispanic Monarchy: Religion and Dynasty.

III. CRISIS AND DECADENCE IN THE SPAIN OF THE AUSTRIAS.
17. Crisis and Social Tensions.
19. The Spain of Philip III.
20. Philip IV and Olivares. Reform and the Fall of the Monarchy.
21. The Spain of Charles II.

IV. THE EIGHTEENTH CENTURY. RECOVERY, REFORM, AND THE ENLIGHTENMENT.
27. The War of Succession and its Consequences.
29. The Spain of Charles III.
30. Charles IV and Pre-Revolution.
31. The Monarchy as Power: Toward a Downfall.

BASIC BIBLIOGRAPHY

COMPLEMENTARY ACTIVITIES
Endeavors will be made to organize cultural visits to exhibitions revolving around the Modern period, as well as to museums.

ASSESSMENT
Syllabus content will form part of an exam mid-way through the Course and another at its close wherein questions regarding broad-based subject-matter will require development in written form. Both regular attendance and active participation in class sessions will be highly valued. Optional assignments, which will contribute to final grading, may also be carried out.
OBJECTIVES

To provide students with a basic knowledge of the European Union and its global status. By the end of the Course, students would have become familiar with document-based resources, with the tools available for accessing statistics, and with the terminology related to the European Union. A further aim is to spur students’ interest in the European Union from an academic standpoint, while also focussing upon their specific individual interests.

METHODOLOGY

What will be aimed for is the assimilation of the syllabus-content on the part of students from the perspective of Regional Geography. For this reason, subject-matter is set in relation to up-to-date cartography and to the graphic presentation of statistics. E-mail contact will be a further option. Students will be expected to hand in exercises via the Faculty FTP Server. The contents of each class session will be made available to students via presentation files, thereby enabling classes to be prepared beforehand and commentaries on material to be carried out. Webpage contact should be used as the main communications tool.

Course Webpage:
http://huespedes.cica.es/aliens/geo/europa/europa.html

SYLLABUS

I. EUROPE’S GEOGRAPHICAL-INSTITUTIONAL FRAMEWORK
   1. Natural Landscapes of Europe.
   2. Human Resources and Regional Diversity.

II. EUROPE’S ECONOMIC RESOURCES
   5. Industry and Energy in Europe.

III. THE EUROPEAN UNION’S REGIONAL POLICY
   7. Regional Imbalances within Europe. Regional Development Policies.

IV. THE EUROPEAN UNION’S COMMERCIAL AND FOREIGN RELATIONS
   11. Europe’s Geopolitical Stance with regard to the Mediterranean and the Middle East.

BIBLIOGRAPHY

COMISIÓN EUROPEA. Informes sobre la Cohesión Económica y Social de la Unión Europea. Luxemburgo,
Keeping in mind student time-planning needs, attendance, according to scheduling, at Seminars linked with syllabus subject-matter, either within the University of Seville or at other locations.

ASSESSMENT CRITERIA

Assessment and Grading, distributively speaking, will be based on the following criteria:

Regular attendance and active participation in class sessions (20%).

An assignment, chosen by the student, on a subject related to the Course syllabus (20%).

An exam involving questions dealing with Course content (55%).
Course GB-12  EUROPE AND THE ATLANTIC SCENARIO DURING THE MODERN AGE  (FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES)  (45 class hours)
Lecturer: Dr. Clara Bejarano Pellicerl  (cbejarano@us.es)
Substitute Lecturer: Dr. José M. Díaz Blanco (diazblanco@us.es)

OBJECTIVES
The aim of this Course is to provide a broad overview of colonial expansionism in the Atlantic scenario between the initial phase of this same process (the mid-fifteenth century) and the independence of overseas colonies during the final third of the eighteenth century and the beginnings of the nineteenth. With this aim in mind, an analysis of the era of the emergence, rise and decline of the major European Atlantic Empires will be carried out, especially that of England, as well as those identifiable with the Iberian Peninsula (Spain and Portugal). In this sense, the didactic method to be employed will be based on a comparative study of Spain’s colonization of South America and England’s colonization of North America, thereby enabling an analysis of the historical trajectory affecting these processes, and of the similarities and differences involved, within the context of chronological and geographical frameworks. Thus, a better understanding may be ensured of the genesis of the American states and nations, as well as of their uneven trajectories of development up until the present day.

METHODOLOGY
Class sessions will be carried out interactively from both a theoretical and practical perspective, lecturers’ input regarding syllabus units and their subject-matter acting as the point of departure, followed by a closer exploration of such content via the didactic back-up material with which students will be provided: maps, timelines, the projection of digital visual material, key documents, movies, and documentaries.

SYLLABUS
1. EUROPEAN EXPANSIONISM I.
Portugal and Geographical Discoveries.
The Spice Route.
The Search for Precious Metals.
2. EUROPEAN EXPANSIONISM II.
Spain between the Mediterranean and the Atlantic.
The Opening Up of the New World.
The World Economy.
3. THE CONQUEST AND COLONIZATION OF AMERICA.
The Spanish System. The Pacific.
The Presence of England in the Atlantic.
France and Portugal.
4. THE NEW PROSPECT
The Protagonism of the Atlantic.
Portugal’s Decline.
5. EUROPE AND AMERICA IN THE SEVENTEENTH CENTURY.
The Crisis Affecting Intercontinental Traffic.
The Hispanic Monarchy.
Brazil.
6. MERCANTILISM AND THE SECOND COLONIAL ERA.
Commerce and the Colonial Pact.
The Rise of Manufacturing.
North America.
7. THE DEVELOPMENT OF CAPITALISM.
Bankers and Merchants.
The Spanish Indies.
The Decline of Holland and the Hegemony of the English.
8. THE EIGHTEENTH CENTURY.
Innovations.
Imperial Spain.
The Thirteen English Colonies.
9. THE AGE OF THE ENLIGHTENMENT
Economic Theory.
Socio-political Thought.
Enlightenments.
10. THE END OF THE ATLANTIC EMPIRES.
The Independence of the Thirteen Colonies.
Spanish America.
Stock-taking and Perspectives.

KEY BIBLIOGRAPHY
VAINFAS, R. Brasil colonial. San Pablo: Compañía de las Letras, 2003

ASSESSMENT AND GRADING CRITERIA
The assessment and grading system aims to calibrate, as accurately as possible, the taking on board of skills as designed with the Course in mind, on the one hand, and the assimilation and effective comprehension of its contents, on the other. To this effect a system of continuous assessment will operate, and will be based on:
- Commentaries on texts and maps as practical back-up to theory-based class sessions.
- Specific group assignments regarding sources of the History of the Atlantic Scenario in the Modern Age, to be chosen from among those suggested by Lecturers.
- Brief class-session presentations on aspects of Atlantic History as reflected in works of fiction.
- An End-of-Semester Exam on the theoretical content of the Course.

Office Hours: to be fixed at a later date.
OBJECTIVES

The course "Photography: theory and technique" has the following objectives:
- Learning how to read photographs and its meaning in the present.
- Develop technical photographic skills.
- Understand the possibilities of photography as a way of expression and information.
- Knowledge of the History of Photography.
- The importance of new technologies applied to photography
- Improve an analytic vision of contemporary images
- Improve social skills and group work

METHODOLOGY

The classes are based in a participative method in which it will be fomented a proactive role of the students, through activities such as debates about the history of photography or about the analysis of images, the work of authors or the practical work of the classmates.

COURSE CONTENTS

1. - INTRODUCTION.
THE WORLD IN PICTURES. PHOTOGRAPHY APPLICATIONS AND USES.
- Why we like photographs?
- A world without pictures
- Revisiting the invention of photography
- Information vs. communication vs. knowledge
- Telling histories through photography.
- History of Photography I. From 1839 to the Brownie Cameras.

2. - TECHNICAL GROUND FLOOR
- The eye and the camera
- Camera obscura and how the picture is formed
- Understanding the light

3. - FORMATS AND OPTICS
- Camera typologies: small, medium and large format
- Lenses and its meaning

4. - DIGITAL PHOTOGRAPHY I
- Intro: differences and similarities with analogical photography
- How does digital photography work?
- Archive typology
- Picture optimization and retouching
- Developing Raw archives
- Workflow
- Size of images
- Digital Black and White

5. - HISTORY OF PHOTOGRAPHY (II)
- From 20th. Century to the sixties
6. - LANDSCAPE AND ARCHITECTURE PHOTOGRAPHY
7. - PORTRAIT
8. - DOCUMENTARY PHOTOGRAPHY
9. - HISTORY OF PHOTOGRAPHY (III)
   - From the sixties to the present
10. - PHOTOGRAPHY AND MEDIA
    - Photojournalism
    - Multimedia
11. - PHOTOGRAPHY AND SOCIAL NETWORKS
12. - PHOTOGRAPHIC ESSAY
    - The editing process
    - Course final project

BIBLIOGRAPHY:

Books:
Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid
Magazines:
Documentary Photography
www.ojodepez.org - Ojo de Pez Magazine - Barcelona
www.privatephotoreview.com
www.7punto7.net - 7 Punto 7 Magazine. Madrid
Camera Internacional
www.photovision.es - Revista Photovision - Sevilla
www.ingentaconnect.com (Photography and culture) Photography And Culture Magazine
Art
www.exitmedia.net (Exit Book y Exit Express)
www.camera-austria.at Camera Austria Magazine
Films:
CONTACTS Idea by William Klein
ROBERT FRANK FILMOGRAPHY
LIFE THROUGH A LENS Annie Leibovitz
WAR PHOTOGRAPHER James Natchwey
BLOW UP Michelangelo Antonioni

ACTIVITIES
Visits and excursions to exhibitions, museums, photographic centers or cultural heritage places like:

- Camera Oscura (Cádiz) - Torre de los perdigones (Seville)
- Knowing the city. Technical basis. Visiting exhibitions.
- CAAC Andalusian Center for Contemporary Art (Seville)
- Forestier Historical Garden. University of Seville (Seville)
- Guadalquivir River and its surroundings

EVALUATION
As the course has mainly a practical character, we will follow a continuous assessment based in different practical works during the course and the realization of one final project.
The tutor will coordinate and co-edit during the course the final project of each student.
For the theoretical contents there will be a final exam.
OBJECTIVES

This Course aims to explore the presence of women within the political, economic, and cultural processes involved in the history of Latin America. The suggestion is that it has become essential to analyze in greater depth the female Latin-American universe conceived of as a multi-ethnic reality. Personal and family honor, sexuality, and zones of public action conquered by women throughout history constitute the subject-matter which will be dealt with. Syllabus content will be distributed thematically so as to facilitate a chronologically-based overview stretching from colonization to the present day, while considering the role of women in the home, within the economy, as well as within the scenarios of politics and culture.

METHODOLOGY

Theoretical explanation of the syllabus with didactic back-up material. Bibliographical readings dealing with the issues set forth. Organized debates linked with readings, documentaries, movies, or specific talks given by invited specialists.

SYLLABUS CONTENT

1. Latin America: Three Interconnected Worlds:
   - White women
   - Indian women
   - Black women

2. Being Born and Growing up as a Woman:
   - Women, honor, sexuality
   - To love and obey: wives and lovers
   - Marginality and prostitution

3. Saints and Witches:
   - Married to God: convent-based life
   - The Devil’s lovers: witchcraft and black magic
   - Women and syncretic interactions
   - Divinity and the female

   - Owners and slaves
   - Kinds of solidarity among women
   - Domestic violence

5. Culture and Female Education.
   - Traditional upbringings
   - Zones of conquest

6. Women’s spaces
   - Women’s work and the domestic economy
   - Space in politics
BIBLIOGRAPHY

- Santo Tomás Pérez, Magdalena y otros (coords.). *Vivir siendo mujer a través de la historia*. Valladolid: Secretariado de Publicaciones e Intercambio editorial de la Universidad de Valladolid, 2005.

ASSESSMENT

Two compulsory exams will be set as the Course develops, the dates of which will be indicated in due time. Likewise, final grading will give positive consideration to regular attendance and to active participation in class sessions.
Course GB-33

TOURISM IN SPAIN: KEYS AND DESTINATIONS (45 class hours)

Lecturer: Dr. Ana García López (angar@us.es)
Substitute Lecturer: Dr. David Sampedro (sampedro@us.es)

OBJECTIVES

The key objective of this Course is to enable students to become fully aware of the diversity inherent to Spanish Tourism, while highlighting, in a more concrete way, the resources and destinations available. The following constitute its specific aims:
- The characterization of "Destination Spain": territory as a key factor in the development of Tourism. Its implementation and spatial distribution, together with the models and characteristics of tourist areas.
- The profiling of tourist areas in terms of generic specialization, and also of consolidated and emergent segments or specific products.
- The interpretation of already-existing data on tourist destinations and the analysis of the environmental, economic, social, and cultural impact on the territory concerned.
- The focusing upon specific tourist destinations and the research into them: the Balearic Isles (Mallorca and Ibiza), the Canary Islands and Andalucía’s Costa del Sol; as well as specific route-ways: the Camino de Santiago (as the first European Cultural Route), wine-related tourism and gastronomic itineraries, etc.

METHODOLOGY

This Course will be based on both theoretical and practical sessions:

The contents of the theoretical component will be presented in class by the Lecturer, with audiovisual material as back-up, while equally essential will be the active participation of students in the process of reflection and debate that will lead on from the discussion of additional documents and texts.

Practical sessions, meanwhile, will be designed to consolidate further the theoretical knowledge already assimilated and will be carried out by means of set activities, together with the drawing up of tourist maps, as well as the analysis of complementary texts linked to theoretical content. Likewise, field trips will be undertaken, either around the city, or to other tourist destinations of interest.

SYLLABUS

UNIT I. Key features of Spain’s profile as a Tourist Destination
Item 1.- Spain as a tourist destination. Basic territorial features: conditioning factors regarding Spanish tourism. Tourism as a key sector within the economy.

UNIT II. Factors key to Tourism as a spatial phenomenon. Tourism in Spain: Segments and Travel Destinations.

UNIT III. Tourism’s territorial impact. Planning Instruments regarding Impact Factors.
Item 6. Environmental, economic, social and cultural impact factors. Instruments aimed at regional development and tourism planning in coastal and urban areas, as well as in natural and rural zones.
Specific Skills to be acquired
To become apprised of Spain’s unique geographical and tourist features.
To become skilled in Identifying types of tourism, as well as Spain's tourist areas as such.

BIBLIOGRAPHY

Further Resources  Key Websites:
- Institute of Tourism Studies: [www.iet.tourspain.es](http://www.iet.tourspain.es)
- Official Website of Tourism in Andalucía: [www.andalucia.org](http://www.andalucia.org)
- Exceltur: [http://www.exceltur.org/excel01/contenido/portal/default.htm](http://www.exceltur.org/excel01/contenido/portal/default.htm)

ASSESSMENT AND GRADING
Assessment and Grading will be based on the following elements and criteria:

a) A written exam on the content of the theoretical component as dealt with, which will be carried out using the material handled in class sessions (50% of the final grade).
b) The undertaking of an on-going practical assignment (50% of the final grade), consisting of a dossier in which students will have filed all their activities’ material related to both class and extramural sessions, as well as the content of assignments set as the Course evolves. In addition, the assigning of final grades will take into account regular attendance in class sessions, the completion of practical assignments in class, as well as in extramural settings, together with the degree of active participation manifested throughout.
OBJECTIVES
This Course sets out to examine the relations between the United States and Latin America during the nineteenth and twentieth centuries. Specific emphasis will be placed on: (1) the reason why these relations have often been characterized by factors of tension and mistrust and (2) the fact that they constitute a key phase in the development of the system of international capitalism.

The syllabus will be divided into chronological phases, in each the processes and key events affecting these relations being the subject of analysis. Class sessions will also include commentaries on certain of the suggested readings.

By the end of the Course students will be expected to have acquired a structured, contrastively-based awareness of these same Inter-American Relations, thereby helping them to understand the key factors affecting the present-day situation within the American continent.

SYLLABUS
Introduction
I. 1825-1890
1.- The Monroe Doctrine and its Historical Contextualization.
2.- The Frontier with Mexico and Manifest Destiny.
3.- Nicaragua.
4.- Cuba and the Slave South.
5.- Pan-Americanism.

Reading Material:

II. 1890-1929
7.- Cuba, the Hispanic-U.S. War, and its Consequences.
8.- Panamá and Interventionism in the Caribbean.
9.- Dollar Diplomacy.

Reading Material:
III. 1929-1945
10.- The Crash of 1929 and New Perspectives for American Diplomacy.
11.- Good-Neighbor Policy and the New Latin American Dictatorships.
12.- Inter-American Relations during World War Two.

Reading Material

14.- Contradictions: the Cold War and Repression in Guatemala.
15.- The Cuban Revolution and the Allaince for Progress.
16.- The Hardening of Relations from the 1960s to the 1980s.
17.- The Central American Crisis and the Nicaraguan Revolution.

Reading Material:

BIBLIOGRAPHY

ASSESSMENT
Two compulsory exams will be set as the Course develops, the dates of which will be indicated in due time. Likewise, final grading will give positive consideration to regular attendance and to active participation in class sessions.
Course GB-15  EUROPEAN ART OF THE TWENTIETH CENTURY (45 class hours)
Lecturer: Dr. Joaquín Manuel Álvarez Cruz (jmac@us.es)
Substitute Lecturer: Dr. Gerardo Pérez Calero (gcalero@us.es)

OBJECTIVES
The aim of this Course is to provide a working knowledge analysis of the main currents and key figures within European Art during the twentieth century. Given this aim, emphasis will be placed upon the degree of freedom that characterizes the plastic arts of our era and, in the case of contemporary art, upon how they constitute a manifestation of the socioeconomic, political, and cultural complexity of present-day Europe.

METHODOLOGY
The focus of the Course will be marked by its theoretical, practical, and critical character, without losing sight of the scientific rigor which is required of the History of Art within an university environment. Taking into account the possibilities offered by audiovisual back-up, class sessions will be based on the interaction of spoken commentary and the contemplation of the works of art being used as reference. A constant attempt will be made to motivate students through appreciative and striking comments aimed at stimulating their participation in the dynamics of the sessions.

SYLLABUS
Syllabus Unit 4. The Nabis. Denis, Bonnard and Vuillard.
Syllabus Unit 5. Fauvism. Henri Matisse.
Syllabus Unit 6. Expressionism.
Syllabus Unit 7. Sculpture: From Human Realism to Expressionism.
Syllabus Unit 9. Futurism.
Syllabus Unit 10. Cubist and Futurist Sculpture.
Syllabus Unit 11. Naïf Art, Fantastic Painting, Metaphysical Painting, and Other Pictorial Experiences.
Syllabus Unit 16. Artinformal.
Syllabus Unit 17. Pop Art in Europe. Neo-realism.


Syllabus Unit 21. ‘Arte Povera’.

Syllabus Unit 22. The New Figuration and Other Forms of Realism. Francis Bacon.

Syllabus Unit 23. German Neo-Expressionism.

Syllabus Unit 24. Italian Trans-Vanguardism.

Syllabus Unit 25. European Sculpture of the Second Half of the Twentieth Century.

BIBLIOGRAPHY

ALBRECHT, H. J. La escultura en el siglo XX. Barcelona, Blume, 1981.

ASSESSMENT AND GRADING CRITERIA

Assessment and Grading will be carried out in terms of three key criteria. The first involves regular class attendance and active participation in the dynamics of class sessions. The second is based on carrying out assignments with regard to different aspects of the syllabus, including also recommended back-up reading. The third requirement involves passing both the compulsory exams, one which will be set mid-way through the Course and the other, a final, at the end of the semester, the dates of which will be fixed by the Secretary’s Office.

Positive account will be taken of active class participation, together with the undertaking of assignments aimed at researching more closely specific aspects of syllabus content.
Objectives

This Course will explore the role played by Christians, Moslems, and Jews in the creation of Medieval Spain from the time of the Islamic Invasion of 711, through the emergence of the Frontier and its territorial evolution, to the period of the reign of the Catholic Monarchs, including the Expulsion of the Jews from Spain, the End of Tolerance, and the Conquest of the Kingdom of Granada in 1492. Likewise, an analysis will be carried out of the fundamental characteristics of the coexistence of these three civilizations in terms of the problems derived therefrom, and in terms of the socio-cultural relations and different mind-sets affecting everyday life.

Methodology

Explanations of the subject-content of the syllabus will be linked to practical and theoretical sessions involving attention to the commentary of maps and historical documents.

Syllabus

On the Edge of Islam. The Creation of Medieval Spain.

1. The Birth and Splendor of Al-Andalus: the Cultural and Political Dominion of the Omeya State (from the Eighth to the Eleventh Centuries).
2. The Nuclei of Hispano-Christian Resistance: the Political Weakness of the Northern Kingdoms and Dukedoms (from the Eighth to the Eleventh Centuries).
3. The Taifas Kingdoms and the Division of Al-Andalus. The Empires of North Africa: Almoravides and Almohades (from the Eleventh to the Thirteenth Centuries).
5. The Kingdom of Granada. The End of the Reconquest and of Medieval Spain as ‘Frontier’ (from the Fourteenth to the Fifteenth Centuries).

Characteristics of the Coexistence of the Three Cultures. From Tolerance to Expulsion.


Bibliography


ASSESSMENT

Grading will be carried out by means of two exams, one including the contents of the first six syllabus units, and the second, the contents of units seven to ten. Specific assignment results and set readings will also contribute to grading.

Moreover, practical classes will also include planned visits to places of historical and artistic interest in Sevilla related to the period being studied (the Jewish Quarter, the Alcázar Palace and the Cathedral).
OBJECTIVES
The aim of this Course is to provide students with as detailed an overview as possible of Spain’s International Relations and Foreign Policy within the period dating from the Second World War until the Present Day. With this aim in mind, a specific methodology has been designed in terms of the kind of students participating in the Course, while also taking into account its duration, as well as the distribution of its sessions which will be divided between those of a practical kind and those which are theoretical in character.

METHODOLOGY
The syllabus will span the academic year’s second semester in two weekly modules, each with a duration of two hours. In the theoretical sessions, classes will be based on explanations of the fundamental aspects of each of the subject blocks. Once the Course has moved forward, one session in three will be dedicated to the screening of, and commentary on, historical documentaries and movies specifically chosen as back-up to the explanations and analysis offered in class. Amongst others, projections will include those chapters dealing with the question of international relations belonging to documentary series such as La Guerra Civil Española; Franco, Juan Carlos I y La Transición Democrática Española. The movie ¡Bienvenido, Mr. Marshall! will also be screened.

SYLLABUS

SUBJECT BLOCK 1. THE SPANISH CIVIL WAR AS AN INTERNATIONAL EVENT.
The Domestic Conflict and its Internationalization. France and Britain’s Non-Intervention Policy. Resorting to Aid from Hitler. The International Brigade. Soviet Aid and the Moscow Gold. The End of the War within its European Context.

SUBJECT BLOCK 2. SPAIN AND THE SECOND WORLD WAR.
The Character of the Franco Regime. The Regime Families and the Struggle in the Name of Duty. From Neutrality to Non-Belligerence: the Temptation to Enter the War. The Entry of the United States in the Conflict and the Change of Direction in the Franco Regime’s Foreign Policy. Germany’s Defeat and Diplomatic Isolation: the Withdrawal of Ambassadors.

SUBJECT BLOCK 3. INTERNATIONAL ISOLATION (1945-1953).


SUBJECT BLOCK 5. FOREIGN POLICY IN THE SIXTIES.
SUBJECT BLOCK 6. FRANCO’S DICTATORSHIP IN CRISIS.


BIBLIOGRAPHY
1. MANUALS OF SPANISH HISTORY: THE TWENTIETH CENTURY.

2. SPECIFIC WORKS

ASSESSMENT
All participants will be expected to carry out the two exams that will be set. They will either be based on multiple-choice questions or on the need to write short answers to ten specific questions. The distribution of syllabus content regarding the exam sessions will be as follows:
The First Exam will be held in the second week of March, based on Subject Blocks 1 to 4 (From the Spanish Civil War to the Close of the Nineteen Fifties and Spain’s Emergence out of its International Isolationism ). Those who do not obtain a grade of at least 5, in terms of a maximum of 10, can either take part in a re-sit the week following, or attempt to improve their grade by sitting an End-of-Semester Exam.

The Second Exam will be held in the second week of May. Its content will be based on Subject Blocks 4 to 8 (From the Beginnings of the Thrust in Development, and Integration within the International Scenario, to the Present Day). Those participants who do not obtain a grade of at least 5, in terms of a maximum of 10, will have the opportunity of re-sitting the End-of-Semester Exam which will be held the week following.

Final grades will be assigned as an average of the those obtained in each of the two exams involving half the syllabus-content, or be based exclusively on the end-of-semester exam session. Moreover, the assigning of final grades will also take into account regular attendance, attention level, and the active participation in class sessions.

Lecturers will be available during tutorial office hours, where doubts may be clarified and where advice will be offered regarding individual assignments and the complementary back-up reading which students may wish to take advantage of.
OBJECTIVES

Using as departure points the origins of both indigenous and African-based slavery, the tides of slave population movements, ports of entry, factors related to legislation, settlements, and licence-holding, as well as the approximate extent of the trafficking involved, a study will be made of the economic activities of all types for which slaves were used, the main emphasis being placed on the plantation regime. Account will also be taken of matters of a social nature related to the everyday existence and death of slaves. Lastly, the dissolution of the slavery regime will be explored, by means of an analysis of the different kinds of abolitionist processes involved. The geographical context to be explored is that which corresponds to the Hispanic and Portuguese colonies, given their statistical, economic, and cultural relevance.

METHODOLOGY

Class sessions will be based on the following activities:

- Guided teacher explanations dealing with the key aspects of syllabus content, supported by Power-point back-up.
- Student commentaries on texts, maps and visual material.
- The showing of two movies related to the subject of Slavery in Spanish America.
- Extramural activity: a guided visit to locations in Sevilla which have links with Colonial America.

SYLLABUS

1. ANTECEDENTS: SLAVERY IN EUROPE AND AFRICA AT THE CLOSE OF THE MIDDLE AGES. INDIGENOUS SERVITUDE IN SPANISH AMERICA AND BRASIL.
2. AFRICAN-BASED SLAVE TRADE AND THE LEGAL FRAMEWORK OF SLAVERY IN SPANISH AMERICA.
3. SLAVE LABOR. FORMS OF SLAVE LABOR. PLANTATION-BASED PRODUCTION METHODS.
4. DAY-TO-DAY ASPECTS OF SLAVERY. LIFE AND DEATH OF THE SLAVES OF AFRICAN ORIGIN.
5. RUNAWAYS AND OTHER FORMS OF REBELLION.
6. THE ABOLITION OF SLAVERY. THE BEGINNINGS OF SEGREGATION.

RECOMMENDED BIBLIOGRAPHY


Readings to be debated in class

Web Resources
-UNESCO: la ruta del esclavo:
-The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record:
  http://hitchcock.itc.virginia.edu/Slavery/index.php
-Portal de Archivos Pares (Ministerio de Cultura, Gobierno de España):
  http://pares.mcu.es/

ASSESSMENT CRITERIA
The following will be kept in mind when assigning final grades:
- The grades obtained in the two written exams to be held: one mid-way through the Course; the other at its close.
- Each exam will be made up of four short questions, together with a fifth which will be lengthier. Those who do not pass the mid-way exam will be expected to re-sit the first half of the syllabus-content within the end-of Course exam.
- Active participation in class sessions (reading commentaries).
- An optional five-page essay in which students will be asked to present their findings concerning the Course.
OBJECTIVES

The aim of this Course is to explore the current model of inter-ethnic relations in Latin America as a fundamental aspect of its present-day social reality. The syllabus will be centred on the co-existence of two well-defined strategies: a) the domination of the indigenous population by national elites and b) the resistance practised by ethnic groups. The content of class sessions will be based on the explanation of basic theoretical concepts.

SYLLABUS

1. Diversity within Unity in Latin America.
   1.3. Specific Historical Processes.
   1.4. The Multi-Ethnic Composition of Latin America’s Population.

   2.1. Ethnic Groups, Ethnic Minorities, Race, Social Class and Gender.
   2.2. Ethnicity, Indexes and Symbols of Ethnicity.
   2.3. Inter-ethnic Relations: Violence, Stigmatization, and Domination. Latin America’s Asymmetric Model.
   2.4. The Creation of National States in Latin America and Indigenous Issues.
   2.5. Ethnic Cleansing and Genocide.

   3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
   3.4. Rebellion, Insurgency, and Guerrilla Groups.
   3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.

   4.1. Mexico.
   4.2. The Andine Region.
   4.3. Amazonia.
   4.4. Central America.

BIBLIOGRAPHY

RIBEIRO, Carey.
VARESSE, Stefano (ed.).

ASSESSMENT

Groups made up of three or four students each will be asked to carry out an assignment involving the analysis of one of the ethnic groups concerned, followed by the presentation in class of the results of their research project. Final grades will be awarded on the basis of regular class attendance and the active participation in debates, as well as on the team assignment and the commentary of audiovisual material which will be shown regularly in class sessions. A final written exam will also be held.
OBJECTIVES
By providing them with an overview, this Course aims to enable students from abroad to become knowledgeable about the history of European Photography and Cinema. Taken together, these two cultural manifestations provide an insight into what Europe is and how it has come to portray itself through Cinema and Photography, in terms of cultural, historical, and social changes over two centuries, i.e., by means of the images that it has generated concerning itself.

METHODOLOGY
Classes will be theoretical-practical in character, while keeping students from abroad in mind. Guided didactically, students will acquire an understanding of the evolution of the photographic and cinematic image within Europe, while specific emphasis will be placed on the genesis and evolution of the language of Photography and Cinema, together with the social and cultural contexts which have given rise to them.

Each class session will include the screening of a range of photographic and motion-picture images by which to encourage student participation through their reflections and comments, thereby making classes dynamic.

COMPLEMENTARY ACTIVITIES
As the Course develops, visits will be made to galleries and photographic exhibitions so that students, from a practical standpoint, may gain first-hand knowledge of these materials.

SYLLABUS
Section 1.- The Birth of Photography and of Cinema as a Spectacle.
ITEM 1.- Optic-based Spectacles.
ITEM 2.- The Origins of Photography: Magic and Science.
ITEM 3.- The Illusion of Movement: Playthings and Machines. The Ushering-in of Cinema.

Section 2.- The Search for a Language of its Own. The First National Movie Industries in Europe.

Section 3.- Reality, Fiction, and Experience. The Great European Authors.
in Eastern Europe.

SCREENINGS: Vittorio de Sica (Ladrón de bicicletas; The Bicycle Thief ), Carol Reed (El tercer hombre; The Third Man), Ingmar Bergman (El séptimo sello; The Seventh Seal), Federico Fellini (Amarcord), Luis García Berlanga (El verdugo; The Hangman). Jean Luc Godard. Al final de la escapada; Breathless. Víctor Erice. El sur; The South.)

ASSESSMENT CRITERIA
The grading system will be based on the sitting of two exams during the Course, the first of which will be set at its midway point, while the second will be held at the close of the semester. The average from both will generate the final grade itself.
Each exam will consist of two questions to be answered: a) a theory-based question involving the choice of one out of two syllabus-items to be discussed; b) the other, of a practical kind, will involve the need to write an analytic commentary on either a photograph or a movie out of those dealt with in class and which may be considered compulsory for study.
Exam grades can be revised upwardly through active participation in class sessions and by means of the undertaking of an assignment with regard to a specific aspect of syllabus content.

BIBLIOGRAPHY:
In English:

In Spanish:
FONTCUBERTA, Joan : Estética fotográfica, Blume, 1984


OBJECTIVES

A quarter of a century has gone by since the process of democratization in Spain first got under way. A sufficient degree of perspective is now available so as to enable the development of an integrated module that has come to be known as The Present Day, which, strictly speaking, surfs the interdisciplinary frontiers among History, Law, and the Political Sciences, aiming to provide a well-grounded analysis of Spain’s recent past.

There is no doubting the fact that the process of democratization in Spain has aroused a great deal of interest outside the country. Not only has it acted as a referent in the case of Latin American countries such as Guatemala and Chile, but has also come to be a subject of analysis and observation on the part of developed Western countries. In this sense, the inclusion of this module within the Courses for Students from Abroad constitutes a highly relevant move, especially as a result of its appeal to students from the United States.

The aims of this Course module are as listed here:

f) To create an awareness of how Spain’s political transition is the result of a process of reform.
g) Internationally speaking, to assess Spain’s progressive integration within the Western scenario.
h) To contribute to an understanding of the unique features of Spain’s political system and of its constitutional architecture.
i) To help make discernible the specific model of Spain’s territorial organization (a State made up of autonomous regions) by establishing comparisons with other countries.
j) To contribute to the identification of the main characteristics of Spanish political culture.

SYLLABUS

14. The Difficulties involved in the Consolidation of Democracy and the Crisis in UCD (January, 1979, to October, 1982).
16. The Spain of the Autonomous Regions.
18. Spain’s Political System.
20. Weighing Up the Process and Future Challenges.

METHODOLOGY

Keeping in mind the duration of class sessions (two hours) and the need to deal with a range of levels of comprehension of the Spanish language, a dynamic methodology will be adopted, based on the following procedures:

e) the explanation of subject content via Powerpoint presentations;
f) the analysis of texts and documents distributed in Xeroxed copies;
g) the inclusion of the screening of documentaries covering specific topics;
h) The holding of debates and exchanges of viewpoint during certain sessions.
BIBLIOGRAPHY
Keeping in mind the custom in universities in the United States of employing a single text, from our standpoint, the text offering the clearest picture of the subject in hand is:


The book itself contains a bibliographical index which can help those students wishing to amplify information regarding specific subject areas, as well as providing help when carrying out assignments.

ASSESSMENT
These criteria are based as follows:

d) on regular attendance and active participation in class sessions;
e) the grading of an optional assignment;
f) the grading of two written tests of an objective nature, one mid-way through the semester and the other at its close.

When grading exams, attention will be paid to the following features: clarity of expression when writing, a sufficiently knowledgeable awareness of syllabus content, a capacity for synthesis, a mature level of understanding.
**Course GB-26**  
**SEPHARAD: JEWISH HISTORY AND CULTURE WITHIN SPAIN.** (45 class hours)  
Lecturer: D. Jesús García Díaz (jesusgd@us.es)  
Co-Lecturer: Dr. Pilar Pavón Torrejón (pilarpavon@us.es)

**OBJECTIVES**  
The aim of this current Course is to enable students to become knowledgeable about the presence of Jews in Spain from the Period of the Romans until their expulsion at the close of the Middle Ages and about the lasting presence of a Sephardic consciousness within the Hebrew communities of the diaspora as found in historical sources and materials.

**METHODOLOGY**  
The Syllabus will be carried through in two-hour theoretically-based sessions with the aid of audiovisual and didactic materials as input. Also scheduled is a visit to Sevilla’s Jewish Quarter.

**SYLLABUS**  
**Part I:** History and Culture of Sepharad (‘Spain’ in Hebrew) in Ancient and Visigothic Times.  
Item 1- The Jews in Spain under the Romans (1st to 4th centuries): Living Together within an Empire.  
Item 2- The Jews in Visigothic Spain (6th century): A Hundred Years of Tolerance  
Item 3- The Jews in Visigothic Spain (7th century): A Century of Persecution.

**Part II:** History and Culture of Sepharad in the Spanish Middle Ages.  
Item 4 - The Jews of Al-Andalus (8th to 10th centuries): The Consolidation of Sepharad  
Item 5 – From Al-Andalus to the Christian Kingdoms (11th to 3th centuries): The Splendor of Spanish Judaism.  
Item 6 – From the First Signs of Intolerance to the Period of Actual Expulsion (14th to 15th centuries): The Downfall of Sepharad.

**BASIC BIBLIOGRAPHY**  

**ASSESSMENT CRITERIA**  
- Two written exams will be held, one mid-way through the Course and the other at its close, the results of which will make up 80% of each student’s Final Grade.  
- The exam dates will be posted by the Agreement-Based Courses’ Administration.  
- An individual assignment will be carried out consisting of a critical review to be written on an aspect of...
the syllabus as included within a wide-ranging bibliographical source list. It will constitute 20% of the Final Grade.
OBJECTIVES
The aim of this Course is to enable students to become knowledgeable about Wine, one of Spain’s most culturally important and economically relevant elements, by means of the study of its history, the range of types it has and their modes of production, the key wine-producing regions, its impact on the Spanish economy in regional and national terms, and the recent evolution in tourist-based activities that have developed around it.

METHODOLOGY
The syllabus will be carried through in two-hour theoretical class sessions with audiovisual input as back-up. A wine-tasting event will be scheduled so that students may become acquainted with Spain’s principal wines.

SYLLABUS
1.- WINE, A DRINK OF THE GODS.
2.- WINE IN SPAIN. ITS HISTORY.
Wine in the Ancient and Medieval Periods. Wine in Modern and Contemporary Times.
3.- VARIETIES OF WINE AND METHODS OF WINE PRODUCTION.
4.- WINE-PRODUCING REGIONS AND GUARANTEES OF ORIGIN.
5.- BODEGA WINERIES, THE BUSINESS SET-UP AND DISTRIBUTION NETWORKING.
6.- NEW HORIZONS FOR WINE

BIBLIOGRAPHY:

ASSESSMENT CRITERIA
- Two written exams will be held (one, a thus-far exam, mid-way through the Course, and the other at its close, as a final), the results of which will make up 70% of each student’s Final Grade. The exam dates will be posted by the Agreement-Based Courses’ Administration.
- An individual assignment will be carried out, to be presented live in class, and which will constitute 20% of the Final Grade.
- Active participation in class will be valued, constituting 10% of the Final Grade.
Course GB-28  CUISINE CULTURE IN SPAIN (AV)  (45 horas lectivas)
Lecturer:  Dr. Carmen Fernández Albéndiz (mcalbendiz@us.es)
Co-Lecturer:  Caín Somé Laserna (csome@us.es)

COURSE DESCRIPTION
The course syllabus is structured around the history of the gastronomy of the Spanish culture from the kitchen of the first settlers to today, studying the influence of Mediterranean and American cultures, the Mediterranean triad (olive oil, wine, and bread) and the importance of the Mediterranean diet as a way to lead a healthy life.

It is essential that the student have a sufficient degree of knowledge of Spanish to be able to understand the classes which are taught in that language. On the other hand it requires a basic knowledge of history.

This course is for students of any program. The course objectives are that the student knows the history of a kitchen and an ancient culture, and that this knowledge will be beneficial to your health.

REQUIREMENTS
To Best Take Advantage Of This Class Is It Necessary That The Students Have A High Level Of Spanish Not Only In Comprehension, But Also In Expression, This Being A Determining Factor For The Students Potential Success In This Course.

METHODOLOGY
This course will consist of two parts: theory and practice. The theoretical classes will be presented with visuals aides, while the practice will consist of different activities in and out of the class related to Spanish gastronomy.

SYLLABUS
1. - The invention of the meal, ritual, and magic.
2. - Olive oil and its origins today
3. -The kitchen of three cultures:
   3.1. - The Christian kitchen.
   3.2. - The Jewish kitchen.
   3.3. - The Muslim kitchen.
4. - The Iberian pig: from ham of the black foot to chorizo.
5. - Products and the New World kitchen.
6. -¿Tea, chocolate or coffee?
7. - Spices and condiments in the Spanish kitchen.
8. - The Mediterranean kitchen:
   8.1. - Pasta. Class with theory and practice. Recipes
   8.2. - Wine. Class with theory and practice.
   8.3. - The Mediterranean diet.
9. - The nouvelle cousine, Spanish cooking from Arguiñano to Adriá.

EVALUATION CRITERIA
The course evaluation will be determined by the following parameters:
4.  EXAMS. There will be two exams, a midterm and a final. The final grade will be out of a possible 10 points. To pass the midterm, then student must obtain at least a 4.5. Those who pass the first exam will not be tested on this material again. Those who don’t pass the midterm will have a cumulative final exam over all topics covered throughout the semester. To pass the final exam, that will take place on the last day of class, the student must score a minimum of 5 points (always out of 10).
5. Attendance and participation in class
6. Volunteer work: The students can do volunteer work for extra credit on a topic of gastronomy coordinated by Professor.

BIBLIOGRAPHY
DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003
ELÉXPURU, Inés: *La cocina de Al-Andalus*, Madrid, Alianza, 1994
GARCÍA VISCAINO, Félix: *La cocina flamenca, memorias y guisos*, Madrid, Celeste 2000-
WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF AND QUALITY (AL)
(45 class hours)
Lecturer: Dr. Magdalena Illán Martín (magdaillan@us.es)
Co-lecturer: Dr. Lina Malo Lara (linamalo@us.es)

OBJECTIVES
This Course is designed with two key objectives in mind: firstly, to contribute to the recovery from academic oblivion of the women artists who have produced creative output throughout history and who, due to a range of different conditioning factors of a social kind, have remained on the margins of the Art World; secondly, to raise awareness of, and encourage reflexion about, the situation of women within the present-day Art environment, as well as about the aims pursued by tendencies within feminist criticism, together with the endeavor, at the dawn of the twenty-first century, of the woman artist in the search for gender equality in society.

METHODOLOGY
Class sessions – the attendance at which is compulsory - will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the on-screen projection of artistic works and documentaries- with critical debate on the part of students when dealing with those same on-screen images and the recommended texts.

SYLLABUS
SUBJECT BLOCK 1: STARTING POINT
- Do Women Have To Be Naked To Get Into the Met. Museum?
- Woman, Art and Gender. Art Created by Women; Feminine Art; Feminist Art. Feminism and Post-Feminism.

SUBJECT BLOCK 2: THE DEPICTION OF THE FEMININE IN THE HISTORY OF ART
- Art and Mythology: Disguised Eroticism.
- Art and Religion: the Figure of Mary versus Eve.
- Art and Portraiture: Women of the Nobility, of the Bourgeoisie, and Nameless Faces.
- The Art of Manners: Family Archetypes.
- Art and Nudity: From Olympus to Street-Level.
- Art and Society: Women and their Professions.

SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES.
- Why have there been no great women artists? The Notion of Genius.
- Women, Art, and Society. The Training of Women to Become Artists.
3.1. - First References to Women Artists: Pliny’s Artistic Antiquity.
3.2. - The Middle Ages: Boccaccio and Christine de Pissan. Creativity within Convents. Miniaturists and Embroiderers.
3.3. - The Renaissance: Women, Society, and Art in the Renaissance.
   - Italy: Properzia di Rossi, Sofonisba Anguissola. Lavinia Fontana.
   - Northern Europe: Caterina van Hemessen. Levina Teerlinc.
   - Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.
SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES.

3.4.- The Baroque Age:
- Italy: Artemisia Gentileschi; Elisabetta Sirani.
- Northern Europe: the Domestic Environment. Genre Painting and the Art of Judith Leyster. Flower Vases and Still Life: Clara Peeters; Rachel Ruysch; Maria Sybila Merian.
- Spain: Luisa Roldán, La Roldana; Josefa de Ayala y Ovidos.

3.5. - The Eighteenth Century: Women Artists, the Academies, and Art Criticism.
- France: The Royal Academy of Painting and Sculpture. Elizabeth-Luise Vigee-Lebrun; Adélaïde Labille-Guiard; Rosalba Carriera; Anne Vallayer-Coster.
- Great Britain: Angelica Kauffmann, Mary Moser.
- Spain: *Honorary Lady Academicians* and Professional Artists.

SUBJECT BLOCK 4. - WOMEN ARTISTS IN THE NINETEENTH CENTURY


4.2. - Women Artists on the International Scene.
- Neoclassicism: France: Constance Marie Charpentier; Julie Forestier.
  United States: Harriet Hosmer; Edmonia Lewis; Vinnie Ream Hoxie.
- Romanticism: Elisabeth Thompson; Rosa Bonheur.
- Realism: Emily Mary Osborn; Rebecca Solomon; Anna Blunden.
- Pre-Raphaelism: Lucy Maddox Brown Rossetti; Evelyn de Morgan.
- Sculpture: Camille Claudel.
- Impressionism: Mary Cassatt; Berthe Morisot; Eva Gonzales.
- Post-Impressionism: Suzanne Valadon.

4.3. - Women Artists in Nineteenth-Century Spain:

SUBJECT BLOCK 5: WOMEN ARTISTS IN THE TWENTIETH CENTURY. 1900-1968.
Introduction: Virginia Woolf: *A Room of One’s Own* (1929). The *New Woman* in the Twentieth Century.

- On the Margins of Vanguardism: Romaine Brooks.
- Expressionism: Gabriele Munter; Paula Modersohn-Becker.
- Naïf: Marie Laurencin.
- Orphism: Sonia Delaunay.
- Futurism: Valentine de Saint-Point.
- The Russian Avant-Garde: Natalia Goncharova; Varvara Stepanova; Liubov Popova.
- Dadaism: Sophie Taeuber-Arp; Hannah Höch.
- Surrealism: Mary Oppenheim; Leonora Carrington; Remedios Varo; Frida Kahlo.
- The Twenties: Tamara de Lempicka; Georgia O’Keeffe.

4.3. - 1945-1968: Expressionism: Germaine Richier; Barbara Hepworth; Lee Krasner.

TEMA 5. - MUJERES ARTISTAS EN EL SIGLO XX. 1900-1968.
Introducción: Virginia Woolf: *A room of One’s Own* (1929). La *Nueva Mujer* del Siglo XX.
5.1. - 1900-1945: Mujeres artistas en las Primeras Vanguardias:
- Al margen de las Vanguardias: Romaine Brooks.
- Expresionismo: Gabriele Münter; Paula Modersohn-Becker.
- Naif: Marie Laurencin.
- Orfismo: Sonia Delaunay.
- Futurismo: Valentine de Saint-Point.
- Vanguardia rusa: Natalia Goncharova; Varvara Stepanova; Liubov Popova.
- Dada: Sophie Taeuber-Arp; Hannah Höch.
- Surrealismo: Mary Oppenheim; Leonora Carrington; Remedios Varo; Frida Kahlo.
- Años 20: Tamara de Lempicka; Georgia O’Keeffe.

5.2. - 1945-1968: Women Artists in the Second Avant-Garde Wave: The Expressionist Movements:
Germaine Richier; Barbara Hepworth; Lee Krasner.

6.1. - 1900-1939: María Blanchard; Maruja Mallo; Ángeles Santos.

- Informalism: Juana Francés.
- Tendencies within Realism: Isabel Quintanilla; Amalia Avia; María Moreno; Carmen Laffón.


- Vaginal Art: Nikki de Saint Phalle; Louise Bourgeois; Judy Chicago and the Feminist Studio Workshop.
- Body Art: Ana Mendieta; Shigeko Kubota; Carolee Schneemann; Orlan; Pilar Albarracín.

7.2.- Post-Feminist Art: Women Artists and the Rise of Postmodernity-
Post-Feminist Art: An Introduction. Mary Kelly; the Guerrilla Girls; Barbara Kruger; Cindy Sherman; Sherrie Levine.
- Multiculturalism and Social Critique: Betye Saar; Faith Ringoold; Kara Walker. Shirin Neshat; Ghazel. Susan Meiselas; Sophie Ristelhueber; Zineb Sedira.
  - Feminism and Queer Art: Zoe Leonard; Nan Goldin; Jenny Saville; Del Lagrace Volcano.

SUBJECT BLOCK 8.- WOMEN ARTISTS IN THE TWENTY-FIRST CENTURY.

BASIC BIBLIOGRAPHY*.-

*At the close of each subject block, specific bibliography will be provided


**ASSESSMENT AND GRADING CRITERIA**
The Final Grade for the Course will take into account the following assessment and grading criteria:

1) As a mandatory element, students will be expected to carry out two EXAMINATIONS based on the subject content of the syllabus, consisting of the analysis of 5 works of art in each exam -- works which would have been previously explored and discussed in class. So as to facilitate the preparation of the tests, the explicative class presentations, based on the contents of the syllabus subject blocks, will be provided to students beforehand. The final grade will be based on the average of the scores obtained in the two examinations.

2) Optionally, students may wish to carry out A RESEARCH AND REFLEXION ASSIGNMENT on a particular aspect of the syllabus content, once approved by the class lecturer, and will be based on the following model: an essay on a specific syllabus-based item, or on a visit to an exhibition, and / or a critical commentary on one of the scientific journal-based articles recommended for reading. This assignment could raise the exam score obtained by as much as a maximum of 1.5 points.

3) Active participation in class sessions will be kept in mind as a positive factor which will thereby contribute to an increase in the final overall grading score.

**TUTORIAL TIMETABLE**: Wednesday and Thursday, 13:00-15:00.
Contact: E-mail: magdaillan@us.es
OBJETIVES

a) To enable students to become aware of the customs and lifestyles of the range of peoples who inhabited the southern part of the Iberian Peninsula between the final phase of Prehistory and the Modern Era, primarily through the study of the material remains related to them.

b) To provide students with an alternative view of the history of these societies by characterizing the everyday life lived in them, while using as a case study the city of Sevilla and its environs.

c) To assess the importance of the overarching historical and cultural processes (colonization by the Phoenicians, the Roman conquest, Al-Andalus, the Discovery of America) inherent to the development of those populations this settled along the Guadalquivir, as well as to the shaping of their identity.

d) Using the aforementioned as a point of departure, to identify cultural patterns, forms of social integration, as well as processes of change (colonization, acculturation, cultural loans), which inevitably impinge upon the domestic habits concerned.

e) To introduce students to the methods and techniques which Archaeology makes available in order that bygone cultures may be studied.

f) To promote transversal interaction among different fields of knowledge, together with the use of a wide range of information sources (documentary, archaeological, palaeobiological, geographical, etc.).

METHODOLOGY

1. Lecture-Based Class Sessions

1) Lecture-based class sessions will make use of Power Point presentations, together with the full range of teaching materials that may be required, taking into account the profile of the Course and of the students involved. Practical activities, review sessions, and, in general, student participation, will be kept uppermost at all times.

2) Each syllabus-based item will focus on a particular period or on specific characteristics of the societies being dealt with, using the same structured pattern in each case: a brief historical introduction based on key chronological and cultural concepts; a description of these societies’ lifestyles and forms of social organization; a detailed analysis of the different domestic features of those same lifestyles in terms of how they are represented within the dimension of their material culture (habitat models, the distribution of domestic spaces, construction techniques, food and eating habits, work organization and production processes, etc.), comparing such discoveries with the data obtained from other sources (document-based, ethnographic, etc.).

2. Practical Classes

Theory-based classes will be backed up by practical sessions in which students will be provided with didactic materials corresponding to the practical-class material used in the University of Sevilla’s Department of Prehistory and Archaeology, i.e., samples of archaeological remains relating to the specific lifestyle features being studied (cookware, tableware and pottery, coins, building materials, etc.).
3. Visits and Fieldwork

A range of extramural practical activities will be undertaken at various locations within the city of Sevilla and its immediate environs (museums, heritage sites, etc.), and which will always coincide with class sessions.

COURSE SYLLABUS

Item 1. The Guadalquivir as a Life Space: Ecological-minded Units.
Item 2. Sevilla as a Case Study: Its Geographical and Historical Context.
Item 3. Living on the Banks of the Guadalquivir in the Iron Age.
Item 4. Living on the Banks of the Guadalquivir during the Roman Occupation.
Item 5. The Heritage Bequeathed by the Ancient World: Civilization, Culture and Everyday Life.
Item 6. Living on the Banks of the Guadalquivir within Al-Andalus.
Item 7. Living on the Banks of the Guadalquivir in the Christian Feudal World.
Item 8. The Heritage Bequeathed by the World of the Middle Ages: Civilization, Culture and Everyday Life.
Item 9. Living on the Banks of the Guadalquivir in the Modern Era: the Gateway to the Indies.
Item 10. Changes and Continuities in Lifestyles during the Transition toward the Contemporary World: Urban and Rural Landscapes

BIBLIOGRAPHY


**Complementary Activities**
- Visit to Sevilla’s Archaeological Museum
- Visit to the City of Sevilla’s Antiquarium
- Visit to the Castillo de San Jorge (St. George’s Castle) and Torre del Oro (Gold Tower) Heritage Sites
- Visit to the Navigation Pavilion
- Visit to the Carthusian Monastery (Monasterio de la Cartuja)

**ASSESSMENT CRITERIA**
Course Assessment and Grading will be based on the following criteria:
- Regular attendance and active participation in class sessions.
- A Mid-Semester Examination: students’ knowledge of the basic chronological, geographical and cultural content of the Course Syllabus, as dealt with thus far, will be assessed and scored.
- An End-of-Semester Examination: students’ knowledge of the specific content relating to the different periods and their characteristic features, as dealt with during the development of the Course Syllable, will be assessed and scored.
AMERICA AND ANDALUSIA: THE ARCHIVE OF THE INDIES IN MOVIES AND ON TELEVISION (45 class hours) (AL)

Lecturer: Diego Belmonte Fernández (dbelmonte@us.es)
Co-lecturer: Mª Luisa Domínguez G. (marialuisadominguez@us.es)

OBJECTIVES
The Archive of the Indies constitutes a unique nexus of union between the Americas and Andalusia. Within its walls is preserved in written form the greater part of the historical record of the Discovery and Conquest of the New World. Some of the key documents concerning the history of that same continent are housed here, in the city of Seville, a crossroads point in the relations among Europe, the Americas, and the rest of the world. Of such key relevance are these texts that many of them contain the information that has inspired writers and directors, novelists and actors, to create some of the most outstanding characters and movies of all time.

A través de estos documentos se realizará un acercamiento a la historia del Descubrimiento de América, Cristóbal Colón, los conquistadores y personajes del tráfico de las Indias. Se conocerá mejor la historia del cine y cómo este ha plasmado, con más o menos acierto, una de las épocas más apasionantes de nuestro pasado. Todo ello se completará con la visita al propio archivo, además de otras por la ciudad de Sevilla, escenario de innumerables proyectos cinematográficos.

It is by means of contact with these documents that this Course will provide an approach to the history of the Discovery of America, to Christopher Columbus, to the Conquistadors, as well as to those historical figures involved in the traffic with the Indies. An enhanced grounding in Cinema will be achieved, together with an awareness of how, with differing degrees of success, the so-called Seventh Art has contributed to shaping one of the most enthralling eras of Spain’s past. In addition to this, a visit will be undertaken to the Archive center itself, together with others throughout the city of Seville, the site of a great many film projects.

SYLLABUS
1. The General Archive of the Indies: its history and holdings.
   ➢ The Archive on the Web: Spanish Archives Internet Portal [PARES] (http://pares.mcu.es/)
3. The Discovery of America: Christopher Columbus’s Letter to His Son, Diego.
4. Visit which retraces the step-by-step route taken in Seville by the traders with the Indies: Trading House Square (Plaza de la Contratación), the Royal Fortress-Palace’s Admirals’ Hall (Salón de los Almirantes del Real Alcázar), The Gold Tower (Torre del Oro), Sandy Esplanade (Arenal), The Commercial Steps Area and the Royal Mint (Gradas y Casa de la Moneda).
5. Spain and Portugal share out the world: The Treaty of Tordesillas.
   ➢ Episode 3x02 of the TV Series, Isabel (2014).
9. The Conquest of Mexico: Letter from Hernán Cortés to the King.

10. Visit to the General Archive of the Indies.

BIBLIOGRAPHICAL BACK-UP
In each section of the program, students will be provided with information sheets for each movie, others concerning the document being dealt with at that moment, together with bibliographical guidance related to the subject in hand. Likewise, it may be seen to be useful to consult the following sources:


ASSESSMENT AND GRADING CRITERIA
20% Regular attendance and active participation in class sessions.
40% Movie Review I.
40% Movie Review II.
OBJECTIVES
The aim of this Course is to ensure that students acquire a basic knowledge of the specialism of marketing within the sector of Tourism. In specific terms, what will be conveyed to students is the significance of marketing as such, together with the fundamental marketing strategies applicable to the management of Tourism-related businesses and destinations. Likewise, the aim is to encourage a capacity for reasoning in business matters within the context of Tourism-related activities, while developing skills in assessing specific marketing solutions.

METHODOLOGY
To facilitate the assimilation of the specialist theoretical content required, the methodology to be employed will be aimed at ensuring active participation on the part of students, while making them responsible for their own learning. To achieve this, the syllabus items will be taught with activities back-up involving the practical application of the concepts which are being explored at each moment, such as case studies, issues for discussion, or commentary rounds on latest sector news, etc. The Course-related bibliography will become the main point of reference regarding the contents of each topic, thus enabling students to follow them through by using the manuals provided.

SYLLABUS

BLOCK 1. KEY CONCEPTS

UNIT 1. Introduction to Tourism Marketing
1.1.- The concept of Marketing.
1.2.- Marketing management within businesses.
1.3.- Marketing Services.
1.4.- Tourism Marketing.

UNIT 2. Analysis of Tourism Markets
2.1.- Concept and delimitation of the Tourism market.
2.2.- Quantifying the Tourism market.
2.3.- A market of Tourism consumers.

UNIT 3.- Tourism Marketing Planning.
3.1. -The process involved in Tourism Marketing management.
3.2.- Strategic planning in Tourism Marketing.
3.3. - The Tourism Marketing Plan.

UNIT 4.- Marketing Research: Tourism
4.1.- Introduction to research into Tourism markets.
4.2.- The process involved in Tourism Marketing Research.

BLOCK 2. TOURISM MARKETING: STRATEGIES

UNIT 5.- Segmentation and positioning strategies within the Tourism market.
5.1.- Segmentation in Tourism markets.
5.2.- The basis of segmentation in Tourism markets.
5.3.- The process of segmentation in Tourism markets.
5.4.- Positioning within Tourism markets.

UNIT 6.- The Marketing-mix strategy (I): the Tourism-based product.
6.1- The Tourism-based product.
6.2- Tourism-based products with trademark.
6.3- The life cycle of the Tourism-based product.
6.4- The new Tourism-based products.

UNIT 7.- The Marketing-mix strategy (II): Tourism-related pricing.
7.1.- Tourism-related pricing.
7.2.- General methods of establishing Tourism-related prices.
7.3.- Specific strategies for the establishment of Tourism-related prices.
7.4.- The phenomenon of Yield Management.

UNIT 8.- The Marketing-mix strategy (III): Tourism distribution.
8.1.- The distribution factor in Tourism marketing.
8.2.- The structure of Tourism distribution channels.
8.3.- Tourism distributors.
8.4.- The selection of Tourism distribution channels.

9.1.- Tourism-based communication.
9.2.- The instruments of Tourism-based communication.
9.3.- Personalized salesmanship in the Tourism sector.
9.4.- Tourism brochures and other printed promotional materials.

BIBLIOGRAPHY
ASSESSMENT PROCEDURES
- Written examinations.
- Activities to be carried out.

The system of evaluation is conceived of in terms of these types of Partner-based Courses to which this Course also belongs, while consisting of both a mid-semester examination and an end-of-semester examination. At the same time, it is also based on the on-going assessment of the subject-matter dealt with in class sessions by means of gradable activities to be carried out during those same sessions. The activities will involve the completion and handing-in of the already-mentioned practical case studies as related to the Course syllabus, during class sessions as such.
CONTEMPORARY HISPANIC STUDIES

FACULTY OF PHILOLOGY
AND
FACULTY OF GEOGRAPHY AND HISTORY

FIRST AND SECOND SEMESTER
## CONTEMPORARY HISPANIC STUDIES

### FACULTY OF PHILOLOGY

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FS-02</td>
<td>CONVERSATION AND COMPOSITION IN SPANISH FOR AMERICAN STUDENTS</td>
</tr>
<tr>
<td>FS-03</td>
<td>KEYS TO SPANISH VOCABULARY</td>
</tr>
<tr>
<td>FS-06</td>
<td>GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA</td>
</tr>
<tr>
<td>FS-07</td>
<td>INTRODUCTION TO SPANISH CULTURAL STUDIES</td>
</tr>
<tr>
<td>FS-08</td>
<td>THE ARAB WORLD TODAY. CONTEMPORARY HISTORY AND INTERNATIONAL RELATIONS</td>
</tr>
<tr>
<td>FS-09</td>
<td>MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO</td>
</tr>
<tr>
<td>FS-12</td>
<td>PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS</td>
</tr>
<tr>
<td>FS-13</td>
<td>LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK</td>
</tr>
<tr>
<td>FS-14</td>
<td>PAINTING IN LITERARY SEVILLE</td>
</tr>
<tr>
<td>FS-15</td>
<td>PHOTOGRAPHING THE LITERARY SEVILLE (Second Semester)</td>
</tr>
<tr>
<td>FS-16</td>
<td>LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES CULTURE</td>
</tr>
</tbody>
</table>
OBJECTIVES
This Course is geared toward students who speak American English and who have no prior knowledge of Spanish. Its overall objective is to develop students’ capacity to express themselves orally and in written form, within routine sociolinguistic contexts, so that they can come to terms with them and cope adequately with them, the contrast with their mother tongue acting as a point of reference. Our endeavor is to enable students to initiate and keep up a conversation using limited vocabulary content, to produce phrases and basic conversational routines in a spontaneous way, to narrate and describe routine social situations, as well as to draft basic written forms, while keeping in mind orthographic, lexical and syntactic correctness, as well as pragmatic appositeness. Likewise, students will be provided with the chance to develop their comprehension skills in Spanish, becoming thereby adept at understanding real-life oral discourse adjusted to their level.

METHODOLOGY
This Course will have as its basis a communicative approach so as to favor the active participation of students, while encouraging the practical application of information and skills as they are being acquired in real time. With this in mind, class sessions will be structured in terms of lecturers’ explanations which will be backed up by involvement in practical activities in pairs and groups (role-play, written drafts, games, debates, etc.).

SYLLABUS
1. Greeting and Bidding Farewell. Introducing Yourself and Introducing Others. Seeking and Providing Information about People (Name, Age, Profession, Nationality, etc.)
2. Describing Oneself and Others: Height, Complexion, Skin, Hair, and Eye Color, Ways of Dressing, Types of Person. Expressing Tastes and Preferences. Talking and Writing about Habits.
3. Requesting and Giving Basic Information about: Directions to Take and the Reaching of Places; Purchases (tickets, shopping zones); Accommodation; Markets. The Expression of Routine Temporal and Spatial Notions.
4. Expressing Gratitude and Excusing Oneself. Expressing Mood, State of Mind, and Physical Condition (pain, weariness, joy, sorrow, indifference, boredom, etc.).
5. Time: Dates, Clock Time, Specific Moments during the Day and the Week, etc. Recounting, in a basic way, events from the Past (childhood; bygone days, weeks, and months) or with reference to the Future (the next day; days, weeks, months, and years ahead; future plans, etc.)
7. Getting By in Commercial Establishments (restaurants, cafeterias, markets, supermarkets, shops of different kinds, etc.). Requesting different kinds of Products or Ordering what to Eat and Drink. Making Payment.
8. Drafting an Informal Letter, or Message, to a Friend or Relative.
9. Giving Advice about What, or What Not, to Do.
10. Providing Information about Recipes and How to Cook specific Foods.
11. Obtaining Information about Renting Accommodation, about Lay-Outs, about Furnishings and Room Content.

BIBLIOGRAPHY
a) Manuals

b) Grammars


c) Single-Language Dictionaries


d) Books of Verbs


ASSESSMENT

A) Final Assessment:

Two oral and written examinations will be set, one mid-way through the Course and the other at its conclusion, their aim being to gauge oral and written skills.

B) On-going Assessment:

Account will be taken of written assignments – composition work and the production of texts of different kinds - which students will hand in on a weekly basis, while active participation in class sessions will also be valued positively.

C) Final Assessment and Grading Criteria
Final grades will be based on the total derived from both the following areas:
- The two oral and written examinations will cover 75% of the final grade.
Regular attendance and active participation in oral activities during class sessions will cover the remaining 25% of the final grade.
OBJECTIVES
The aim of the Course is to allow participants an understanding of the nature of words in Spanish, as well as with the ability to take full advantage of them in spoken and written usage.

As students of Spanish we know that the greatest drawback we face is a lack of vocabulary. The audio-oral approach to language acquisition gives emphasis to phonetics and syntax, but it is less useful in helping us build a word-power that enables us to say interesting things at the right moment. We also know that the memorization of words is a poor method for learning vocabulary.

In Keys to Spanish Vocabulary it is the recall of what we do know that constitutes our approach to solid vocabulary growth. Subtle importance for hands on learning is given to how a person learns in general and how we learn a language is particular. Recall doesn’t “just happen”.

METHODOLOGY
The following outline will focus constantly on the issue of understanding for recall, retention, and the use of vocabulary in practical oral and written contexts.

SYLLABUS
1) Applied linguistics for understanding and using words in Spanish.
   - Etymology
   - Phonology
   - Phonetics
   - Morphology
   - Semantics (general<> regional)
2) The nature of the word: perfect<> imperfect
   - The root word or lexeme
   - Root word variables
   - Words and meanings
3) The affix or afijo
   - The suffix/el sufijo
   - The prefix/el prefijo
   - The infix/el infijo
4) The linking vowel or vocal tónica
5) Introduction to etymology
6) Semantic issues as related to cognates
7) Levels of communication: learned and popular usages: spoken and written language
8) Precision in communication: are there really synonyms?
9) How words in a sentence influence one another as to their meaning
10) Verbal morphemes or suffixes and verbal action within the time spectrum
11) Idiomatic uses of words
12) The dictionary as a source of word power

At all times during our study of the nature of words, emphasis will be placed on the understanding of theory for the purpose of using those same words in conversation and composition. E-mail communications constitute a vital part of the tutorial activity between the instructor and each, individual participant.
**BIBLIOGRAPHY**

The instructor will provide students with hand-outs on issues concerning applied linguistics, as well as daily worksheets dealing with the particulars of word formation that correspond to in-class activities. Linguistics is a tool, not an objective here.

**ASSESSMENT**

The grade will be based on in-class activity (30%), and a series of eight take home quizzes in which students are invited to explore any/all research and study materials to prepare these exams. Students may also work together. They then return the quizzes to the instructor who comments and returns them to the students. At the end of the term the final grade is based on the seven best quizzes and the student’s in class work. As the course progresses, we will move increasingly from a bilingual to an exclusive use of Spanish in class and e-mail communications approach.
Course FS-06  
**GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA**  
(45 class hours)

Lecturer: Dr. Carolina Sánchez-Palencia Carazo  
(Substitute Lecturer: Dr. Manuel Almagro Jiménez)

### OBJECTIVES

This course explores gender representations (ranging from feminist perspectives, gender performances, or the theory and practice of female writing, to questions of sexual identity, patterns of masculinity and queer theory) within the Spanish literature and cinema produced during the last three decades. Besides analyzing a selection of works by the most representative authors who form part of the contemporary literary panorama in Spain, students will also examine the different critical paradigms and theories within the field of gender and sexuality studies and how they are formulated within a range of cultural texts and contexts.

### METHODOLOGY

Sessions will combine lectures with the in-class discussion of readings from the books and films included in the syllabus. Students will be expected to participate actively in class sessions in order to carry out presentations of their different assignments.

### SYLLABUS

1. **The theoretical paradigm of Gender Studies: Feminist criticism and female writing.**
2. **Re-writing history. The public and the private:** Mercè Rodoreda, Carmen Martín Gaite, Marina Mayoral.
3. **Desire and the writing of the body:** Ana Rossetti, Cristina Peri Rossi.
4. **The fantastic imaginary. From the Gothic to Magic Realism:** Adelaida García Morales, Cristina Fernández Cubas, Isabel Allende, Laura Esquivel.
5. **Gender and Dissidence. Queer Theory and the articulation of Homosexuality:** Esther Tusquets, Juan Goytisolo, Terenci Moix, Eduardo Mendicutti.

**Readings:**
- *The Same Sea as Every Summer / El mismo mar de todos los veranos* (1978), Esther Tusquets.
- Selected stories by Cristina Fernández Cubas and Isabel Allende.
- Selected poems by Ana Rossetti and Cristina Peri Rossi.

**Movies:**

### BIBLIOGRAPHY


ANÁLISIS feministas de la literatura. *De las teorías a las prácticas literarias*. B. Sánchez y MªJ. Porro,


**ASSESSMENT**
Class attendance and participation  30%
2 mid-term exams (papers)       30%
Final exam                      40%
INTRODUCTION TO SPANISH CULTURAL STUDIES  (45 class hours)

Lecturer: Prof. Dr. Dr. Ricardo Navarrete (rnavarrete@us.es)
Co-Lecturer: Prof. Dr. José Mª Tejedor Cabrera (jtejedor@us.es)

OBJECTIVES
The main goal of this Course is to give students a core familiarity with Spanish history and culture. They are expected to come away from classes with a broad sense of the tensions and turning-points that have shaped the Spanish past and which help us to understand its present.

METHODOLOGY
Classes will combine lectures with the in-class discussion of readings from books or course-pack materials. Students will give brief oral presentations in class. Sessions will be backed up with audio-visual materials related to the readings. Extra-curricular activities will include field trips to various local monuments, as well as movie screenings.

SYLLABUS
Contemporary Spain: An Introduction.
Cultural Life in Seville.
Spanish Landmarks: From Antiquity to the Golden Age.
Spanish Landmarks: From the Golden Age to the Present.
Seville: A Historical Outline I.
Seville: A Historical Outline II.
Classics of Spanish Culture I.
Classics of Spanish Culture II.
Spain Seen Through the Eyes of European Writers.
Spain Seen Through the Eyes of American Writers.
Spain Through Popular Culture: Music I.
Spain Through Popular Culture: Music II.
Spain in Movies I.
Spain in Movies II.
The Press.
Radio and Television.
Spanish Cuisine.
Spain through Popular Culture: Myths linked with the World of Bullfighting.
Religion in Spain.
Popular Festivities and Traditions.
Sporting Activities.
Education and the University System in Spain.

BIBLIOGRAPHY
Specific Bibliography will be provided as the Course moves forward. The following are recommended basic readings:
BRENAN, Gerald. The Spanish Labyrinth. (Library)

ASSESSMENT
Grades will be based on the following:
- Class Participation: 30%
- Class Assignments: 30%
- Final Exam: 40%
OBJECTIVES
This Course will introduce students to the contemporary history of the Arab world and its international relations during the 20th and 21st centuries. It will describe the major events in the history of the Eastern (Mashreq) and Western (Maghreb) Arab states during this period and of the development of their relations with Europe and the United States. Special attention will be paid to Spain's relations with the Maghreb region, particularly with Morocco.

METHODOLOGY
Classes will involve lectures, but student active participation will be encouraged through the discussion of assigned readings, through the screening of movies, as well as through student assignment presentations.

SYLLABUS
1. Who are the Arabs? What is Islam? The geography of the Arab world.
2. The legacy of the First World War and European Colonialism in the Mashreq region. The rise of the Arab Nation-States. The origins of the Arab-Israeli conflict.
5. The development of United States policy toward the Arab-Israeli conflict.
6. The Western Sahara conflict and its international dimension.
8. The Algerian crisis.
9. Arab emigrants in Europe and the United States and their impact on Arab foreign policies.

BIBLIOGRAPHY
Movies:
*Nasser 56*. Mohamed Fadel (dir.), 1996.

**ASSESSMENT**
20% Active Participation in class
20% Movie Review
20% Oral Presentation
40% Final examination
OBJECTIVES

Broadly defined, Flamenco is a complex performative art which includes song (cante), dance (baile) and guitar music (toque), originally embedded in a particular lifestyle and world view. Tracing its origins to approximately the mid-nineteenth century, Flamenco has been associated with Spanish Gypsies (gitanos), a community instrumental in its development and who represent the majority of its practitioners, and with the culture of Andalusia in Southern Spain. The exoticization of Spain during the 19th century stimulated Flamenco’s broader development and popularity until it eventually grew to become a powerful national icon, while it continues to be regarded as a quintessential expression of Spanish culture.

Our emphasis is on acquiring an aural, visual, and theoretical understanding of Flamenco, of the streams of culture which created it, and of its role within Spanish culture, and on using the study of Flamenco as a vehicle to explore the relationship between art and culture, music and society, and the ways in which we think, talk and learn about Flamenco.

The intention of the practical part of the Course, the Flamenco dance class, is not to train future Flamenco dancers, although many students go on to further study. Rather, it is designed to give students an understanding of the mechanics, aesthetics, and basic canons of an art form that is so often described as being purely spontaneous and free. The dance class centers on learning the basic postures and steps of the Flamenco vocabulary and the techniques of footwork. We also study the “compás” (rhythmic cycle) and learn to play “palmas” (rhythmical handclapping). Above all, we try to understand how Flamenco dance is structured and the essential relationship that links dancer, guitarist and singer.

At the end of the Course, in addition to a final paper and final exam, students will perform the simple choreography they have learned, accompanied by a professional singer and guitarist. This tends to give them an entirely new appreciation of the complexity of both the dance form and the culture in which it is embedded. Evaluation in this part of the class sessions is based on attendance, effort and improvement, each student performing at his or her own level; ability or prior dance training is not necessary.

Requirements: The pre-requisites for this Course are an interest in Cultural Studies and a love of music and/or dance.

METHODOLOGY

The class may meet twice a week or once a week for a double session. Each class is divided approximately into one half dedicated to lecture time and the other half to the dance class, although this may vary from session to session. Video screenings, listening sessions, and live performances are an important complement to the theoretical studies offered. Students’ personal responses to these sessions are an important part of developing an understanding of the art form.

The basic text material to be used during the Course is drawn from a variety of sources, ranging from the Romantic travel writers to the biography of the great Gypsy flamenco dancer, Carmen Amaya, whose career spanned most of the modern history of Flamenco and intersected with all the important figures of the time. Students will also choose one out of three short books written about an individual’s personal experiences in the Flamenco world of the 1950s and 1960s, and will be expected to present a “book report” on his or her chosen text.

SYLLABUS

UNIT 1 INTRODUCTION: What is Flamenco? Resources; What do we know and how do we know it?
UNIT 2 The Flamenco Repertory
    El cante, El toque, El baile.
LECTURE DEMONSTRATION of guitar and cante.

UNIT 3  Pre-flamenco
Spanish folk music and other influences

UNIT 4   The Gypsies
Gypsies of the world; Gypsies of Spain. The Flamenco Fiesta

UNIT 5  The Beginnings of Flamenco
18th and 19th century travellers, the Foreign eye and the Romantic aesthetic. bailes de candil, tavernas, salones, academias.

UNIT 6 Flamenco’s “Golden Age”
Cafés Cantantes, The cuadro flamenco; development of a format and a repertory

UNIT 7 Intellectuals and Flamenco
The Generation of ‘98, Antiflamenquismo, Lorca, Lorca, Falla and the Concurso / Competition of 1922.

UNIT 8 Flamenco in the Theater
The Opera Flamencca, “Spanish Ballets”, and the beginnings of theatrical Flamenco, Flamenco styles abroad

UNIT 9 The Flamenco Renaissance
Antonio Mairena and the New Purism.
The Tablao Flamenco.
The “Boom” and Tourism in Spain.
Franco and the Marketing of Spain.

The Musical Transition: Paco de Lucía, Camarón de la Isla.
Baile Gitano, cante gitano; Flamenco as a marker of Gypsy identity.
New training grounds; Flamenco de Tablao, Flamenco de Academia
Stretching the limits; Flamenco Fusion.

TEMA 11
The New Flamencology
New trends in Flamenco research

FINAL PERFORMANCE

BIBLIOGRAPHY
Course reader (selected readings from a range of sources)
Gerald HOWSON. The Flamencos of Cadiz Bay (Cádiz in the 1950s).
Paul HECHT. The Wind Cried (Granada in the 1960s).
Donn Pohren. A Way of Life (Morón de la Frontera in the 1970s).

ASSESSMENT
Weekly readings, short written assignments;
1. Written Assignments: Personal commentary on visits to Flamenco tablaos, theatrical performances and other activities
2. Book report on a title chosen from among three (see above).
3. Mid-term exam (“test” on flamenco repertory and terminology).
4. Final paper; 3-5 pages. Essay on a specific topic of particular interest to each student.
5. Final exam

EVALUATION:
Attendance and class participation (in both academic and dance sessions) 20 %
Written assignments 15%
Mid-term exam 15%
Final paper 20%
Final exam 30%
(The final exam grade will also take into account students’ participation in the final performance within the dance class.)
OBJECTIVES
This Course is aimed at English-speaking students who already have a basic knowledge of Spanish. Its key objective is to improve their communication skills by means of the consolidation of their grammar competence and of the introduction of practical vocabulary so as to enable them to cope with the usual communication situations of everyday life. On the one hand, teaching methodology will be based on the assimilation of grammatical rules and their practical application via specific activities and, on the other hand, will involve the gradual and progressive use of Spanish as a vehicle for communication within the classroom.

CLASSES: THE SET-UP
The Lecturer will provide students with xeroxed material containing the grammar content to be studied with regard to each section of the Course syllabus. However, this does not mean that class sessions will be organized in terms of formal lectures on Spanish Grammar. In a key way, teaching will be practice-based: using specific grammar exercises as points of departure, explanations will be provided of those issues arising from the use of the Spanish language which tend to cause students most difficulty. Other activities within the Course will include: (a) dictations; (b) listening comprehension exercises; (c) reading comprehension exercises; (d) exercises in writing; and (e) vocabulary exercises. Use will also be made of representative works of literature with a double objective in mind: (a) their use as tools by which to improve students’ communication skills, and (b) to give students the opportunity of accessing Spain’s literary heritage. With this in mind, students will be expected to read the prose work Lazarillo de Tormes (in an edition adapted to their level of knowledge of Spanish), while extracts from the movie version of Don Quijote de la Mancha will also be screened.

COMPLEMENTARY ACTIVITIES
Two programmed activities will be undertaken so as to complement those carried out in the classroom:

(e) a city walk which will involve touring those places to which Miguel de Cervantes makes reference in his works. During the tour extracts from Don Quijote will be read so as to provide students with their first approach to Spanish Literature’s most representative work.

(f) a visit to Triana Market, with two aims in mind: getting students used to the vocabulary linked with the consumption of foodstuffs in Sevilla on a day-to-day basis; and providing them with a context within which to practice common communicative structures as employed by those who normally use this kind of commercial establishment.

COURSE SYLLABUS
Each of the syllabus points indicated here contains a grammar-based component, as well as a lexically-based or/and communicatively-based component.


Spanish. Everyday Activities and Leisure.


8. How to Express the Past. The Imperfect and the Past Perfect Tenses. How they are Formed. Uses of the Imperfect and the Past Perfect Tenses. Telling the Time, the Days of the Week, the Parts that Make Up a Day.


BIBLIOGRAPHY

www.cvc.cervantes.es/aula/didactired/didactiteca (The Instituto Cervantes Didactics Library)
www.cvc.cervantes.es/aula/pasatiempos (Interactive didactic activities aimed at students of Spanish)
www.cvc.cervantes.es/lengua/refranero (A selection of proverbs and proverbial phrases in Spanish with their equivalents in a range of other languages.)
www.rae.es (Diccionario de la Real Academia de la Lengua Española)
www.wordreference.com (Diccionario inglés-español-inglés)

ASSESSMENT CRITERIA
Final Grades will be calculated with the following distributive basis in mind:
- Regular class attendance: 10%
- Classwork undertaken: 15%
- Active participation in class sessions: 25%
- The successful completion of an assignment based on the prose work, *Lazarillo de Tormes*: 15%
- A final exam which will involve testing all Course-content: 35%
- Grading on a scale of 10 as maximum: Fail (0-4’9); Pass (5-6’9); Very Good (7-8’9); Excellent (9); With Distinction (10).
Course FS-13  LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK (45 contact hours)
Lecturer: Dr. Michael Padilla Vincent (michael.v.padilla@gmail.com)
Substitute Lecturer: Patricia Gil Soltero (patricia_braulio@hotmail.com)

OBJECTIVES
The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into how international development takes place and is developed, why it is necessary, and how it is related to healthcare.

METHODOLOGY
The course will consist of 2 modules twice per week of 2 hours that will cover the topics mentioned in the syllabus. The material will be covered with classroom lectures, discussions, assigned readings, documentary screenings and a presentation of a specific development initiative developed by the students.

SYLLABUS
17. Introduction: What are international development, official development assistance and issues related to healthcare?
18. A history of international development from World War II to the present with a look at decolonization and the cold war.
19. A look at different healthcare models and the state of medicine around the globe.
20. What is the role of international development on international relations and the role of the UN, G-20 countries and other international organizations.
21. An in-depth look into how international development happens and how projects come to fruition from the creation of a project to the financing and execution.
22. Key issues for international development and their effect on regional health.
23. A look into specific cases of international development both successful and not and analysis of the same.
24. What does the future hold for international development as a whole and more specifically, healthcare initiatives and possible consequences.

BIBLIOGRAPHY
Students will be provided with specific readings for each topic discussed in class from the sources listed below. The following videos will be viewed in class and online resources will also be used for additional reference materials:


GONZÁLEZ GÓMEZ, L., Guía para la gestión de proyectos de cooperación al desarrollo, Lara González Gómez, Bilbao, Colombia: Universidad de Antioquia, Facultad de Ciencias Económicas, 2005


VIDEOS:
Desnutrición en emergencias: Evaluación General
SIDA: De la prevención al tratamiento
Control de la Tuberculosis: Estrategia DOTS
La Malaria
Documentales de INDAGANDO TV, la televisión de la ciencia y la innovación. http://www.indagando.tv/

ONLINE RESOURCES:
World Health Organization – for indicators pertaining to sanitary conditions around the world.
http://www.who.int/en/

http://www.cgdev.org/section/initiatives/_active/millionssaved

http://www.hks.harvard.edu/

ASSESSMENT
10% Attendance and participation in classroom discussions
10% Completion of activities associated with the documentaries
20% Presentation of a specific development initiative
30% Midterm exam
30% Final exam
OBJECTIVES

Understand the city of Seville and its artistic heritage combining the literature of Seville with the practical art of painting. To have a profound knowledge of a city and its heritage requires a very careful study of its most emblematic places. Painting gives one a greater vision of the city. We choose different techniques: pencil, charcoal, watercolor, and ink, etc. The students pass enjoyable sessions in the parks, plazas, streets and monuments of Seville, the Guadalquivir River, the Alcázar, the Barrio Santa Cruz, taking time to study their subject, its form and history. They will get to know the city, its hidden places and architecture like no other student can hope to do. At the end of the semester the students will have a fine collection of drawings and paintings which make great souvenirs and gifts for their friends and families. Also, they will acquire a great understanding of painting; perspective and composition which will help them appreciate art for the rest of their lives.

METHODOLOGY

The students make visits to the monuments, plazas and parks of Seville while drawing and painting. Every visit includes an introduction to the site, its history, its architecture, its figures and legends. In each class the students learn aspects of drawing and painting: color, composition, etc. Classes are conducted in the classroom or outdoors. Every week we visit different locations. We will discuss the literature related to each place, while we draw and paint.

The classes are in chronological order to better understand the monumental history of the city. We will start with the Romans by drawing in the Archeology Museum. Then we study Islamic Seville. Then we look at medieval Seville at the Cathedral. We search out themes from the Golden Age of Cervantes. We learn about Romanticism in the María Luisa Park.

The students will read literary passages about Seville; the subjects that we paint and draw are related to the readings.

SYLLABUS

1. Theory.
   1.1. Basic pencil drawing.
   1.2. Composition: laying out an image.
   1.3. Perspective: drawing buildings in perspective.
   1.4. Water color painting: brush and wash control.
   1.5. Color theory: how to mix colors.
   1.6. Landscape painting.

2. Practical. Visits to places of literary interest to draw and paint.
   2.1. Ancient Seville; the Archeology Museum.
   2.2. The Islamic Seville of the poet-king Al-Mu’tamid.
   2.3. Medieval Seville and “Romancers”; the Barrio Santa Cruz.
   2.4. Seville in the Golden Age of Cervantes; City Hall; Archive of the Indies, the Guadalquivir River.
   2.5. Romantic Seville; Bécker, operas of Seville, María Luisa Park.
   2.6. Seville in the XXth C.; A. Machado y Luis Cernuda.

Materials

Every student will purchase the following materials: a box of watercolor paints, two watercolor paintbrushes, a bottle of water and a cup, some pencils and an eraser, a drawing pad and some pens.
ASSESSMENT

Partial exam: 30%
Active participation in class: 30%
A final project, essay, or artwork: 40%
Curso FS-15    PHOTOGRAPHING THE LITERARY SEVILLE (45 contact hours)
Lecturer:      Michael Padilla (michael.v.padilla@gmail.com)
Substitute Lecturer: Joaquin Asencio, BFA Film (joaquinasencio@gmail.com)

This course is taught in English and is open to students with any level of Spanish. An SLR digital camera with full manual functions is required.

OBJECTIVES
The course will examine the literary richness of Seville through the photographic lens. We will learn about how to better control our cameras, fundamental photographic techniques and the history of photography and apply this knowledge to the myths and stories based here. We will also explore the city and its surroundings during field trips and learn to look at images critically and critique them in a group setting.

METHODOLOGY
The course will consist of 2 modules twice per week of 2 hours that will cover the topics mentioned in the syllabus. Students will be required to have their own digital camera with fully manual options including the ability to change the ISO, Aperture and Shutter Speed. The material will be covered with classroom lectures, assigned readings, a documentary screening, photography assignments to be critiqued by the class and in-class excursions in Seville and the surrounding areas. Students will be required to use the Flickr.com online image gallery service for in-class critiques.

SYLLABUS
11. Introduction: Learning about your camera and the city.
12. A brief history of photography and introduction to myths and legends of Seville.
13. Professional photography: Advertising, photojournalism and fine art photography.
15. Light: an introduction to studio lighting and the use of flash.
17. Portraits: what is portraiture and how great ones are made.
18. An introduction to online media and the role of photography in the 21st century.
19. Photo narrative: how to set up and execute a coherent photo story.
20. Literary Seville, exploring the literary history of the city through images.

BIBLIOGRAPHY
Students will be provided with specific readings for each topic discussed in class from Collins Complete Photography Course and PowerPoint presentations will be made available with the relevant material. The following online resources will be used for additional reference materials:

LENS: NYtimes Lens blog –
http://lens.blogs.nytimes.com

Exposures: Aperture –
http://www.aperture.org/exposures

Social Documentary –
http://socialdocumentary.net

After Photography –
http://www.pixelpress.org/afterphotography/

Photo 2.0 –
http://www.andyadamsphoto.com/photo2/

Citipix: Signs of the City – http://www.citipix.net/
Urban Dialogues – http://www.urbandialogues.de/

ASSESSMENT
15% Attendance and participation in classroom activities and discussions
30% Series of photo assignments
10% Midterm exam
25% Final photo project
20% Final exam
LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES
(45 class hours)

Lecturer: Salomé Lora Bravo (salome_lora@yahoo.es)
Substitute Lecturer: Cristina Sánchez M. (cristina.sanchez.martinez1@gmail.com)

Language, literature, as well as culture in general, constitute the key aspects of the identity of peoples; it is for this reason that, in order to learn a foreign language, having knowledge of the culture associated with it also gains relevance: knowing who, what, when and why (in terms of political, religious, education-related, historical, geographical, etc. issues), knowing about (events, developments, and social concerns), as well as knowing how (that same society acts, speaks, and manifests itself).

OBJECTIVES
The main objective of this Course is to bring students into contact with the existing range of Spanish-speaking communities by providing them with real, thorough knowledge regarding their literary and cultural traditions, while also furnishing information on:

- Their values and beliefs. How they are manifested.
- What makes up life on a day-to-day basis, as well as their customs.
- Their popular traditions.
- What is sought as a result is that students develop:
  - A tolerant and open-minded attitude toward other cultures.
  - A thinking-person’s attitude toward social and cultural similarities and differences.
  - The ability to become involved in an intercultural milieu.
  - Empathy toward people from a wide range of different cultures.
  - Real skills in dealing with how culture and society are seen to interact.

METHODOLOGY
This Course has been conceived of with highly practical intentions in mind, while deliberately tendering to students communicative and cultural interaction within real contexts.

Students will feel part of their own learning process by becoming involved in, and participating actively in, the undertaking of assignments such as visits to embassies, consulates, cultural centers and fairs, culinary demonstrations, as well as interacting with documentary screenings, photographic materials, movies, commercials, television or radio programs, or performed readings, etc., which will constitute a key stimulus to the keener understanding of specific aspects of the literary and cultural mosaic that is indeed the Hispanic world.

Key representative aspects (locations, society, music, dance, cinema, cuisine, together with other modes of cultural expression) of a number of countries (Mexico, Costa Rica, Guatemala, Cuba, Puerto Rico, Peru and Argentina) will be dealt with, within the framework of an open, flexible schedule, due to which the choice of venues, as well as the order of presentation of syllabus items may tend to vary depending on how class sessions tend to develop, or in terms of how interests and circumstances pan out.

SYLLABUS
1.- Culture and Hispanic Traditions: General Notions
2.- North America
   2.1. Mexico
      2.1.1. Locations: Cascadas de Hierve el Agua (Boiling Water Falls, Mitla Valley, Oaxaca), Las Barrancas del Cobre (Copper Canyon, Chihuahua), El Nevado de Toluca (the Toluca snow-topped stratovolcano, State of Mexico), Las Pozas de Xilitla (The Xilitla Pools, San Luis Potosí), Las Cascadas Agua Azul (Blue Water Falls, Palenque, Chiapas), Cenotes (Cenotes Sinkhole Pool, Yucatán), Las
pirámides de Chichén Itzá (The Kukulcan Pyramid Temple, Yucatán), Natural Springs and Plaster-like Dunes at Cuatrociénegas, Coahuila, the Underwater Art Museum, Cancún, Quintana Roo.

2.1.2. Society: religious, education-based, historical and political concerns.

2.1.3. Music and Dance: Mariachis, ranchera folk ballads, corrido-style historical transmission, well-known singers, etc.


2.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

2.1.6. Gastronomy: enchiladas (savory wraps with chili sauce), tacos (maize wraps with fillings), fajitas (grilled meat on tortilla base), empanadas (stuffed pasties), quesadillas (grilled cheese wraps), chile (chili peppers), etc.

3.- Central America

3.1. Costa Rica

3.1.1. Locations: National Parks, Puerto Viejo (Old Port), the Nesting Turtles in Tortuguero, La costanera Sur (Southern Coastal Highway), Talamanca and the Bribri Indigenous Reserve, Chirripó Hill National Park, the Poás Crater Volcano, Monteverde, Cocos Island National Park.

3.1.2. Society: los Ticos (out-and-out Costaricans), la “Pura vida” (“On top of the world!”), the country without an army, the Tarrazú Valley coffee plantations, three cultures harmonizing when it comes to what a Costa Rican lifestyle is all about: Central Valley lifestyle, Guanacaste pampa lifestyle, and Afro-Caribbean lifestyle.

3.1.3. Music and Dance: El Punto Guanacasteco (the traditional folkloric national dance), El tambito (the Tambito in 3/4 rhythmic style), the dance called Los amores de Laco (“The Loves of a Costa Rican ‘Don Juan’-Type”), the Masquerade tradition; Los “topes” Horseback Parade, popular bullfights ‘Costa Rican style’ (‘a la tica’), the horse-hoof “parrandera” rhythm, the concussion idiophone musical instrument called ‘la marimba’.

3.1.4. Cinema: Hilda Hidalgo, Miguel Alejandro Gómez, El cuarto de los huesos (the documentary The Bones Room), El Baile Y El Salón (The Dance Number and the Ballroom), Donde duerme el horror (The Accursed).

3.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.1.6. Gastronomy: the ‘gallo pinto’ rice and beans dish, Costa Rican style, the banana and rice ‘casado’ dish, the meat-and-veget ‘olla de carne’ stew, tamales (plantain-leaf pork wrap), pejibaye (peach palm nuts), the ‘chan’ sage-seed health drink.

3.2. Guatemala

3.2.1 Locations: Atitlán Lake, Tikal National Park, Guatemala City, Mixco (Pork Crackling and Chocolate Capital), the Historical Town of Villa Nueva, Petapa (its Hills and Mountain Ranges), Tikal (Maya Center), the Archaeological Sites of Nakum and El Zotz.

3.2.2. Society: The Four Cultures (Maya Culture, Ladino Mixed-Blood Culture, the Xincan Culture, and the Afro-Garifuna Culture), Guatemala, the self-named “land of forests” (“la tierra de los bosques”), Rigoberta Menchú, Defender of Indigenous Rights, September 15 (Independence from Spain), November 1st, All Souls Day and the Giant Kite Festival in Santiago Sacatepéquez, "Rabin Ajau" (The Monarch’s Daughter Investiture) in Cobán.

3.2.3. Music and Dance: traditional Maya music, the concussion idiophone musical instrument called ‘la marimba’, the Rabinal Achí theatrical dance, the Micos Creation Dance, the Death-to-the-Foreman Little Bull Dance (Danza del Torito), the Kidnapped-Daughter Mah Nim Guacamayo Dance (Baile Mah Ním), the Dance of the Conquest (Baile de la Conquista), the Yurumen Dance, or the Coming of the Garifuna Ethnicity (Danza Yurumen), the Xojol Canti Snake Dance, the Devils’ Cosmovision Dance (Danza de los Diablos).

3.2.4. Cinema: Ícaro International Film Festival, Marcos Machado and UFOs in Zacapa (Ovnis en Zacapa), Short Cortázar’s Nightmare (La pesadilla de Cortázar), Ixcanul (Beneath the Ixcanul Volcano), Co-production Hunting Party
3.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

3.2.6. Gastronomy: El Jocón chicken-in-sauce ish, grilled-meat hurrasquito, red plantain-leaf henmeat/porkmeat wrap (Tamal colorado), Guatemalan-type canapes (Tacos guatemaltecos), stuffed chili peppers, pasty delicacies (empanadas de manjar), Guatemalan milk-aiz drink (Atol de elote), stuffed maiz wraps (Chuchitos), Guatemalan-style mixed-meat stew (El Pepián), maize-based toasties Guatemalan style (Tostadas guatemaltecas), turkey soup Guatemalan style (El Kaq ’ik), fried banana in chocolate (Los Plátanos en mole)

4.- The Caribbean

4.1. Cuba

4.1.1. Locations: Havana, the historical city of Camagüey, Pinar del Río, the Cigar Capital, the natural environment, etc.

4.1.2. Society: the figure of José Martí, tobacco, coffee, sugar cane, automobiles, the new economic receptivity, baseball, la Bodeguita del Medio (the Half-Way House Bar in Old Town Havana), the ethnic mix, religious syncretism, the Granma newspaper, Cuban Television, etc.

4.1.3. Music and Dance: Copacabana Seafront Hotel Complex, Ballet in Cuba, ‘the Son’ Song-and-Dance style, salsa dance style, traditional poetry-song trova/ balladeer style, street music, etc.

4.1.4. CINEMA: pre-revolution Cinema, post-revolution Cinema, post-Cold War Film, directors, and actors, festivals.

4.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

4.1.6. Gastronomy: privately-owned restaurants (los paladares), Spanish cuisine, Afro-Caribbean cuisine (shredded meat dish Cuban style [ropa vieja], chicken-and-rice Cuban style, frijole beans, typical "Cuban sandwich", rice and black beans congri, mincemeat hash [picadillo], etc.).

4.2. Puerto Rico

4.2.1. Locations: the Arecibo Radio-Telescope, Black Toro State Forest, the Bioluminescent Lagoons, the cities of Caguas, Jayuya, Ponce, and San Juan, Tamarindo Beach,.

4.2.2. SOCIETY: mix of Taíno, Spanish and African cultures, Christmas Season carousing (parrandas), the San Sebastian Street festivities, the jíbaro countryfolk, the Night of San Juan, under Spain until 1898 / under USA since 1898.

4.2.3. Music and Dance: the Puerto Rican lute (el cuatro), Puerto Rican salsa-step, barrel-drum rhythm (la bomba), reguétén/reggaetón hip-movig dance, Marc Anthony, Jennifer López, the coquí-frog symbol of Puerto Rico, the mountain folk’s jibara music.

4.2.4. Cine: Benicio del Toro, Andrea and Lorenzo, short The Other (El otro), The Condemned (Los condenados).

4.2.5. FURTHER Forms of Cultural Expression: Unique forms of oral and written communication.

4.2.6. Gastronomy: Fried bananas and meat (Mofongo), pork roast, small-size cod fritters (bacalaitos fritos), chicken stew, fritters, rissolés (alcapurrias), rice with pigeon peas, coconut blancmange (tembleque).

5.- América del Sur

5.1. Perú

5.1.1. Locations: the Machu Picchu Citadel, Coricancha (the Inca Temple of the Sun), Cuzco (the Inca Capital), the Nazca Lines, the Northern Fortress of Kuelap, the capital Lima, Trujillo and its historical center, Arequipa (the White City), the Amazon River, the jungle, Lake Titicaca in the Andes, etc.

5.1.2. Society: A multi-ethnic community, the Inca Empire, social classes, the tribes of the jungle, the Pachamama (Mother Earth), Sun worship, the oldest newspaper of the nineteenth century, "El Comercio", still in circulation, long-running soap operas (las telenovelas), etc.

5.1.3. Music and Dance: La cumbia light salsa-rock rhythm, alternating 6/8 3/4 guaracha rhythm, the Andine Huayno dance, Andean music, Creole folk singing, rap and Peruvian rock, etc.
5.1.4. Cinema: Lima Film Festival- Latin American Cinema Gathering, Rosa Chumbe, Así nomás (Just So), El último guerrero chanka (The Last Chanka Warrior), well-known actors and actresses (Ismael La Rosa, Diego Bertie, Miguel Alejandro Roca, Martha Figueroa Benza, Hertha Cárdenas).

5.1.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.1.6. Gastronomy: Ground maiz wrap (humitas), schnapps and lemon cocktail (pisco sour), marinated fish (ceviche de pescado), meat-on-a-skewer (anticucho), Creole pasty (tamal criollo), quinoa protein grain, yellow potatoes in creamy sauce Huancaíno style, Peruvian-style chicken fricassee (aji de gallina), peanut-flavored meat-and-potato stew (carapulcra), etc.

5.2. Argentina

5.2.1. Locations: Patagonia, Iguazú Falls, the Río de la Plata estuary, Buenos Aires, the coastal city of Mar del Plata, the city of Salta, National Parks, etc.

5.2.2. Society: the two-part movie El Ché (Ché, the Argentine, and Ché, the Guerilla), the narrative poem with the figure of the gaucho, Martín Fierro, the yerba mate tea tradition (el mate), the gaucho cowboy as national symbol, football (Boca Juniors vs River Plate), las madres de la Plaza de Mayo (the Mothers of the Plaza de Mayo), the national flag, Italian Argentines vs. Galicians, etc.

5.2.3. Music and Dance: El Tango as musical genre and dance form, the milonga popular ballad style, well-known singers (Andrés Calamaro, Carlos Gardel, Gustavo Cerati, Axel, Fito Páez, Diego Torres, Mercedes Sosa, Los Fabulosos Cádillacs, Charly García), collective dance styles, individual dance styles, dances for couples, picaresque/humorous dances, the wooer’s dance (la cueca), the kerchief-in-hand couple’s dance (la zamba), the humorous could-be-interrupted, innuendo-based dance style (el gato), the so-called rural version of the tango (la chacarera), the ceremonial gavotte-style dance (la condición), and the minuet-picaresque mixed style of dance (el cuando)

5.2.4. Cinema: Elsa and Fred, 7th Floor (Séptimo), Babel, Son of the Bride (El hijo de la novia), The Secret of Their Eyes (El secreto de sus ojos), directors (Lucrecia Martel, Carlos Sorín, Daniel Burman), actors and actresses (Ricardo Darín, Cecilia Roth, Leonardo Sbaraglia, Joaquín Furriel), The Mar de Plata International Festival of Independent Film, The Roberto Di Chiara International Short Film Contest

5.2.5. Further Forms of Cultural Expression: Unique forms of oral and written communication.

5.2.6. Gastronomy: shortcakes (las “masitas”), dough types (las “facturas”), pasties (las empanadas), Argentinian roast (el asado argentino), well-cooked meat stew (carbonada), layered pastries (alfajores), lardy cakes (medialunas), bun filled with beef-pork sausage (choripán), green delish (chimichurri), semi-crusty dough base (fainá), meat, potato and maize stew (locro), etc.

BIBLIOGRAPHY

The Bibliography included below is of a general nature only. More specific bibliography will be provided with regard to each syllabus item as the Course evolves.


CRITERIA OF ASSESSMENT AND GRADING
Each final grade will be based on the following distribution of percentages:

25%: Mid-Semester Examination.
25%: End-of-Semester Examination.
25%: Weekly assignments and exercises undertaken.
25%: The degree of active participation during class sessions, as well as during extramural activities.
### FACULTY OF GEOGRAPHY AND HISTORY

#### CONTEMPORARY HISPANIC STUDIES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>GS-01</td>
<td>SPAIN’S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY</td>
</tr>
<tr>
<td>GS-02</td>
<td>CONTEMPORARY SPAIN. ECONOMY, SOCIETY AND ENVIRONMENT</td>
</tr>
<tr>
<td>GS-03</td>
<td>GREAT MASTERS AND THE MAJOR ARTISTIC TRENDS IN SPAIN DURING THE TWENTIETH CENTURY.</td>
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<tr>
<td>GS-04</td>
<td>US-EUROPEAN RELATIONS SINCE WORLD WAR II</td>
</tr>
<tr>
<td>GS-05</td>
<td>INTERNATIONAL MARKETING</td>
</tr>
<tr>
<td>GS-06</td>
<td>SPANISH CUISINE, SPANISH CUISINES</td>
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<tr>
<td>GS-07</td>
<td>PHOTOGRAPHY: THEORY AND TECHNIC</td>
</tr>
<tr>
<td>GS-09</td>
<td>POLITICS ON THE BIG SCREEN: FILM AS PROPAGANDA THROUGHOUT HISTORY</td>
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</tbody>
</table>
Course GS-01 SPAIN’S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY
(45 class hours)
Lecturer: Dr. Fernando Lozano Gómez (flozanogomez@us.es)
Substitute Lecturer: Dr. Salvador Ordóñez (sagulla@us.es)

PROGRAM
The main goal of this course is to give students an overview of Spain’s Classical heritage. The course pays special attention to Phoenician, Greek and Roman presence in Spain, not only from a historical point of view, but also taking into account the mythological construction of Spain’s past and key cultural traditions. The course also explores Spain’s religious background, mainly the long process of Christianization of Southern Spain.

The course is divided in classes and field trips that will be key elements in helping the student to have a clearer perception of each historical period.

The program is divided as follows:
1.- Eastern traders and warlords in Spain: Phoenicians and Carthaginians.
2.- Travelling Heroes: Greeks and their myths in Spain.
3.- The coming of Rome and the creation of Hispania: Conquest and cultural changes.
4.- Pagans and Christians: the long process of Christianization of Spain.

The classes are combined with the following field trips:
3. - Archaeological Museum of Seville. 4 hours.

ASSESSMENT
There will be two exams, one mid-way through the course and the other at its conclusion. These two exams are 80 % of the final grade. Attendance to all activities is compulsory and it will be checked daily. Participation in class and during field trips is extremely important (up to 20 % of the final grade).

BIBLIOGRAPHY
Caro Baroja, J., Los pueblos de España, Madrid 1976.
Course GS-02 CONTEMPORARY SPAIN: ECONOMY, SOCIETY AND ENVIRONMENT
(45 class hours)
Lecturers: Dr. Pablo Fraile Jurado (pfraile@us.es)
Dr. Arsenio Villar Lama (arsenio@us.es)
Dr. Mónica Aguilar Alba (malba@us.es)

BRIEF COURSE PRESENTATION
Spain is comprised of an absolutely fascinating set of diverse places, inhabited by intriguingly
diverse peoples, traditions and landscapes consequence of its rich history, cultural heritage and complex
geography. The focus of this course is on learning about the country, regions and the people. In a
context marked by economic crisis, the pressures from sectors such as construction, tourism, transport,
energy and agriculture, high densities and pressures in coastal areas and islands determines that Spain
faces important challenges in economic, social and environmental issues. The teachers will try to
provide an open, critical and diverse overview of contemporary Spain using press releases, videos,
reports and presentations.

OBJECTIVES
The course aims to provide:
✓ A coherent content focused upon the ways in which relationships between people and the natural
environment and patterns of spatial relationships vary across Spain.
✓ An understanding of how these relationships produce the distinctiveness of particular places,
landscapes, and patterns of environmental and human attributes, society and identities.
✓ An appreciation of the characteristics of the urban, regional and rural environments of selected
areas in Spain and the geographical processes which underlie their development.

SKILLS OUTCOMES
Students will develop a knowledge and understanding of:
✓ Relationships between human and physical systems in Spain.
✓ Main demographic, economic and environmental characteristics, threats and challenges in Spain.

Students have the opportunity to develop the following skills during the course:
✓ To contribute to students’ understanding of important issues and problems in Spain’s
contemporary society
✓ To discuss the nature of the main social, economic and environmental problems.
✓ To understand some of the processes and trends shaping Spain today.
✓ To analyze of broader environmental, social and economic threads and challenges.
✓ To encourage in students a sensitive awareness of peoples, places and landscapes, both in their
own country and elsewhere.
✓
SYLLABUS
The syllabuses are presented within 9 topics, each based on a broad theme:

TOPIC 1: SPAIN’S CULTURAL AND LINGUISTIC DIVERSITY. An exceptionally diverse country: main
geographical features. Spain’s strategic location. The romantic and mythologized Spain. Spanish lifestyle.
Diversity of Gastronomy: From tradition to the international projection of the Spanish Cuisine. Main
Popular Festivals and Religious Events around Spain.
TOPIC 2: SPAIN TODAY: POLITICAL CONTEXT. The Kingdom of Spain and Democracy: Parliamentary government under a constitutional monarchy. The country territorial divisions and political structures. Devolution processes and the Autonomous Communities’ role.


TOPIC 4: ENERGY AND NATURAL RESOURCES: A COUNTRY WITH NO PETROL. The need for energy supplies. Spain leadership in the technological and industrial development of renewable energies: “Renewables Made in Spain”.


TOPIC 6: SPAIN IN THE INTERNATIONAL CONTEXT. The Spanish EU Integration. Spain within the Global Context.

TOPIC 7: AGRICULTURE AND NATURAL RESOURCES. The economic and social challenges facing rural environments. Changes in traditional agriculture: organic farming versus the expansion of greenhouses. The role of agribusiness. Irrigated agriculture and environmental and social conflicts.


TOPIC 9: SEVILLE: brief History of the city and its geographical context. Recent urban, metropolitan and regional controversies. Field trip.

ASSIGNMENTS: INDIVIDUAL/GROUP PROJECT
Based on the course syllabus, the students will undertake a personal or group project focus on current issues in Spain. Topics will be presented and decided during the first lectures.

Presentations will take place on the agreed dates. Students should also hand in the presentation file for assessment.

Assessment and Grading

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>% of formal assessment</th>
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</thead>
<tbody>
<tr>
<td>Class attendance. Reading and participation</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm exam and presentations</td>
<td>30%</td>
</tr>
<tr>
<td>End of term exam and presentations</td>
<td>30%</td>
</tr>
<tr>
<td>Group project presentation*</td>
<td>30%</td>
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</tbody>
</table>

* Students will prepare a group project on an Autonomous Community of their choice. The results will be presented using a PowerPoint presentation which will be presented during 45 minutes each group.
**BIBLIOGRAPHY AND LEARNING RESOURCES**


EUROPEAN COMMISSION (2007): *Key facts and figures about Europe and the Europeans*,

http://europa.eu/abc/keyfigures/index_en.htm


EUROPEAN COMMISSION (2013): *Key figures on Europe 2013*


http://www3.interscience.wiley.com/cgi-bin/fulltext/122368561/ HTMLSTART


Available at: www.kas.de/wf/doc/kas_20784-1522-2-30.pdf


WEBSITES

- Instituto Nacional de Estadística:
  http://www.ine.es
- European Union website:
  http://europa.eu/index_en.htm
- European Environmental Agency
  http://www.eea.europa.eu/
- Instituto de Estadística y Cartografía de Andalucía:
  http://www.juntadeandalucia.es/institutodeestadisticaycartografia/index.html
- Centro virtual Cervantes. Paisajes de España
  http://cvc.cervantes.es/actcult/paisajes/
- Mapa interactivo de España:
  http://w3.cnice.mec.es/eos/MaterialesEducativos/mem2002/mapa/
- Recursos didácticos de la Asociación de Geógrafos Españoles:
  http://age.ieg.csic.es/recur_didacticos/index.htm
- GAPMINDER, world statistics:
  http://www.gapminder.org/
- Blog of prof. Vinçen Navarro (Professor of Political and Social Sciences at the Pompeu Fabra University and Professor of Health and Social Policy at the Johns Hopkins University).
  http://www.vnavarro.org/
  Online map quizzes:
  http://www.lizardpoint.com/fun/geoquiz/euroquiz.html;
  http://www.oup.co.uk/oxed/secondary/geography/atlasses/quiz/europequiz
OBJECTIVES

1. Understand and appreciate various concepts and functions of 20th century Spanish art.
2. Learn the characteristics of various 20th century art styles and Spanish authors.
3. Research, using a variety of sources, various aspects of 20th century Spanish art and present some of this information to the class.
4. Use methods of analysis to study artworks in order to understanding the “language” of architecture, painting and sculpture.
5. Acquire and use specific art terminology.
6. Use this knowledge to interpret 20th century artworks.
7. Develop respect for and protect the Spanish artistic legacy and the artistic and cultural manifestations of civilizations other than one’s own.

CONTENTS

The Course analyzes the principal trends in Spanish Art during the twentieth century. During the first half of the century, developments in Spanish Art were determined by a particular set of historical circumstances. After the arrival of democracy it is clear that Spanish artists become more integrated into the worldwide art movement.

We have chosen those artists who are representative of certain developments in a key way and through whom, in general terms, Spanish art in the 20th century may be explored.

METHODOLOGY

Students learn individually and in class groups in a variety of ways: individual readings, study questions, teacher presentations, regular class exercises, and student presentations. Student’s knowledge is consolidated in daily class debates and discussions in which students are expected to actively participate.

Students enjoy observing art directly in study visit to the Centro Andaluz de Arte Contemporáneo in the Monasterio de la Cartuja, Sevilla, to several art galleries and monuments in the city. Course materials consist of a variety of texts on art and artists, art images, maps, powerpoint presentations, audiovisuals, and course bibliography.

Course Schedule
Classes meet two days per week for two hours.
Class # 1-7: Developments in Spanish Architecture during the 20th Century
* Antoni Gaudí (1852-1926)
* Rafael Moneo (1937)
* Santiago Calatrava (1951)
Classes #8-17 to : Great Master Painters and Trends
* Pablo Picasso (1881-1973)
* Salvador Dalí (1904-1989)
* Antonio López (1936)
* Miquel Barceló (1957)
Classes #1-24: The European Influence in Sculpture
* Pablo Gargallo (1881-1936)
* Eduardo Chillida (1924-2002)
* Venancio Blanco (1931)
The Midterm and Final Exams are included in the above classes.

**BIBLIOGRAPHY**


**ASSESSMENT**

Readings, study questions, and active participation 30%

Essay/Presentation 20%

Midterm exam 25%

Final exam 25%
OBJECTIVES

This Course will provide students with the theoretical framework necessary to help them think critically about transatlantic relations at many different, yet inter-related levels: political, military, security-based, cultural, and economic. The first part of the Course will focus on the historical context of this key network, while special emphasis will be placed on US-Spain relations. The second part of the Course will examine the institutions linked to the transatlantic agenda: of a political, security-based, and economic kind. The third part of the Course will focus on cultural issues, including public opinion and anti-Americanism. The last part of the Course will look at the future of the transatlantic relationship.

Course requirements:

1. Attendance and participation: Students are expected to attend all classes in keeping with U. Sevilla’s attendance policy. If there is justifiable reason for missing class, this information must be communicated to the proper authorities as required. Active participation in class discussions is expected.

2. Punctuality: Students should plan to arrive in class on time. If the door is closed, please avoid entering the classroom. Late arrivals count as absences.

3. Readings: Students will be expected to have undertaken all required readings before coming to class.

4. Mid-term and Final Exams: These will be taken in class, in the form of essay-based questions.

5. Essay and Presentation: Students will select a contemporary topic of interest in order to write a 10 page, double-spaced typed paper related to the transatlantic dialogue. The topic will be due for approval by the fourth week of the semester. The essay topic will outline the US and “European” perspectives regarding a current-events topic. This essay will also provide the basis for a class presentation of about 10 minutes in length. Students should provide an oral summary of their work rather than a recitation of the written paper. We will schedule the exact dates for these presentations at the beginning of the semester.

6. Academic Honesty: Students are expected to act in accordance with the University’s standards of conduct concerning plagiarism and academic dishonesty.

7. Newspapers/Magazines: All students should read a daily newspaper, preferably one in Spanish if possible, as well as one from the United States. It is highly recommended that everyone begin to read THE ECONOMIST on a weekly basis. Here are some links which might be useful: www.elmundo.es; www.abc.es; www.elpais.es; www.economist.com; www.cnn.com; www.thenytimes.com; www.thewashingtonpost.com

SYLLABUS

I. HISTORICAL CONTEXT OF THE TRANSATLANTIC RELATIONSHIP

Course Introduction


Origins of the Transatlantic Relationship


In class: DVD: *45/85: America and the World*, Volume I
Documentary produced in 1985 (Ted Koppel and Peter Jennings).

Evolution of the Transatlantic Relationship
Gordon & Shapiro, Chapters 1 and 2.
Pastor, Chapter 6.
In class: DVD: *45/85: America and the World*, Volume II and III
Documentary produced in 1985 (Ted Koppel and Peter Jennings).

US-Spanish Relations: Then and Now
William Chislett, *Spain and the US: The Quest for Mutual Rediscovery*. Published by the Real Instituto Elcano (October 2005).
William Chislett, *Spain and the US: Close, Yet so Far*. Published by the Real Instituto Elcano (September 2006).

In class: DVD: Segments of *Bienvenido Mr. Marshall* (1953) directed by José Luis Berlanga.

ESSAY AND PRESENTATION TOPICS DUE
Problems in U.S.-European Relations
Kagan, “Power and Weakness,” in *Foreign Affairs, America and the World*.
Lieber, Chapter 4.
Sloane, Chapter 5.
Anne Applebaum, “‘Old Europe’ versus ‘New Europe,’” Lindberg, 25-37.

In-class simulation: Prisoners’ Dilemma.

II. INSTITUTIONS
NATO and European Security Institutions
Sloan, 3-11, 181-211.
NATO charts and maps included in CD.

US-EU Relations
NOTE: Review Sloan Appendix B for key historical events.

US-European Economic Relations

Out-of-Area Issues: Russia

Out-of-Area Issues: The Middle East
IV. FUTURE AGENDA

Future of the Transatlantic Relationship

Gordon & Shapiro, 185-221.

BIBLIOGRAPHY

Required readings are indicated for each class session. Additional handouts may be distributed as the Course moves forward. Below are the complete references for the readings.

Class Website

All the required readings are available on a CD. You may download and print out the readings if necessary at the photocopy store on campus. Please try to think green!!!! Additional readings and links will be added throughout the semester to keep the information as up-to-date as possible.

Some Relevant Links and Research Institutions on Transatlantic Relations:

- Council On Foreign Relations: [www.cfr.org](http://www.cfr.org)
- Centre for European Reform: [www.cer.org](http://www.cer.org)
- Center for Strategic and International Studies: [www.ccis.org](http://www.ccis.org)
- The EU in the US: [http://www.eurunion.org](http://www.eurunion.org)
- Foreign Affairs Journal: [www.foreignaffairs.org](http://www.foreignaffairs.org)
- The Brookings Institute: [www.brookings.edu](http://www.brookings.edu)
- US International Affairs: [www.state.gov/www/regions/internat.html](http://www.state.gov/www/regions/internat.html)
- European Political Science resources: [www.psr.keele.ac.uk/psr.htm](http://www.psr.keele.ac.uk/psr.htm)
- European Foreign Policy Unit at LSE: [www.lse.ac.uk/Depts/intrel/EFPUworkingpaperseries.html](http://www.lse.ac.uk/Depts/intrel/EFPUworkingpaperseries.html)
- Real Instituto Elcano: [http://www.realinstitutoelcano.org](http://www.realinstitutoelcano.org) (You can also sign up for their bulletins and newsletters produced in Spanish and English.)
- [http://www.realinstitutoelcano.org/insidespain.asp](http://www.realinstitutoelcano.org/insidespain.asp) -- This link is useful with regard to Spanish political issues and foreign policy in English.
- Spanish Safe Democracy Foundation: [http://spanish.safe-democracy.org](http://spanish.safe-democracy.org)

ASSESSMENT

- Active Participation: 20 %
- Mid-term Exam: 25 %
- Essay and Presentation: 25 %
- Final Exam: 30 %
OBJECTIVES

The overall objective of the Course is to introduce students to the marketing decisions within an organization, from a global perspective. With this aim in mind, we will train participants to apply the basic concepts and techniques in marketing, so that they become familiar with the duties of a marketing manager. More specifically, students will be exposed to the development, evaluation, and implementation of marketing management in a global business environment.

SYLLABUS

This Core Course in Marketing has been structured in terms of four didactic Parts, each of them corresponding to 12 hours of class and made up of two Units. The four Parts are:

Part 1. To introduce the participant to the fundamental principles of marketing, to the basic concepts and tools used in marketing, and to the importance of building customer relations.

Part 2. To develop a marketing plan, including: the firm’s operating environment (macroenvironment and microenvironment), SWOT analysis, marketing strategy elements (segmentation, targeting, and positioning), as well as marketing mix elements (product, price, place, and promotion). To this end, we will assist students in learning how to apply these concepts and to practice making decisions through in-class case analyses.

Part 3. To discuss how the international trade system, as well as economic, political-legal, and cultural environments affect a company’s international decisions, to describe the key approaches to entering into international markets, to explain how companies adapt their mixes as far as international markets are concerned, and to identify the major forms of international marketing organization.

Part 4. To explain the importance of information for companies which expand their geographical market coverage, to define the international marketing information system, and to outline the steps in the marketing research process within a global environment.

PART 1. DEFINING MARKETING

Unit 1. Marketing Concepts
1.1. What Is Marketing?
1.2. Core Marketing Concepts.
1.3. Marketing Management Orientations.

Unit 2. Customer Relations Management
2.1. Customer Relations.
2.2. Consumer and Business Buyer Behavior.
2.3. The New Marketing Landscape.

PART 2. DEVELOPING A MARKETING PLAN

Unit 3. Environment and Internal Analysis
3.1. Executive Summary.
3.2. Situational Analysis.
3.3. SWOT Analysis.

Unit 4. Marketing Plan
4.1. Objectives.
4.3. Action Programs.
4.4. Implementation Controls.

PART 3. THE GLOBAL MARKETPLACE
Unit 5. To Be or Not to Be International
5.1. Global Marketing.
5.2. Looking at the Global Marketing Environment.
5.3. Deciding Whether to Go International and Which Markets to Enter.

Unit 6. How to Be International
6.1. Deciding How to Enter the Market.
6.2. Deciding on the Global Marketing Program.
6.3. Deciding on the Global Marketing Organization.

PART 4. MARKETING RESEARCH IN A GLOBAL ENVIRONMENT
Unit 7. International Marketing Research
7.1. Complexity of International Marketing Research.
7.2. Importance of Research for International Marketing Decisions.
7.3. The International Marketing Information System.
7.4. Designing International Marketing Research.

Unit 8. International Information Sources
8.1. Data Sources.
8.2. Nonsurvey Data Collection Techniques.
8.4. Analysis of Multicountry Data.

Through cases and through an in-depth semester project, students will be given opportunities to perform the role of a marketing manager.

BIBLIOGRAPHY

ASSESSMENT
Didactic Sign-posted Examinations: 60% (each exam represents 15%)
Presentation of a group paper 30%
Class attendance: 10%
Course GS-06  SPANISH CUISINE SPANISH CUISINES (45 class hours)
(A cultural approach to the History of food and cooking in Spain)

Lecturer:  Dr. Luis Laplaza (luislaplaza@hotmail.com)
Co-Lecturer:  Montserrat Izaguirre Rodríguez  (izaguirremon@gmail.com)
Colaboradores:  Antonio Tirado Martín, enólogo y sumiller.
Ángel Custodio Ruiz Martínez, chef.

OBJECTIVES
This course is designed as an introduction to the diversity of Spain’s cuisine. It is not intended to cover all aspects of Spanish cooking, but rather as an appetizer which will seduce you with its appearance, aromas and tastes, making you hungry to learn more about Spain’s gastronomic achievements.

METHODOLOGY
The course will consist of two distinct parts. A theoretical part in which we will study the origins and development of some products and “processes of transformation” of food in Spain. The other part will be practical, and will consist in cooking a series of recipes that belong to the Spanish cuisine tradition and culture.

Preliminaries
Introduction: What is food? What is cooking?

Part one
1) Introduction to the geographic diversity of Spain and some of its unique culinary traditions and habits
2) Visitors and invaders
3) Spices from the east
4) The revolution came from the West: Colonial influence

Part two: From Roncesvalles to Santiago. Eating and cooking along “El Camino de Santiago”
5) An starter: “Navarra, neither province nor region”
6) Basque Country/Basque Universe: (Where excellence and simplicity are the rule)
7) Galicia:” The finis Terrae”

Part three: A unique case
8) Hoyas y Cocidos: The ritual of the three rollovers and the Jewish influence

Part four: the excellence of Mediterranean Diet
9) Myth and reality of the Mediterranean Diet
10) Olive oil (cata /oil tasting)
11) Cataluña y los Países Catalanes: the flavour of the Mediterraneum.

Part five: cooking and eating in Andalucía
12) Cuisine during Xmas (Fall) Cuisine during lent (Spring)
13) Gypsy-inspired cuisine
14) Andalucía: From tradition to modernity

Part six: Other topics
15) La Mancha: cooking and eating in Don Quixote
16) LA MESTA: sheep, shepherds, cheeses and migas/ breadcrumbs. (cata/cheese tasting)
17) The Spanish miracle: “Dehesas” and the Iberian Pig.
Part seven: preserving and recycling

18) Introduction to the art and science of preserving and recycling
19) A word on salazones, ahumados, encurtidos, embotados y mermeladas
20) Left overs based cuisine: Migas, Croquetas, kalatrava, sopas de ajo y sopas de tomate...

Part eight: An aside

1) Wine: Vine, Vineyards and Wine, from the altars to the temples of gastronomy
2) Mushrooms

VISITAS
Mercado de abastos y supermercado
Museo Arqueológico y Museo de Artes y Costumbres Populares
Escuela de Hostelería

Vocabulary the program will include a list of culinary terms, and idioms

BIBLIOGRAPHY
Readings
We will use a list of selected readings in English

EVALUATION
20% Active Participation in class/portfolio with recipes cooked in class including: ingredients, notes on how to make it and a historical perspective + report on visit to the market + visit to the museums

25% Midterm
25% Paper
10% Oral presentation
20% Final exam
**Course GS-07**  **PHOTOGRAPHY: THEORY AND TECHNIC** (45 class hours)
Lecturer: Pablo Martínez Cousinou (pmartinez1@us.es)
Lecturer: Dr. Luís Méndez Rodríguez (lrmendez@us.es)

**INTRODUCTION**
This unit combines a theoretical and practical approach to contemporary photography, paying special attention to Spanish photography.
Using slide presentations and group discussion, we will outline an itinerary throughout the main movements in the history of the medium and its evolution until today.
There will be practical exercises about each of the genres discussed. The tutor will supervise and co-edit during the course every single student final project.

**AIMS**
- Develop technical and photographic skills.
- Foster an analytic approach to contemporary images
- Understand the possibilities of photography as a way of expression and information.
- Develop the student knowledge of photography’s history.
- Improve social and workgroup skills.

**METHODOLOGY**
The classes are based in a participative method which fosters a proactive role among students, through activities such as debates and group analysis on a number of subjects such as history, aesthetic principles, main authors, etc...

**COURSE CONTENTS**
1. **- INTRODUCTION. THE WORLD IN PICTURES. PHOTOGRAPHY APPLICATIONS AND USES**
   - Revisiting the invention of photography
   - Politics of representation. Photography’s "true-effect"
   - Information vs. communication vs. knowledge
   - Telling stories through photography. Framing up reality.
   - History of Photography I. From 1839 to the Brownie Cameras.
     Practice: First Photo-walk (creative use of camera controls)

2. **- TECHNICAL FOUNDATIONS AND DIGITAL PHOTOGRAPHY I**
   - The eye and the camera
   - The "camera obscura" and the latent picture
   - Understanding light
   - Differences and similarities between analogical and photography
   - How does digital photography work?
   - Images files (Raw, Tiff, Jpg, etc)
   - Workflow
   - Developing Raw archives
   - Picture optimization and retouching
   - Size of images
   - Digital Black and White
   Practice: Introduction to GIMP

3. **- FORMATS AND OPTICS**
   - Cameras: small, medium and large format
   - Different types of lenses and its meaning
Practice: Street Photography / Snapshot
Practice: Introduction to GIMP II

4. - HISTORY OF PHOTOGRAPHY (II)
   - From the early 20th century to the 1960s.
   Practise:

5. - PORTRAIT PHOTOGRAPHY
   Practice: Me, myself and I

6. - LANDSCAPE AND ARCHITECTURE PHOTOGRAPHY
   Practice: Communication/ Leisure time

7. - HISTORY OF PHOTOGRAPHY (III)
   - From the 1960’s to the present day.
   Practice: Fiction

8. - DOCUMENTARY PHOTOGRAPHY
   - Truth as appearance
   - The document as witness

9. - PHOTOGRAPHY AND MEDIA
   - Multimedia as an still picture based language
   - Still and moving image. Photography and film language.
     Case Study: Chris Marker La Jetée.
   - Photography and Social Networks

11. - CONTEMPORARY SPANISH PHOTOGRAPHY
    - From the revolts against Francoism to mass culture after the political Transition.
    - Democracy and Postmodernism in Spain
    - Present context
    Practice: Student presentations

12. - PHOTOGRAPHIC ESSAY
    - The editing process
    - Final photo project
    Practice: Student presentations and conclusion.

UNIT ASSESSMENT
We will follow a continuous assessment based in different practical and theoretical work during the course and the realization of one final project.
There will be a midterm assessment on the theoretical contents seen up until that point. It will be based on a 10 minutes oral presentation.
The tutor will supervise and co-edit during the final project.
The student’s mark will depend upon:
Participation during seminars 10 %
Practical work 30 %
Oral and slide presentation 30 %
Final project 30 %

BIBLIOGRAPHY:
BOOKS:
Meiselas, Susan (2009): In History. International Center of Photography. STEIDL. Göttingen

MAGAZINES:
Documentary Photography
www.ojodepez.org - Ojo de Pez Magazine - Barcelona
www.privatephotoreview.com
www.7punto7.net - 7 Punto 7 Magazine. Madrid
Camera Internacional
www.photovision.es - Revista Photovision - Sevilla
www.ingentaconnect.com (Photography and culture) Photography And Culture
Art
www.exitmedia.net (Exit Book y Exit Express)
www.camera-austria.at Camera Austria Magazine
Tecnique:
Other:
Centro Virtual Instituto Cervantes
http://cvc.cervantes.es/arte/fotografia/default.htm
Analysis of artistic photography. Castellón University (Jaume I)
http://www.analisisfotografia.ujl.es/root2/intr_engl.html

FILMS:
CONTACTS Idea by William Klein
ROBERT FRANK FILMOGRAPHY
LIFE THROUGH A LENS Annie Leibovitz
WAR PHOTOGRAPHER James Natchwey
BLOW UP Michelangelo Antonioni
HOCKNEY (David) - On Photography
SUMO - Helmut Newton
THE GENIUS OF PHOTOGRAPHY - BBC

Additional reading
Students can get hold a number of articles and texts at Faculty Copy Center. Some of these will also be made available by the unit coordinator on line.

Activities
Visits to exhibitions, museums, institutions and cultural heritage places:
  Photo walks: Knowing the city. Technical basis.
    - Camera Oscura (Cádiz) - Torre de los perdigones (Seville)
Visiting exhibitions:
  - CAAC Andalusian Center for Contemporary Art (Seville)
  - Forestier Historical Garden. University of Seville (Seville)
  - Guadalquivir River and its surroundings
  - Museo de la Autonomía de Andalucía, etc...
Course GS-09   POLITICS ON THE BIG SCREEN: FILM AS PROPAGANDA THROUGHOUT HISTORY
(45 class hours)
Lecturer: Dr. Julio Ponce Alberca (jponce@us.es)
Substitute Lecturer: Irene Sánchez González (irenesanchez@us.es)

OBJECTIVES
This course presents an introduction to the use of cinema throughout history as a medium for the transmission of political ideas, values, and attitudes. It follows a chronological approach, taking students from the beginning of the 20th century to modern-day film with a threefold objective. First, to introduce students to the concept of propaganda, the theoretical models regarding its methods and effectiveness, and its applications in audio-visual media. In the second place, to approach the History of the last century through case studies, by analysing each film screened in its specific historical context and by understanding movies both as products and as contributors of the culture surrounding them. Lastly, to foster critical analysis regarding the role of cinema in transmitting ideas and attitudes, as well as the ability to identify underlying messages in filmic production.

Specific goals:
- Students will become familiar with the origins of political propaganda, its techniques and its historical evolution.
- Students will be introduced to the exploitation of cognitive biases underlying the successful use of propaganda.
- Students will be provided with the analytical tools to identify the differences between information and propaganda, as well as propaganda techniques at work in past and current mass media.
- Students will become familiar with the propaganda of distinct historical contexts throughout the twentieth century.
- Students will be able to understand how film language can be used for propaganda purposes.
- Students will be invited to analyse and evaluate the role of film propaganda as a means for transmitting political values, attitudes, ideas or convictions and to discuss the extent of its effectiveness.
- Students will be able to understand and analyse film as inseparable from the historic context in which it is produced.
- Students will acquire the ability to critically analyse films in order to detect underlying messages in their plot, characterization, and technique.
- Students will be provided with an awareness of the enduring use of cinema for propaganda purposes after and beyond their intensive use by totalitarian regimes.

METHODOLOGY
Each week, the course will combine theoretical lectures (including powerpoint presentations), in-class activities, the screening of films as case studies, and active discussion of the use of propaganda in specific historical contexts. Typically, one in-class screening will take place per topic. Light reading assignments will be used as preparation for class discussion.

SYLLABUS
2. Early propaganda films.
3. The importance of propaganda in “total war”: propaganda films of World War I.
5. National Socialist film propaganda: the use of cinema by the Third Reich
6. The war front and the home front: propaganda in Allied documentary films of World War II.
8. The Cold War, McCarthyism, science fiction and propaganda.
9. Current-day cinema (I): propaganda in the new “comic documentary”
10. Current-day cinema (II): social realism or propaganda?

BIBLIOGRAPHY
Given the structure of a course centered on case studies, students will be provided with specific readings for each topic. Nevertheless, the following is valuable as a general reference:


ASSESSMENT
20%: Continued attendance and participation in class activities and discussion
25%: Mandatory final essay (topic must be submitted for approval)
25%: Mid-term exam
30%: Final exam
For those students who wish to study Arabic or Spanish in Spain for a shorter term than the usual
semester abroad the University of Seville offers an intensive Arabic or Spanish language and culture
program every Summer. The University of Seville Intensive Program is four weeks in duration, mostly
coinciding with the month of June. The program provides an excellent introduction for students
planning to work in fields requiring a thorough knowledge of Arabic or Spanish language and culture.
Classes are held weekdays at the University of Seville. Visits to important sites in Seville are included as
part of the courses.

Courses
LA-01 Beginning Spanish I
LA-02 Beginning Spanish II
LA-03 Intermediate Spanish I
LA-04 Intermediate Spanish II
LA-05 Advanced Spanish I
LA-06 Advanced Spanish II
LA-07 Cultura y sociedad en España
LA-08 Culture and Society of Spain
LA-09 Beginning Arabic I
LA-10 Beginning Arabic II
LA-11 Intermediate Arabic I
LA-12 Intermediate Arabic II
LA-13 Advanced Arabic I
LA-14 Advanced Arabic II
LA-15 Contemporary Arabic World

Faculty
Dr. Yolanda Congosto
Dr. Mercedes Delgado
Dr. Ángel Jiménez
Dr. Gracia López
Dr. Javier Tamayo
Prof. Ana Torres
Dr. Juan Manuel Uruburu

Students may register for one or two courses (3 credit hours each). Students who enroll for two courses
may select to take two language courses or one language course plus a culture course.
Language and Culture courses meet two hours daily, Monday through Friday. Each course will consist of
45 contact hours. Students obtain a total of 6 credits hours.

ACADEMIC CALENDAR
Orientation: June 5
First Day of classes: June 5
Midterm exams: June 16
Final exams: June 30

Courses
9:00 - 11:00
Beginning Arabic / Spanish I
Intermediate Arabic / Spanish I
Advanced Arabic / Spanish I

11:30 - 13:30
Beginning Arabic / Spanish I
Intermediate Arabic / Spanish I
Advanced Arabic / Spanish I
or
Cultura y sociedad en España
Culture and Society of Spain

*Pre-Registration Deadline: 15 April

**A minimum of 15 students are required to start the intensive summer program.
<table>
<thead>
<tr>
<th>COURSES AVAILABLE IN JUNE AND JULY 2017</th>
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**In English:**
- LA-01 Modern Standard Arabic. Level I Dr. Gracia López
- LA-02 Modern Standard Arabic. Level II Dr. Juan M. Uruburu
- LA-03 Modern Standard Arabic. Level III Dr. Gracia López /Dr. Juan M. Uruburu
- LA-08 Multiculturalism Dña. Ana Torres

**In Spanish:**
- LA-04 Spanish I Dr. Ángel Jiménez
- LA-05 Spanish II Dr. Javier Tamayo
- LA-06 Spanish III Dr. Yolanda Congosto
- LA-07 Culture and Society in Spain Dr. Mercedes Delgado
Course LA-01  MODERN STANDARD ARABIC I
Lecturer: Dr. Gracia López Anguita (glopezanguita@us.es)

Objetives
This course is an introduction to the Arabic language; it aims the student to read and write in Arabic, to understand different kinds of texts and to be able to have talks of a basic level.

By the time the students have completed this course, they will be able to read basic texts on familiar topics, to use an Arabic dictionary as well as guessing the meaning of new words from context, to form and understand the basic sentence structures of Arabic. They also will have learned some aspects of the Arab culture through Arabic language.

Methodology
Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the Arabic language.

The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding.

Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to develop the students’ skills -such as reading and listening comprehension- in this first level of Arabic Standard Course.

Syllabus

2. Arabic letters.
   2.1. Alphabet.
   2.2. Vowels and other graphic signs.
   2.3. Numbers.

3. Masculine and feminine.
   The Definite article.
   The nisba adjective.
   Yes/no questions. Information questions.

4. Pronouns.
   The plural.
   Al-yumla al-ismiyya (nominal sentence).

5. Idafa (relationship of possession).
   Possessive pronouns.

6. Present tense.
   Al-yumla al-fi’liyya (verbal sentence).
   Indirect questions.

7. Adverbs (tanwin al-fatha).
   Noun-adjective phrases (al-ism + al-sifa).
   Demonstrative pronouns.
8. The de-verbal noun (*masdar*).
   Why? Question.

9. Prepositions with pronouns (*li, `inda, ma`a*).
   How much/how many? Numbers.
   Nominal Sentence (continuation).

10. The past tense.
    Past tense negation.

Bibliography

Assessment
The assessment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.

Test will be evaluated as follows:
25% listening
25% reading
25% writing
25% speaking
Objectives
The course is designed to further develop students' proficiency and communication in Modern Standard Arabic in the four skills: listening, speaking, reading and writing. The main objective of this course is to enhance the students' abilities to understand spoken Arabic, to converse on a variety of topics (e.g. press, literature, social aspects, education, law, etc.), narrate, discuss and read authentic material in Arabic. More attention will at this level II be paid to discussion and conversing in Arabic.

Methodology
Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the Arabic language.

The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding.

Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to improve the students’ skills -such as reading and listening comprehension- in this level of Arabic Standard Course.

Syllabus
Lesson 1
A. Grammar:
   a. Radical, Root, Pattern;
   b. The Broken Plural;
   c. Declension and Nunation;
   d. Stress;
   e. Prepositions
B. Texts:
   a. Fi l-sūq (In the Market).
   b. Ayna al-Dariq? (How to get to...)

Lesson 2
A. Grammar
   a. The Past Tense (II)
   b. The Verbal Sentence
   c. The Objective Clause
   d. The Nisba-Ending
B. Texts.
   a. Al-Istiqbāl (The Reception)
   b. Fi l-madīna (Down-town)

Lesson 3
A. Grammar:
   a. IAAfa (relationship of possession) II
   b. Affixed Pronouns
   c. Adverbs (tanwīn al-fat¬a) II
B. Texts.
   a. Risāla ilà Mu¬ammad (A Letter to Mohammed)
b. *Fi maktab al-safar* (At the Travel Agency)

**Lesson 4**

A. Grammar:
   a. The Imperfect Tense.
   b. Demonstrative Pronouns
   c. Diptotes.

B. Texts.
   a. *'Inda al-baqāl* (At the Greengrocer’s Shop)
   b. *Fi l-maD’am* (In the Restaurant)

**Lesson 5**

A. Grammar:
   a. Subjunctive and Jussive
   b. The Imperative
   c. Negation

B. Texts.
   a. *Ajbār al-‘ālamiyya* (World News)
   b. *Fi l-maktaba* (At the Bookshop)

**Assessment**

The assessment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.

Test will be evaluated as follows:

- 25% listening
- 25% reading
- 25% writing
- 25% speaking

**Bibliography**

Course LA-03 MODERN STANDARD ARABIC 3
Lecturer: Dra. Gracia López Anguita (glopezanguita@us.es)
Lecturer: Dr. Manuel Uruburu Coulsa (uruburu@us.es)

Objectives
The course will broaden and deepen students' proficiency and communication in Modern Standard Arabic in the four skills: listening, speaking, reading and writing. The main objective of this course is to enhance the students' abilities to understand spoken Arabic, to converse on a variety of topics (e.g. press, literature, social aspects, education, law, etc.), narrate, discuss and read authentic material in Arabic both in present/future (muÂ‘ari‘) and past tense. More attention will at this level III be paid to discussion and conversing in Arabic on a wider field of topics and through new expressions.

Methodology
Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the arabic language. In this level new materials such as songs and videos will be included as extra-activities. The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding. Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to develop the students’ skills -such as reading and listening comprehension- in this third level of Arabic Standard Course. This third level as well as the second one will be based upon the textbook Standard Arabic by Schulz-Eckhardt-Reuschel.

Syllabus
Lesson 1:
A. Grammar.
   a. The Numerals.
   b. Months.
   c. Kam (How much/how many)

B. Texts
   a. ʿdāmiþaṭī (My University)
   b. Fī l-funduq (In the Hotel)

Lesson 2:
A. Grammar.
   a. The Numerals (Continuation)
   b.
      A. Cardinal Numbers

A. Text
   d. Al-Islām wa-l-muslimýn (Islam and Muslims)
   e. ṭInda al-Tas¥īl (At the Registration)

Lesson 3:
A. Grammar
Lesson 4:
A. Grammar
   a. Imperfect Tense of Irregular Verbs with wāw and yā´
   b. Some Doubly Weak Verbs

B. Texts
   a. The Speech of the President (kalimat al-Ràīs)
   b. Interview (muqābala al-½u¬ufīya)

Lesson 5:
A. Grammar
   a. The Use of Verb Kāna
   b. Use of nouns: Kullu and ỳamī`; nafs; ba`Ã; ʿidda; a¬ad; ayy.

B. Texts
   a. The Human Body (ỳism al-insàn)
   b. At the Doctor (ʿinda al-Dabīb)

Assessment
The assessment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.
Test will be evaluated as follows:
25% listening
25% reading
25% writing
25% speaking

Bibliography
Course LA-08    MULTICULTURALISM
Lecturer:    Dra. Ana Torres (torresga@us.es)

Objectives
This class will explore the nature, challenges and results of conflict and coexistence among Jews, Muslims, and Christians in medieval Spain. It will examine the breakdown of tolerance leading to the expulsions of Spanish Jews in 1492, Spanish Muslims by 1502, and the Moriscos of Spanish Muslim descent in 1609. After reflecting on Medieval Spain and the coexistence of the three cultures in the Iberian Peninsula (al-Andalus), the class will study their historical evolution until today. In doing so, it will address current socio-economic and political challenges related to immigration, the coexistence of Christian, Muslims and Jewish communities in Spain, and international relations. Also, the class will analyze the main features of Arab contemporary society and examine how they condition relations with the West.

Methodology
Classes will be lectured, but student active participation will be encouraged through the discussion of assigned readings, screening of films and student presentations.

Syllabus

PART 1
Lesson 1 Defining basic concepts about Arabs and Muslims, geography and ethnicity. Lesson 2 The three cultures in medieval Spain (I): Jews, Muslims, and Christians in the Iberian Peninsula.
Lesson 3 The three cultures in medieval Spain (II): the breakdown of tolerance leading to the expulsions of Spanish Jews in 1492, Spanish Muslims by 1502, and the Moriscos of Spanish Muslim descent in 1609. (Film: Expulsados 1609).
Lesson 4 The three cultures and multiculturalism today (I): migration towards the West and sociocultural integration. The case of Almería’s horticulture industry and the crisis of El Ejido.
Lesson 5 The three cultures and multiculturalism today (II): Arab-Muslim indigenous communities in Europe. The case of the coexistence of Christian, Jewish and Muslim communities in the North African Spanish autonomous cities of Ceuta and Melilla.
Lesson 6 The three cultures and multiculturalism today (III): the threat of al-Qaeda in the Maghreb (AQIM) and Western policy options: the “Alliance of civilizations”. The Arab Spring of 2011, a new beginning for Western-Arab relations?

PART 2
Lesson 7 Milestones in contemporary Arab history: the First World War, the end of the Ottoman Empire, the legacy of European colonialism, and the rise of Arab nation-states.

Lesson 8 Focus on Eastern Arab countries. The Arab-Israeli conflict: historical roots of a difficult coexistence between Arabs and Israelis. (Film: Lemon Tree)

Lesson 9 Focus on North Africa. The legacy of European colonialism and the challenges of nationhood in Morocco and Algeria. The political system and economy of Morocco.

Bibliography
Dodds, J.D.,


Optional reading


**Assessment**

Active participation: 20%

Assignments: 40% (readings and film reviews)

Final examination: 40%
LECTURERS: FACULTY OF PHILOLOGY

Camacho Delgado, José Manuel (jcamacho@us.es)


His publications include the following books: Césares, tiranos y santos en El otoño del patriarca. La falsa biografía del guerrero” (Sevilla, Diputación de Sevilla, 1997), Lengua y Literatura Españolas. Educación Secundaria de Adultos (in collaboration with Sevilla, Editorial MAD, 1999) and Comentarios filológicos sobre el realismo mágico (Madrid, Arco Libros, about to be published). His articles, published in the United States, includethose which appear in Revista Hispánica Moderna, Revista de Estudios Colombianos, in France, CARAVELLE. Cahiers du Monde Hispanique et Luso-Bresilien, in Colombia, Boletín Cultural y Bibliográfico, Estudios de Literatura Colombiana, Huellas, Historia y Cultura, in Mexico, La Casa Grande), and in Spain, Letras de Deusto. He has acted as visting lecturer in Colombia, Venezuela, the United States, and Morocco.

Congosto Martín, Yolanda (ycongosto@us.es)

Ph.D. in Hispanic Philology since 1997. Assistant Lecturer, Department of Spanish Language, Linguistics, and Literary Theory, Faculty of Philology, University of Sevilla, since 1996. Lectuer in the Agreement-Based Courses for Students from Abroad, University of Sevilla. Research Group membership: “Historia Lingüística del andaluz,” and “Patronímica Románica”, both directed by Professor Manuel Ariza. Specialist research fields: Dialectology and History of the Spanish Language (Phonetics and Phonology, Lexicology, Morpho-Syntax, Historical Sociolinguistics). She has published a wide range of articles in relation to this subject-matter, within the field of Studies in Spanish Language, and has presented papers in scientific symposia and conferences, both internationally and within Spain.

Davis, Eric (davisericw@yahoo.com)

Educacion: Fine Arts Degree from the University of Kansas., Master’s Degree (Tesina) from the University of Sevilla, Facultad de Bellas Artes., Departamento de Bellas Artes, Doctorate in progress.

Professional Experience: Has worked as an artistic painter selling paintings in exhibitions. Has worked as a professor in various schools for foreign exchange students in Seville; C.I.E.E, I.S.C., y S.A.I.. Has worked as a guide for C.C.C.S. throughout Spain and has also worked guiding trips outside of Spain in various destinations such as Africa.

Escobar Borrego, Fco. Javier (fescobar@us.es)

Full-Tenure Lecturer, Department of Spanish Literature, University of Sevilla. He obtained research grants both from the University of Sevilla and the Ministry of Education and Science to enable him to carry out his Ph.D. Thesis, La leyenda de Psique y Cupido en las letras españolas del siglo XVI. Tradición clásica y contexto europeo. His specialist fields are: Renaissance Poetry and Renaissance Prose Fiction, Gutierre de Cetina, Juan de Mal Lara, Fernando de Herrera, Francisco de Medrano, and Diego López de Cortesana; the classical tradition of the myth of Psyche and Cupid in Golden Age Spanish Literature; translation of Apuleyo’s Asno de Oro by Diego López de Cortegana, of Virgil’s Bucólicas by Juan Fernández de Idiáquez; of 20th century poetry: Salmos by Miguel de Unamuno. With regard to his lecturing, he has given Courses on Medieval Spanish Literature, Golden Age and Enlightenment Literature within the Department with which he is linked, together with Agreement-Based Courses with Universities Abroad: Literatura Española II (Siglos de Oro), Cervantes y el Quijote, Literatura Española III
Likewise, he combines his activities as a philologist with his profession as a flamenco guitar performer.

**Garijo Galán, Ildefonso** *(igarijo@us.es)*

Full-Tenure Lecturer, Department of Integrated Philologies, Faculty of Philology, University of Sevilla. He has lectured in Arabic language and literature in the Universities of Córdoba (1987-98) and Sevilla (1998-02). His research is centered on aspects of Scientific Literature in Al-Andalus.

**Gómez de Tejada, Jesús** *(jgomezdetejada@us.es)*

Was awarded his Ph.D. in Hispanic Studies in the University of Sevilla, in 2012, specializing in Spanish American Literature, with a Thesis on the figure of the Cuban-Spanish writer, Lino Novás Calvo, for which he received the Special Doctorate Prize. He has published the following books: *Lino Novás Calvo’s The Slave Driver and Modern Biography* (2013) and *Biographical and Autobiographical Chronicles ‘1933-1936’* (2014). He is also the author of published articles in journals such as *Bulletin of Hispanic Review* (UK), *Afro-Hispanic Review* (USA), *Con-texts* (Colombia), *Культура / Culture* (Macedonia) or *Amadis* (France). Contributing chapters on Novás, on the Guatemalan Luis Cardoza y Aragón, and on Modern Biography, he has participated in collectively written books such as *Travelers, Diplomats and Exiles: Hispanic Writers in Spain ‘1914-1939’* (Viajeros, diplomáticos y exiliados. Escritores hispanoamericanos en España ‘1914-1939’) vol. I (2012), *Literary Trivia Trivialidades literarias* (2013), or *Setting Up Prose En pie de prosa* and *The Other Spanish-American Avant-Garde La otra vanguardia hispana* (2014). His key research areas are Cuban Literature, Cuban Literary Biography, Autobiography, and the Cuban Police. Between 2008 and 2013 he taught Spanish American Poetry and Narrative (from the Colonial Period to the twentieth century) within the Departmental Area of Spanish American Literature in the Faculty of Philology, University of Sevilla. He currently teaches in the Department of the Didactics of Language and Literature, as well as in that of Combined Philologies.

**Huici Módenes, Adrián** *(ahuici@us.es)*

Born in Bahía Blanca, Argentina, in 1955; Ph. D. in Philology, University of Sevilla; holder of Degree in Letters, Universidad Nacional del Sur – Classical Philology Section (Universidad Nacional del Sur, Bahía Blanca, Argentina). Currently he is Full-Tenure Lecturer in the Faculty of Communication, University of Sevilla, and is a member of the research group MAECEI working in the field of the analysis of Institutional and Private-Sector Communication.


He has presented a wide range of papers in conferences and symposia, in the fields of both communication and literature. In collaboration with Dr. Manuel Ángel Vázquez Medel, he initiated the field of studies concerning Image Banks of the Collective Unconscious applied to Communication and Literature in the University of Sevilla, within which framework two international symposia have been organized.

Since 2002, he is Director and Organizer of the Sessions on Communication and Propaganda, an event which, this present year, will reach its fifth edition, and will be dedicated to the issue of Fundamentalism.

Johnson, Jerry L. Ph.D. (johnsonjerry879@gmail.com)


Jiménez Fernández, Ángel (ajimfer@us.es)

Full-Tenure Lecturer in the Department of English Philology (English Language). Ph.D. in English Language and Linguistics, University of Sevilla. Lecturer in, among other subjects, Contrastive Syntax, English/Spanish, and Morphosyntax from within a Generativist framework. In Ph.D. Programs he has not only lectured at the University of Sevilla, but also at the University of Essex (United Kingdom). These postgraduate courses have always been characterized by their contrastive basis, English/Spanish.

Laplaza Hdez-Franch Luis (luislaplaza@hotmail.com)

Got his “Licenciatura” in 1981, from the University of Barcelona, with a major in History of the Modern World.

He later obtained a Diploma of Pedagogical Aptitude Course (CAP) at the Institute of Education Sciences in Seville in 1982.

In the years 1987 to 1988 he studied for a Master of Arts, majoring in Spanish and Latin American Literature at Michigan State University, Lansing, where he also obtained the certificate of "Proficiency in English Language.”

In 1988 -89 completed the Master at the University of New Mexico in Albuquerque. Participated in the PhD program at the University of Seville in the years 1982-83 and 1991-93, winning the "Research Aptitude" (Suficiencia Investigadora) in 2003.

Between 1983 and 1993 he has taught various subjects at Hillsdale College, Michigan, at Michigan State
University in Lansing, and that of New Mexico in Albuquerque, as well as several programs of study for American university students in Seville.

He has worked as a consultant for Canal Sur TV documentary from 1989 to 1993. He was resident director of a study abroad program for American college students in Cadiz, Granada and Seville. Currently, and since 1998, is Regional Director of Academic Programs International.

Martínez Navarro, Rosario (rosariomtnez@us.es)

Ministry-sponsored grant holder, Department of Spanish Literature, Faculty of Philology, University of Sevilla. Research-period Ph.D. student in Spanish Literature, within the research field entitled “Cuestiones y Problemas de la Literatura Española y de sus Relaciones con otras Literaturas,” centering her activities on Spanish literature of the Middle Ages and the Renaissance and, in particular, on the figure of Cristóbal de Castillejo. She is a member of the research group entitled “Fondos poéticos de la Biblioteca Colombina de Sevilla” (HUM-335).

Melgar Sevillano, Sandra (sandramelgar@hotmail.com)

Art Therapist, Artistic Mediator and Multidisciplinary Artist.
Program Coordinator, since 2008: Art and Mental Health Program as developed at the Andalusian Center for Contemporary Art, within the framework of the Accord established by the Andalusian Health Service (SAS), the Andalusian Public-Financed Foundation for the Social Integration of Persons with Mental Illness (FAISEM), and the Andalusian Center for Contemporary Art (CAAC).
Lecturer and Coordinator of Practical Sessions within the Master’s Program in Art Therapy and the Application of Art in Social Dialogue and Integration, Pablo de Olavide University.

Mora Chinoy, Clara (claramorachinoy@gmail.com)

(B.A. Anthropology, Harvard University; M.F.A Dance, Tisch School of the Arts, New York University; Masters en Artes Escénicas, Instituto Alicia Alonso, Universidad Rey Juan Carlos), studied classical ballet, modern dance, international folk dance and classical Indian dance from a young age in the United States. Upon receiving her B.A.(magna cum laude) and while completing her M.F.A. she began dancing flamenco in the companies of Ramón de los Reyes, Rosario Galán, Estrella Morena, and José Molina. She travelled to Spain to study with el Guito, la Tati, and Carmen Cortés, then joined the “cuadro flamenco” of the famous flamenco tablao El Corral de la Pacheca in Madrid, where she performed for several years. Upon moving to Sevilla she continued to study with la Toná, Angelita Vargas, Concha Vargas, and la Farruquita, performed in various venues, and participated in family gatherings of gypsy flamenco artists in Sevilla, Utrera and Lebrija, where she dance to the singing of artists of the stature of la Fernanda de Utrera, Gaspar de Utrera, Pepa de Utrera, Miguel Funi, Pepa de Benito and Inés Bacán.
Clara has performed as soloist with Flamenco Vivo Carlota Santana, “Los Canasteros”, (La Repompa de Malaga), and “Noche Flamenca”, based in Madrid, and shared the stage with Miguel Funi, Concha Vargas and Pepe Torres in concert with David Serva and Friends. She has taught and performed as invited guest artist at Smith College, Mount Holyoke College, Wesleyan University, University of South Florida, Hunter College, The New School for Social Research, and others, and. Her choreographies for Flamenco Vivo Carlota Santana have been performed at the Joyce Theater and New Victory Theater in New York, the International Flamenco Festival in Albuquerque New Mexico, and on tour throughout the Eastern United States. Ms. Mora received a choreography grant from “Meet the Composer” and a Senior Research Grant from the Fulbright Commission for her work “Carmen’s Sisters”, a dance/theater piece based on anthropological research on the life and art of the women in the Gypsy flamenco families of Lower Andalusia, currently forming the basis of doctoral work at the Universidad de Sevilla.
Clara has created various university courses concerning flamenco, the culture of Andalusia and related
topics, of particular interest “Anthropology of Flamenco”, a four-credit course combining academic study of the history and culture of flamenco with a flamenco dance class. The course was designed originally for Dance Departments in the United States and Study Abroad Programs in Spain, and Clara currently teaches it for the “Cursos de Humanidades” at the Universidad Carlos III in Madrid, USAC University Study Abroad Consortium at the Universidad Rey Juan Carlos, and other programs. Tobi Tobias, critic of The Village Voice, described her dancing as: "... exquisite and varied... able to create the aura of beauty and mystery...” Jim Coleman, Chair of the Five-College Dance Department, praised her teaching as “innovative and accessible...expert in bringing cultural and intellectual issues to bear on the history and artistry of the performing form”.

Clara is also an experienced performer and teacher of Bharata Natyam, classical dance of South India, which she studied from a young age with Balasundari, Indrani Rahman, Ritha Devi y Rajika Puri, C.V. Chandrasekher, Adyar Lakshmanan and Gloria Mandelik, and has also studied Kathak and Orissi styles of classical Indian dance. She has taught, performed and lectured in many venues, and currently teaches a degree-oriented program at Nataraya School of Indian Dance and Music. She is also the founder and director of INTERNATYAM, a Cultural Association for “the study and presentation of dance, music and theatre from an anthropological and multicultural perspective”.

Osuna Cabezas, M.ª José (mamosuna@us.es)

Full-Tenure lecturer, Department of Spanish Literature, Facultly of Philology, University of Sevilla. Ph.D. in Hispanic Philology, with maximum grade recognition, and creditable as a European Doctorate. Member of the research group dedicated to the study of Spanish poetry of the Golden Age; participant in two I+D Projects funded by the Ministry of Education and Science and in a Project which has received an Excellence Award. Likewise, she is a member of prestigious Associations, dedicated to the study of Spanish Literature, such as AISO (Asociación Internacional del Siglo de Oro) and AIH (Asociación Internacional de Hispanistas). Included among her publications are studies dealing with Golden Age Literature and Contemporary Literature.

Padilla Cruz, Manuel (mpadillacruz@us.es)

Ph. D. in English Philology, University of Sevilla. Lecturer linked to the Department of English Philology (English Language), University of Sevilla, where he teaches modules on English as a second language and dialectal phonetics of the British Isles, within the English Philology Degree Program and on Pragmatics, within the Ph. D. Program entitled “Lengua y Lingüística Inglesas”. His research deals in the main with: pragmatics, and its social, cognitive, intercultural, historic and interlingual aspects. He has published studies in research journals and in a range of books, and has co-edited the volumes entitled Current Trends in Intercultural, Cognitive and Social Pragmatics (2004) and Studies in Intercultural, Cognitive and Social Pragmatics (2007). Likewise, he has presented papers in a wide range of conferences in Spain and internationally and has formed part of the Organizing Committees of two editions of the “Encuentros de Lingüística Inglesa Aplicada” (ELIA) and of the “Encuentros de Pragmática Intercultural, Cognitiva y Social” (EPICS). Currently, is a member of the research group entitled “Estudios interculturales (inglés-español): aspectos pragmáticos y discursivos” (PAI HUM 640) and he is also a participant in the I+D Project entitled “Aspectos multiculturales en la comunicación oral en lengua extranjera (ínglés) y aportaciones de la tecnología educativa” (HUM 2005-06775).

Tejedor Cabrera, José María (jtejedor@us.es)

Is a full-time lecturer in the Department of English and American Literature at the University of Seville. He is a founding member of the Seville based Research Group “James Joyce: its narrative evolution and its influence” since 1990. He is also a member and treasurer of the Spanish James Joyce Society and a fellow of the editorial board of its International Journal Papers on Joyce and co-editor of its official web-page Iberjoyce. He has published An Introduction to English Literature with Selected Readings (1995 and 2nd ed., 1996). He has co-translated, with Francisco García Tortosa and Ricardo
Navarrete Franco, *Anna Livia Plurabelle* (Finnegans Wake I, viii) (1992) and written a guide to Joyce’s *Dubliners* (*Guía a Dublineses de James Joyce* [2002]). He has co-edited *Silverpowdered Olivetrees: Reading Joyce in Spain* (2003) and *JoyceSbilya: Miscelánea Joyceana* (2011), and published several chapters, such as “‘A Mother’ y una Hija” in *James Joyce: Límites de lo diáfano* (1998); “Algunas ventanas en Joyce” in *The Scallop of Saint James: An Old Pilgrim’s Hoard* (2006), or “The Stephens-Joyce Connection” in *New Perspectives on James Joyce: Ignatius Loyola, make haste to help me!* (2009), as well as articles in *Atlantis* such as “What’s in a Word? Or a Minute Minute Encounter” (2001) or “Henry Lawson’s Nihilism in ‘The Union Buries Its Dead’” (2006), and in *Papers on Joyce* such as “Variations on the Quincunx in ‘Grace’” (2007). He has participated in several State-financed Research Projects and has been vice-dean of Innovation in Teaching and New Technologies from 2007 to 2011. He has recently been appointed Academic Coordinator of the Tandem Project of the School of Philology at the USE.

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Graduated in Geography and History, Geography section in 1992. Prior to study four courses from the biology degree during the years 1985-1989. Scholarship from the European Social Fund takes a Master degree from the University of Aberdeen in Scotland during the 1991-1992 on "Environmental Remote Sensing". Thereafter, she joined the Department of Physical Geography and AGR as a doctoral student and scholar in successive research projects with the Ministry of Environment of the Andalusia. In 1996 became professor in this Department at the University of Seville where she continues teaching until present. She has participated in various National and International Research Projects related to climatology. Currently her main research activities develop in the study of climate trends in Andalusia in relation to climate change. She is member of The Territorial Structures and Systems Research Group (GIEST). It awarded the Andalusia Research Price 1999 by the Department of Economy and Treasury of the board of Andalusia. GIEST has been uninterruptedly considered as a GROUP OF EXCELLENCE since the beginning of the EPI evaluations (1997), reaching the highest scores in both the scientific and transfer of knowledge indicators.

TEACHING


2006-2008. Lecturer of courses agreed with foreign Universities. Professor of the course. Introduction to the physical geography of Spain. Environmental problems and natural protected areas.

Cole Díaz, Deborah (ediazbarr@gmail.com)

History and Geography teacher in secondary schools of the Education Department of the Junta de Andalucía (regional government). Studied History and Geography at the University of Seville, and a masters in International Boundaries at the University of Durham (England). With a broad experience as a university lecturer focused on Spanish and foreign students of the Erasmus and Atlanticus programmes, as well as many others; teaching both in Spanish and in English.

Cordero Olivero, Inmaculada (icordero@us.es)

Full-Tenure Lecturer, Department of Contemporary History, University of Sevilla. Since completing her Ph.D. Thesis on La Imagen de España en México, she has concentrated her research on the phenomenon of exile. In this regard, she has published two monographs: Los transterrados y España, un exilio sin fin, Huelva, 1997; and El Espejo desenterrado, Sevilla, 2005. Likewise, she has published a wide range of articles in specialist journals such as Leviatan, Spagna Contemporanea, Historia Moderna y Contemporánea de México, Historia del Presente, etc.

García Fernández, Manuel (manuelgf@us.es)

Full-Tenure Lecturer in Medieval History, Department of Medieval History and Historiographic Sciences and Techniques. He completed his Ph.D. Thesis in 1987 on Andalucía in the times of Alphonsus XI of Castille (1312-1350), published in 1989 as El reino de Sevilla en tiempos de Alfonso XI de Castilla (1312-1350), the period of this reign constituting a key part of his research work. He has also developed research on Andalucía en la Baja Edad Media (siglos XIII, XIV y XV), with specific emphasis on the frontier zone between Sevilla and the kingdom of Granada, known as La Banda Morisca. He has published a number of studies concerning this field, in Spanish and international journals, together with monographies dealing with the subject of frontier townships (Morón de la Frontera, Sevilla 1992, and Señorío de Osuna, 1994). Likewise, he is researching on Las relaciones internacionales de los Reinos Hispanos (Corona de Aragón, Portugal y Castilla) en la primera mitad del siglo XIV. He lectures within the University of Sevilla’s Degree
Program in History, offering the modules on Spanish Medieval History (two groups), Medieval World History (one group) and Spanish Medieval Historiography (four groups).

García Sanz, Carolina (cgarciasanz@us.es)
Graduated with honours (National Award) and European Doctorate Mention in Contemporary History at the University of Seville. Her main field of specialization is International History, having joined a full range of competitive research programs with international fellowships (IH-CSIC, University of Seville, LSE, Paris I, LUISS, EEHAR). Her work has chiefly revolved around neutrality as a legal and cultural issue throughout the First World War. Currently, she prepares a comparative history of transformative legal process in wartimes, collaborating with diverse international networks. Among recent publications: Shaping Neutrality throughout the First World War (Seville University Press, 2015 coord.); "El poder de John Bull en la Gran Guerra. Visiones de la diplomacia italiana sobre la neutralidad", Historia y Política, 33 (2015/1); and "British Blacklist in Spain during the First World War", War in History, 21/4 (2014). She is also section editor of 1914-1918 on line (Free University of Berlin, German Research Foundation).

Guidera, Elisa Dwyer (eguidera@hotmail.com)
M.F.A (Masters in Fine Arts ) in Painting from the Fine Arts School of the University of Seville, 1985. “Research Aptitude” (Suficiencia Investigadora) degree in the PhD program at the Fine Arts School of the University of Seville in 1996 with investigations in the fields of Painting Techniques and Procedures and their expressive possibilities. Masters in Teaching of Secondary Education (Master Oficial de Formacion Del Profesorado de Secundaria) at the University of Seville, 2010; Master Diploma in Educational Business Administration (Diploma de Master en Dirección y Gestión de Empresas Educativas) at the Instituto de Formación e Investigación Educativa, Madrid, 1998. Completed four years at the School of Applied Arts and Artistic Trades (Escuela de Artes Aplicadas y Oficios Artisticos, Seville 1994) specializing in Etching, Engraving, and Ceramics. Organized and participated in individual and collective art shows.

A native bi-lingual speaker of English and Spanish, she has taught Art History of Spain in English and Spanish, Spanish Language, English Language to Spanish and American students for over 25 years, in the U.S. (Russell Sage College, Troy, New York) and in Spain (Universidad de Sevilla, Universidad Pablo de Olavide, The Center for Cross-Cultural Study, Seville). She is currently Resident Director of the International Studies Program of The Center for Cross-Cultural Study/Spanish Studies Abroad.

Illán Martín, Magdalena (magdaillan@us.es)
Ph.D. in History of Art, University of Sevilla, and Full-Tenure Lecturer in the Department of History of Art, School of Geography and History. Her lecturing has been carried out within the framework of the Degree in History of Art and of the Diploma in Tourism. Her research activity is centered on the study of the artistic patrimony of Andalucía – involving participation in national and regional projects linked with the inventory registering of the Movable Assets belonging to the Catholic Church, as well as publications concerning the analysis of source documents – and, in terms of her specialist area, research on the presence of women within the artistic sphere: women artists and women as represented in the collective imaginary. She has published books, articles, both scientific and informative, as well as contributing to congresses. She directs research projects, has taught in specialist courses and has acted as plenary lecturer.

López Bonilla, Luis Miguel (luismi@us.es)
Is an associate professor at University of Seville, Departament of Business Administration and Marketing. He received his Ph.D. in Marketing from the University of Seville (Spain).
His major areas of empirical fieldwork include: adoption of innovations, self-service technologies, and tourist behavior. He has presented his findings at conferences in Europe and published several papers on these areas, in national and international reviews such as: Electronic Commerce Research, Journal of
Lozano Gómez, Fernando (fernandolozanogomez@yahoo.com)

My field of interest is the Roman Empire and in particular the religious transformations of this period (Christianity, Judaism and Paganism). As the first step in academic production, I undertook a study about the Imperial cult in Julio-Claudian Athens (published in the British Archaeological Reports, International Series), as well as several other papers regarding specific aspect of emperor worship such as the way it evolved and the forces implicated in the rise and spread of these rituals (such as “Divi Augusti and Theoi Sebastoi” in The Classical Quaterly).

My PhD dealt with a broader topic, namely the Imperial cult in the Roman province of Achaia. I was able to investigate my PhD thanks to a research grant given by the Spanish Ministry of Education that I won in 2000. This grant allowed me to lecture at the University of Huelva (I have done so in two subjects: Ancient History, and History of Greek and Roman Religion), and it also covered the expenses to travel abroad for research. Given this opportunity, I went to Cambridge in 2000 for three months (Tutor: Dr. K. Hopkins), Rome in 2001 for six months (Tutor: Dr. H. Blanck), Athens in 2002 for five months (Tutor: Dr. P. Doukellis), and Cambridge again in 2003 for six months (Tutor: Dr. K. Hopkins).

After I completed my PhD I continued to study Imperial cult paying special attention to those topics that I was unable to treat with all detail in the PhD. I included the bulk of this research in a book called Un dios entre los hombres. El culto imperial en Acaya (31 a.C-231 d. C.) that is the result of both my predoctoral as well as postdoctoral studies. This work was helped by a grant given by the Junta de Andalucía and by the kind support of several international institution. As a result, I was able to study in the University of Princeton and the University of Pennsylvania (2004), as well as the Department of Classical Studies at Oxford University (summers of 2005 and 2006). Nowadays, I teach Ancient History at the University of Seville and I organised a course on Paganism and Christianity (Curso de Extensión Universitaria). I collaborate in a Masters Degree on Religion and Society in the Universidad Pablo de Olavide de Sevilla.

Martínez Cousinou, Pablo (pmartinez1@us.es)

Combines his work as a freelance photographer with his activity as a lecturer in the School of Communication at the EUSA Campus, as well as in the University of Sevilla. He has been Visiting Professor in the University of Aguascalientes (Mexico) and in the Fine Arts Circle in Madrid. He has attended courses given by authors such as Koldo Chamarro, Fernando Herráez, Cristina García Rodero, Alberto Gracia-Alix, Xavier Ribas, and Joan Foncuberta, among others. As a photojournalist he has collaborated with national media, such as El País, ABC, 20 Minutes, Correo de Andalucía, Ruta Pesquera, Cuadernos de Pedagogía, Fundación Tres Culturas, the Junta de Andalucía, etc ... He has exhibited his work in a range of national and international institutions.

Montero Sánchez, David (davidmontero@us.es)

Is Lecturer and post-Doctorate "Juan de la Cierva" Researcher in Visual Culture and Communication Studies in the University of Sevilla. He completed his Ph.D. on the essay writing within the work of Chris Marker, Harun Farocki and José Luis Guerin at the University of Bath (United Kingdom). He has published a series of articles and monographs on the film essay.

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Has a degree in History from University of Seville since 2011, where nowadays is preparing his doctorate and works as a researcher in Contemporaneous History Department. He has been studying about the Catholic social movement during 20th century and has published some
essays about this topic. In addition, he is researching concerning the diplomatic relations between the Holy See and Spain.

Pérez Calero, Gerardo (gcalero@us.es)
Degree in Philosophy and Letters (Excellence Award), 1973. Ph.D. in Philosophy and Letters (Area Section: Art) in 1978. Assistant Lecturer and Full-Tenure Lecturer in History of Art, University of Sevilla (1983). Chair in the History of Art (2009), at the said university. Director of the Research Group “Center for the Study of Contemporary Art” (HUM 747). As researcher in the field of Modern and Contemporary Spanish Art, he is author of an extensive bibliography of publications made up of books of a general character, monographs, articles in specialist journals, lecture-based publications derived from congresses and symposia, art criticism, etc.

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Is an associate professor at University of Seville, Departament of Business Administration and Marketing. He received his Ph.D. in Marketing from the University of Seville (Spain).
His major areas of empirical fieldwork include: commercial distribution, marketing plans, and tourist behavior.
He has presented his findings at conferences in Europe and published several papers on these areas, in national and international reviews such as: European Planning Studies, Tourism and Hospitality, Planning and Development, Información Comercial Española (ICE)..., and in books such as Kluwer Academic Publishers, McGraw-Hill, Anaya...
He gives master classes at the University of Seville, and has participated in major research projects funded by public and private entities in Spain.
He has held senior positions in companies of Seville, Granada and Lyon (France).
He is a member of the research group: Marketing, Innovation, Tourism and Sustainability (MITUS).

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PhD in Geography in the University of Seville since 2011, he is Assistant Professor in the Department of Physical Geography and Regional Geographical Analysis. He belongs to the Research Group "Territorial Structures and Systems". He has focused his short research career in the study of coastal urbanization processes, tourism and the role of golf sector inthe South of Spain. He´s involved in several Research National Projects. He published his doctoral dissertation, 4 articles in journals and 15 book chapters. He has made 5 stays abroad. He´s Expert in Geographic Information Systems.