



**AGREEMENT- BASED COURSES OF STUDY  
FOR STUDENTS FROM ABROAD**

IN

**THE FACULTIES OF PHILOLOGY AND GEOGRAPHY AND HISTORY**

AT

**THE UNIVERSITY OF SEVILLA**

**SPAIN**

**2018-2019**

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## 1. GENERAL INTRODUCTION

The Faculties of Philology and Geography and History of the University of Seville 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 **September 24- December 13**), and the other to Winter-Spring (courses of 4 hours per week taught **February 4- May 14**).

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.

## 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:

### **ADEUHC (*Asociación para el desarrollo de estudios universitarios hispano chinos*)**

Jose Luis Parra. Director: [jlparra@ceij.org](mailto:jlparra@ceij.org)

### **A.P.I. (*Academic Programs International*)**

Lola Bernal. Resident Director: [lola.seville@apiabroad.com](mailto:lola.seville@apiabroad.com)

### **A.S.A. (*Academic Studies Abroad*)**

Steven Davis. Site Director: [steven@academicstudies.com](mailto: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](mailto:Elisa.Guidera@spanishstudies.org)

### **CEA Study Abroad**

Víctor González. Center Director: [vgonzalez@ceastudyabroad.com](mailto:vgonzalez@ceastudyabroad.com)

Mary Alice Soriero. Academic Director: [masoriero@ceastudyabroad.com](mailto:masoriero@ceastudyabroad.com)

Carolina Cisneros. Academic Advisor: [ccisneros@ceastudyabroad.com](mailto:ccisneros@ceastudyabroad.com)

### **CENTRO MUNDOLENGUA**

Yaye Baena. Academic Director: [yayebaena@centromundolengua.com](mailto:yayebaena@centromundolengua.com)

### **C.I.E.E. (*Council on International Educational Exchange*)**

Francisco Díez, CIEE Director: [fdiez@ciee.org](mailto:fdiez@ciee.org)

José Luis Martínez, Academic Director: [jmartinez@ciee.org](mailto:jmartinez@ciee.org)

### **C.L.I.C. (*International House Seville*)**

Bernhard Roters. Resident Director: [bernhard@clic.es](mailto:bernhard@clic.es)

Antonio Orta Gracia. Resident Coordinator: [antonio@clic.es](mailto:antonio@clic.es)

### **Global Education and Career Development Abroad**

Steven Davis. Managing Director, Sevilla: [Steven.Davis@globaledprograms.com](mailto:Steven.Davis@globaledprograms.com)

### **I.C.S. (*International College of Seville*)**

Juan Durá Doménech. Director: [jdura@ics-seville.org](mailto:jdura@ics-seville.org)

Sandra Soto Delgado. Academic Director: [ssoto@ics-seville.org](mailto:ssoto@ics-seville.org)

### **IFE. (*Institute for field Education*)**

Thomas Roman. Codirector. [thomas.roman@ife-edu.eu](mailto:thomas.roman@ife-edu.eu)

### **I.S.A. (*International Studies Abroad*)**

Ángel Eguiluz Pacheco. Senior Vice President Global Operations. [angel@studiesabroad.com](mailto:angel@studiesabroad.com)

Enrique López Borrego. Resident Director: [enrique@studiesabroad.com](mailto:enrique@studiesabroad.com)

### **L.C.E. (*Language and Cultural Encounters*)**

Marcos Crespo Arnold. Director: [marcos.crespo.arnold@gmail.com](mailto:marcos.crespo.arnold@gmail.com)

**Nomad Learning**

Zhao Dichuan. Director: [hola@nomadlearning.cn](mailto:hola@nomadlearning.cn)

**SAIIE (Spanish American Institute of International Education)**

José Luis Sierra. Academic Director: [academic@saiie.com](mailto:academic@saiie.com)

**SIGE (Spanish Institute for Global Education)**

M<sup>a</sup> José Gómez Durán. Coordinator: [mariajose@sigecampus.eu](mailto:mariajose@sigecampus.eu)

**S.U.N.Y. (The College of New Paltz)**

Miguel Marfe. Director: [mmarfemd@gmail.com](mailto:mmarfemd@gmail.com)

### 3. GUIDANCE ON ACADEMIC MATTERS

#### Guidance on Academic Matters

On **September 21, 2018, at 10.00 a.m.**, in Room: Aula Magna, of the Faculty of Geography and History, and **on February 1, 2019, 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 21, 2018**, for the Fall Semester, and **February 1, 2019**, 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 Digitalized 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, 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](http://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](http://www.filologia.us.es))

-Faculty of Geography and History ([www.us.es/fgh](http://www.us.es/fgh))

The University of Seville offers many cultural events through the Centro de Iniciativas Culturales de la Universidad de Sevilla (CICUS)  
([http:// www.us.es/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.elgiradillo.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](http://www.sacu.us.es))

*Unidad de Atención al Estudiante Extranjero*

(Support Unit for Students from Abroad)

E-mail: [oficinaextranjeria@us.es](mailto:oficinaextranjeria@us.es)

[extranjero@us.es](mailto:extranjero@us.es)

Phone: 954 48 13 92 / 954 48 13 93

## 5. EXTRA-ACADEMIC 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](http://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: [ghcnext@us.es](mailto:ghcnext@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](mailto: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](http://www.sadus.us.es).

**ACADEMIC CALENDAR  
YEAR 2018-2019**

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:** September 24 - December 13, 2018  
***Official Act of Reception:*** September 21

**Exam periods:**

Midterm exams: October 24 and 25

End-of-semester exams: December 12 and 13

**Calendar of holidays and periods without classes**

<b>OFFICIAL HOLIDAYS</b>	November,1 December, 6	All Saints' Day (1) Constitution Day, Spain (1)
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(1) National Holiday

(2) Regional Holiday, Andalucía

**SECOND SEMESTER:** February 4 - May 14, 2019  
***Official Act of Reception:*** February 1

**Exam periods:**

Midterm exams: March 14 and march 15

End-of-semester exams: May 13 and May 14

**Calendar of holidays and periods without classes**

<b>PERIODS WITHOUT CLASS SESSIONS</b>	February 28 May 1	Andalucía Day (2) Work Day (1)
<b>OFFICIAL HOLIDAYS</b>	Holy Week: between April 15 and april 18, 2019 (1) Feria: between May 6 and May 9 , 2019 (2)	

(1) National Holiday

(2) Regional Holiday, Andalucía

MIDTERM EXAMS AND END-OF-SEMESTER EXAMS WILL BE HELD EXCLUSIVELY ON THE DATES IN THE  
ACADEMIC CALENDAR

## **FIRST SEMESTER**

## **FACULTY OF PHILOLOGY (FA)**

<b>FA</b>	<b>Courses available in the FIRST SEMESTER</b>
FA-02	CONTRASTIVE GRAMMAR: SPANISH-ENGLISH
FA-03	CORRECTIVE PHONETICS AND CONVERSATION
FA-04	WRITING IN SPANISH
FA-08	SPANISH AMERICAN LITERATURE
FA-09	CONTEMPORARY SPANISH CINEMA
FA-11	SPANISH GRAMMAR
FA-12	ACQUISITION OF SPANISH PHONETICS AND PHONOLOGY
FA-14	SPANISH IN AMERICA
FA-19	THE IMAGE OF SPAIN IN CINEMA
FA-22	PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA
FA-25	LITERATURE AND COOKERY: WRITING, READING, COOKING AND EATING
FA-27	EL QUIJOTE (DON QUIXOTE) WITHIN HISPANIC CULTURE
FA-28	CONTEMPORARY SPANISH WOMEN WRITERS
FA-30	INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS
FA-31	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FA-37	PAINTING IN LITERARY SEVILLE
FA-38	LITERARY AND CULTURAL TRADITIONS IN SPANISH -SPEAKING COMMUNITIES
FA-43	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
FA-44	THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING

**Course FA-02**                    **CONTRASTIVE GRAMMAR: SPANISH-ENGLISH** (45 class hours)

Lecturer:                        Dr. Santiago del Rey Quesada ([sdelrey@us.es](mailto:sdelrey@us.es))

Substitute Lecturer:    Dra. Marina González Sanz ([mgsanz@us.es](mailto:mgsanz@us.es))

**OBJECTIVES**

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:**

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.

**BIBLIOGRAPHY**

Textbook and readings for this class:

Borrego Nieto, Julio y otros. 2000. *Aspectos de Sintaxis del Español*. Madrid: Universidad de Salamanca y Santillana.

García Santos, J.F. 1993. *Sintaxis de español. Nivel de perfeccionamento*. Salamanca, Universidad de Salamanca y Santillana.

King, Larry and Margarita Suñer. 1999 *Gramática Española: Análisis y Práctica*. McGraw-Hill .

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

Other readings can be obtained from Copistería or the Internet.

Gili Gaya. 1960. *Curso superior de sintaxis española*, Barcelona: ed. Publicaciones y Ediciones SPES, S. A.

Gutiérrez Araus, M. L. 2004. *Problemas fundamentales de la gramática del español como 2/L*. Madrid, Arco Libros. Tercera Edición 2011.

Martín Zorraquino, M<sup>a</sup> A y Portolés, J. 1999. "Los marcadores del discurso", en Bosque, I. y Demonte, V. (1999): 4051-4214.

Matte Bon, F., *Gramática comunicativa del español*. Ed. Edelsa.

Fuentes Rodríguez, Catalina. 1996. *Introducción a la Estructura del Texto*. Málaga: Ágora.

Fuentes Rodríguez, Catalina. 1996. *La Sintaxis de los Relacionantes Supraoracionales*. Madrid: Arco/Libros.

Fuentes Rodríguez, Catalina. 1996. *Ejercicios de Sintaxis Supraoracional*. Madrid: Arco/Libros.

Martínez Vázquez, Montserrat. ed. 1996. *Gramática Contrastiva inglés-español*. Servicio de Publicaciones de la Universidad de Huelva.

Whitley, S. 1986. *Spanish/English Contrasts*. Washington DC: Georgetown University Press. Segunda edición, 2002.

Gramáticas

Bosque, I. y Demonte, V. 1999. *Gramática descriptiva de la lengua española*. Madrid: Ed. Espasa Calpe, S. A.

Downing, A y Locke, P. 2002. *A University Course in English Grammar*. Routledge.

HUDDLESTON, R. & PULLUM, G. K. *A Student's Introduction to English Grammar*. London: Cambridge University Press, 2006.

RAE. *Nueva gramática de la lengua española. Manual*. Madrid: Espasa-Calpe, 2010.

Diccionarios

Real Academia. *Diccionario de la Lengua Española*, Ed. Espasa.

María Moliner. *Diccionario del uso de la Lengua Española*. Ed. Gredos.

Bosque. *Redes, Diccionario combinatorio del español contemporáneo*. Ed. Hoepli.

## **ASSESSMENT**

- 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:                         Dr. José Agustín Vidal Domínguez ([jvidal@us.es](mailto:jvidal@us.es))

Substitute Lecturer:     Dr. Juan Pablo Mora Gutiérrez ([jmora@us.es](mailto:jmora@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.

**3. Suprasegmental Elements: Accent, Pitch, Rhythm, Intonation. The Syllable.**

**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

5. Oral Discourse and Written Discourse: Characteristics of Oral Discourse in Comparison with Written Discourse.

### 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.

7. Linguistic Registers: Formal and Informal.

### 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

BUSCH, H.-J. y LATHROP, T. *Spanish Phonetics and Phonemics*. Newark: Juan de la Cuesta. 2006.

NAVARRO TOMAS, T. *Manual de entonación española*. Madrid: Guadarrama, 1974.

----- . *Manual de pronunciación española*. Madrid: CSIC, 1980.

QUILIS, A. *Curso de fonética y fonología del español para estudiantes angloamericanos*. Madrid: CSIC, 1995.

REAL ACADEMIA ESPAÑOLA. *Nueva gramática. Fonética y fonología*. Madrid: Espasa, 2009.

REAL ACADEMIA ESPAÑOLA. *Ortografía de la lengua española*. Madrid: Espasa, 2010.

**Course FA-04**            **WRITING IN SPANISH** (45 class hours)  
Lecturer:                Dr. Juan Frau García ([ifrau@us.es](mailto:ifrau@us.es))  
Substitute Lecturer:   Diego Jiménez Palmero ([djimenez@us.es](mailto:djimenez@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.
3. Matters of Grammar in relation to Composition Writing. Punctuation Rules.
4. Adjectives: Use and Placement.
5. Lexical-Semantic Aspects. Precision in the Use of Language: Ambiguity, Synonymy, Barbarisms, Solecisms. Expression and Style.
6. Composition Writing: the Techniques involved.
7. Procedures: Description, Narration, and Dialogue.
8. Types of Text. Brief Texts: Notes, Announcements, Notices.
9. Types of Text: *Curriculum vitae*. Cookery Recipes.
10. Types of Text. Debate-based Texts: Expressing Opinions. Journalistic Texts: the News Item.

## BIBLIOGRAPHY

ARANDA, José Carlos. *Manual de ortografía y redacción*. Córdoba: Berenice, 2010.  
AYALA, Leopoldo. *Taller de lectura y redacción*. México: Instituto Politécnico Nacional, 2005.  
CERVERA MADRID, Ángel. *Guía para la redacción y el comentario de texto*. Madrid: Espasa Calpe, 2005.  
GÓMEZ TORREGO, L. *Manual del español correcto*. Madrid: Arco/ Libros, 1989.  
MANFREDI MAYORAL, Juan Luis. *Manual de estilo editorial*. Sevilla: Universidad de Sevilla, 2008.  
MARSÁ, F. *Diccionario normativo y guía práctica de la lengua española*. Barcelona: Ariel, 1986  
REAL ACADEMIA ESPAÑOLA. *Ortografía de la lengua española*: Madrid: Espasa, 1999.  
REAL ACADEMIA ESPAÑOLA. *Diccionario de la lengua española*. Madrid: Espasa, 2001.

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.).

**Course FA-08**            **SPANISH AMERICAN LITERATURE** (45 class hours)  
Lecturer:                Dr. Jesús Gómez de Tejada ([jgomezdetejada@us.es](mailto:jgomezdetejada@us.es))  
Substitute Lecturer:   Ana Davis González ([anadavgon@alum.us.es](mailto:anadavgon@alum.us.es))

## 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

- 1) Modernism in Spanish America: Characteristics and Evolution. Fin-de-siècle Culture and Society. Links with Spanish Literature. The Renovation of Literary Language : Poetry and Prose.
- 2) José Martí and Modernism. Literary and Political Revolution. New York and the Literature of Exile: *Versos libres*.
- 3) The Poetic Mastery of Rubén Darío. Exotism, Sensuality, and Esoterism in Fin-de-siècle Poetry. The Evolution of His Poetry: from *Azul* to *Prosas Profanas*.
- 4) Horacio Quiroga and the Spanish American Short Story in the Twentieth Century. From Modernism to Creolism. Man and the Jungle.
- 5) The Spanish American Narrative Boom. The Distressed World of Juan Rulfo. Borges: Literature and the Fantastic.
- 6) García Márquez and Magic Realism.

## BIBLIOGRAPHY

- BARRERA, T. *Del centro a los márgenes. Narrativa hispanoamericana del Siglo XX*. Sevilla: Universidad de Sevilla, 2003.
- BELLINI, G. *Nueva historia de la literatura hispanoamericana*. Madrid: Editorial Castalia, 1997.
- BURGOS, F. *Los escritores y la creación en Hispanoamérica*. Madrid: Castalia, 2004.
- CAMACHO DELGADO, J. M. *Comentarios filológicos sobre el realismo mágico*. Madrid: Arco Libros, 2006.
- DONOSO, J. *Historia personal del boom*. Barcelona: Seix Barral, 1982.
- GÁLVEZ, M. *La novela hispanoamericana contemporánea*. Madrid: Taurus, 1987.
- GARCÍA MORALES, A. *Rubén Darío. Estudios en el Centenario de Los Raros y Prosas profanas*. Sevilla: Universidad de Sevilla, 1998.
- GOIC, C. *Historia y crítica de la literatura hispanoamericana. Vol. 2. Del Romanticismo al Modernismo*. Barcelona: Crítica, 1990.
- . *Historia y crítica de la literatura hispanoamericana. Vol. 3. Época Contemporánea*. Barcelona: Crítica, 1988.
- MARCO, J. *Literatura hispanoamericana: del Modernismo a nuestros días*. Madrid: Austral, 1987.
- MORA, C. de. *En Breve. Estudios sobre el cuento hispanoamericano contemporáneo*. Sevilla: Universidad de Sevilla, 2000.
- OVIEDO, J. M. *Historia de la literatura hispanoamericana. Vol. 2, Del Romanticismo al Modernismo*. Madrid: Alianza Universidad, 1997.
- . *Historia de la literatura hispanoamericana. Vol. 3, Posmodernismo, Vanguardia, Regionalismo*. Madrid: Alianza Universidad, 2001.
- . *Historia de la literatura hispanoamericana. Vol. 4, De Borges al presente*. Madrid: Alianza Universidad, 2001.
- SCHULMAN, I. A. *Nuevos asedios al modernismo*. Madrid: Taurus, 1987.
- SHAW, D. L. *Nueva narrativa hispanoamericana. Boom. Posboom. Posmodernismo*. Madrid: Cátedra,

1999.

## **COMPLEMENTARY ACTIVITIES**

### Set Readings

José Martí: *Ismaelillo, Versos Libres* and *Versos Sencillos*. Madrid: Cátedra, 2005.

Rubén Darío: *Prosas Profanas* and *Cantos de vida y esperanza*. Madrid: Cátedra, 2003.

Horacio Quiroga: *Cuentos*. Madrid: Cátedra, 1999.

Gabriel García Márquez: *Del amor y otros demonios*. Barcelona: Debolsillo, 2003.

Jorge Luis Borges: *Ficciones*. Madrid: Alianza, 1998.

Juan Rulfo: *El llano en llamas*. Madrid: Cátedra, 1998.

## **ASSESSMENT**

The overall evaluation of the course (only final note expressed in tenths) shall consist of the following percentages:

25% attendance and participation

25% Note of the first partial exam

50% Note of the final exam.

**Course FA-09 CONTEMPORARY SPANISH CINEMA (45 class hours)**

Lecturer: Dr. José María Claver ([iosemariaclaver@ono.es](mailto:iosemariaclaver@ono.es))

Co-Lecturer: Dr. Luis Navarrete Cardero ([lnavarrete@us.es](mailto: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.
2. Full-length Movies. The commentary and critical appreciation of the thematic and stylistic features of the following titles: *Sevillanas*, by Saura, *El otro lado de la cama*, by Martínez Lázaro, *Belle époque*, by Trueba, *La lengua de las mariposas*, by Cuerda, *La niña de tus ojos*, by Trueba, *Los años bárbaros*, by Colomo, *¡Bienvenido Mister Marshall!*, by García Berlanga, *Los desafíos*, by Erice, Guerín and Egea, *Los nuevos españoles*, by Bodegas, *Ana y los lobos*, by Saura, *Tristana*, by Buñuel, *Carmen*, by Saura, *Mujeres al borde de un ataque de nervios*, by Almodóvar, and *Tesis*, by Amenábar.

### THEORETICAL SYLLABUS

1. Spain: Social and Political Contexts (from the Republic to the Civil War). Their Impingement upon Movie-making. Postwar Cinema. *Raza*, General Franco's Vision. The "No-Do" Newsreels and their Ideological Basis. Censorship.
2. Franco-ite Policy and Spanish Cinema. A Muzzled Movie Industry. Literary Genres as Models for Movies. From a Thwarted Neo-realism to Social Realism. The Cinema of Bardem and Berlanga.
3. The "New Spanish Cinema". New Directors and Producers. Critical Trends in Postwar Cinema. *Auteur* Movies: Buñuel and Saura. Popular Genres. The Influence of Spanish Literature on National Cinema.
4. Spanish Cinema and the Era of Democracy. A Congress in which to Debate Spanish Cinema. The Socialist Party's Policy for Spain's Movie Industry. Themes and Styles in Present-day Spanish Movies. The Case of Almodóvar. Spain's Movie-Industry and the European Union.

### BIBLIOGRAPHY

In English:

BESAS, P. *Behind the Spanish Lens: Spanish Cinema Under Fascism and Democracy*. Denver: Arden Press, Inc. 1985.

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.

D'LUGO, M. *Carlos Saura: The Practice of Seeing*. Princeton: Princeton University Press. 1990.

FIDDIAN, R. W.; EVANS, P. W. *Challenges to Authority: Fiction and Film in Contemporary Spain*. London: Tamesis Books, Ltd. 1988.

HIGGINBOTHAM, V. *Spanish Film Under Franco*. Austin: University of Texas Press. 1988.

HOPEWELL, J. *Out of the Past: Spanish Cinema after Franco*. London: British Film Institut. 1986.

KINDER, M. B. *Cinema: The Reconstruction of National Identity in Spain*. CD-Rom, University of California Press.

KOVACS, K. S., ed. Special Issue on "The New Spanish Cinema", *Quarterly Review of Film Studies* (Spring 1983).

MOLINA-FOIX, V. *New Cinema in Spain*. London: British Film Institut. 1977.

SCHWARTZ, R. *Spanish Film Directors, 1950-1985: 21 profiles*. Metuchen, New Jersey: Scarcrow Press. 1986.

TORRES, A. M., ed. *Spanish Cinema 1896-1983*. Translation from Spanish by E. Nelson Modlin. Madrid: Ministerio de Cultura. 1986.

VIDAL, N. *The Films of Pedro Almodóvar*. Madrid: Ministerio de Cultura. 1988.

#### In Spanish:

BARROSO, M. Á.; GIL-DELGADO, F. *Cine Español en cien películas*. Madrid: Ediciones Jaguar. 2002.

BORAU, J. L. (dctor.) *Diccionario del Cine Español*. Madrid: Academia de las Artes y de las Ciencias Cinematográficas de España, Alianza. 1998.

CAPARRÓS LERA, J. M<sup>a</sup>. *El Cine Español de la democracia. De la muerte de Franco al cambio socialista (1975-1989)*. Barcelona: Anthropos. 1992.

COBOS, J. (coord.) *Clásicos y modernos del Cine Español*. Madrid: Comisaría General de España in Expo Lisboa '98. 1998.

GARCÍA FERNÁNDEZ, E. C. *Historia ilustrada del Cine Español*. Madrid: Planeta. 1985.

HOPEWELL, J. *El cine español después de Franco*. Madrid: Ediciones El Arquero. 1989.

PÉREZ PERUCHA, J. *Antología Crítica del Cine Español*. Madrid: Cátedra. 1997.

SEGUIN, J.-Cl. *Historia del Cine Español*. Madrid: Acento. 1995.

STRAUSS, F. *Pedro Almodóvar*. Madrid: El País. 1994.

VARIOUS AUTHORS. *Historia del Cine Español*. Madrid: Cátedra. 2001.

VARIOUS AUTHORS. *Un Siglo de Cine Español*. Madrid: Academia de las Artes y Ciencias Cinematográficas de España. 1997.

VARIOUS AUTHORS. *Cine Español. 1896-1988*. Madrid: Ministerio de Cultura. 1989.

#### **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-11**            **SPANISH GRAMMAR** (45 class hours)  
Lecturer:                Dr. Cristóbal José Álvarez López ([cjalvarez@us.es](mailto:cjalvarez@us.es))  
Substitute Lecturer:   Víctor Pérez Béjar ([vperez10@us.es](mailto:vperez10@us.es))

## 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

- ALARCOS, E. *Gramática de la lengua española*. Madrid: Espasa-Calpe, 2004.
- BORREGO, J., GÓMEZ ASENCIO, J.J., PRIETO DE LOS MOZOS, E.J. *Temas de gramática española: teoría y práctica*. Salamanca: Universidad de Salamanca, 1995.
- *Aspectos de sintaxis del español*. Salamanca: Universidad de Salamanca, 2000.
- BOSQUE, I. Y DEMONTE, V. *Gramática descriptiva de la lengua española*. Madrid: Espasa-Calpe, 1999.
- BUTT, J., BENJAMÍN, C. *A New Reference Grammar of Modern Spanish*. London: Edward Arnold, 2004.
- FERNÁNDEZ, J., FENTE, R., SILES, J. *Curso intensivo de español: ejercicios prácticos (niveles intermedio y superior)*. Madrid: SGEL, 1992.
- GARCÍA SANTOS, J. F. *Sintaxis del español. Nivel de perfeccionamiento*. Salamanca: Universidad de Salamanca, 1994.
- GÓMEZ TORREGO, L. *Hablar y escribir correctamente. Gramática normativa del español*. Madrid: Arco Libros, 2006.
- MATTE BON, F. *Gramática comunicativa del español*. Madrid: Difusión, 1992.
- REAL ACADEMIA ESPAÑOLA. *Nueva gramática de la lengua española*. Madrid: Espasa-Calpe, 2009.
- SÁNCHEZ, A., MARTÍN, E., MATILLA, J.A. *Gramática práctica de español para extranjeros*. Madrid: SGEL, 2001.
- SÁNCHEZ, A. Y SARMIENTO, R. *Gramática práctica del español actual: español para extranjeros*. Madrid: SGEL, 2008, 2ª ed.

#### **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 FA-12 ACQUISITION OF SPANISH PHONETICS AND PHONOLOGY (45 class hours)**Lecturer: Jaime González Gómez ([jaimegonzago@gmail.com](mailto:jaimegonzago@gmail.com))Substitute Lecturer: Ana M .Romera Manzanares ([anaromera@us.es](mailto:anaromera@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**

1. The Architecture of Language and its Double Articulation: Expression and Content.
2. Acoustic Phonetics. The Acoustic Components of the Sounds of Language: Parameters of Acoustics and Formant Structures.
3. Articulatory Phonetics: The Analysis of the Articulation of Sounds in Language. The Range of Descriptive Systems. Phonetic Transcription.
4. The Phonetic System of Spanish.. Acoustic / Articulatory Values. Homogeneity and Compatibility. Pairs of Contrastive Values. Relevant and Connected Values.
5. Spanish Phonology. Values of Relevance. Phoneme and Allophone. The System of Contrasts. Intrinsic Content in Terms and Markedness Differentials in Variation. Types of Variation: Privative, Equipollent, and Disjunctive. The Relation between Proportionality and Homogeneity. The System of Correlations. The Study of the Vowel and Consonant Systems of Spanish. The Phonetic Diasystems of Spanish..
6. The Structure of the Syllable in Spanish. Syllabic Classes.
7. Suprasegmental Phonetics and Phonology.
8. A Brief Diachronic Survey of the Phonetics and Phonology of Spanish.

**BIBLIOGRAPHY**

- ALARCOS LLORACH, E. *Fonología española*. Madrid: Gredos, 1968.
- GILY Y GAYA, S. *Elementos de Fonética general*. Madrid: Gredos, 1950.
- LAMÍQUIZ, V. *Lingüística española*. Sevilla: Servicio de publicaciones de la Universidad, 1973.
- MALMBERG, B. *La Fonética*. Buenos Aires: Eudeba, 1970.
- MARTÍNEZ CELDRÁM, E. *Fonética*. Barcelona: Teide, 1981.
- . *Fonología general y española*, Barcelona: Teide, 1989.
- NAVARRO TOMÁS, T. *Manual de entonación española*. México: Málaga S.A., 1948.
- . *Manual de pronunciación española*, Madrid: C.S.I.C., 1921.
- QUILIS, A. y J. A. FERNÁNDEZ. *Curso de Fonética y Fonología españolas*. Madrid: C.S.I.C., 1965.

**ASSESSMENT**

A system of continuous assessment will be maintained; while there will also be an examination at the end of the Course. In addition to presenting the two compulsory exams, students of advanced level courses must perform a work, essay, critical review or oral exposure, with the characteristics and extent that the teacher will indicate in class, to overcome the subject.

**Course FA-14**            **SPANISH IN AMERICA** (45 class hours)  
Lecturer:                Diego Jiménez Palmero ([djimenez@us.es](mailto:djimenez@us.es))  
Substitute Lecturer: Dr. Juan Pablo Mora Gutiérrez ([jmora@us.es](mailto:jmora@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.
3. Pidgin and Creole languages. The almost total absence of Creole languages marked by a Spanish lexical base. Broadwalk-Palenque and Antillian Spanish.
4. The history of how Spanish reached America. The death and disappearance of languages in Spanish America.
5. The hypothesis concerning the presence of 'andalucismos' in the Spanish of America.
6. Dialectical zones of Spanish within America. Criteria of classification.
7. Key features of Spanish in America: Phonology.
8. Key features of Spanish in America: Morphosyntax and Semantics.
9. Origins of Spanish-based lexis in America.

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

### Others:

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### 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'.

<http://www.ub.es/filhis/culturele/index.html>

<http://www.ub.es/filhis/culturele/diariosf.html>

<http://www.ub.es/filhis/culturele/nicaragu.html>

<http://www.ub.es/filhis/culturele/argentina.html>

<http://www.ub.es/filhis/culturele/torres.html>

[http://www.ub.es/filhis/culturele/spanglish\\_surg.html](http://www.ub.es/filhis/culturele/spanglish_surg.html)

<http://www.ub.es/filhis/culturele/spanglish.html>

<http://www.ub.es/filhis/culturele/Betti.html>

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](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/](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.

The final grade of the course will be based on the following percentages:

Exam 1	20%
Exam 2	20%
Essay 1 and presentation	20%
Essay 2 and presentation	20%
Data collection Project	10%
Tasks and participation	10%



## Course FA-19 THE IMAGE OF SPAIN ON THE CINEMA SCREEN

Lecturer: Dr. Luis Navarrete Cardero ([lnavarrete@us.es](mailto:lnavarrete@us.es))

Substitute Lecturer: Juan José Vargas Iglesias ([jivargas@us.es](mailto:jivargas@us.es))

### 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 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 y Peter Graham Scout, 1952).
- *El ángel vestido de rojo* (Nunnally Johnson, 1960).
- *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:

- *Al sur de Granada* (Fernando Colomo, 2003).
- *La hora de los valientes* (Antonio Mercero, 1998)
- *¡Ay, Carmela!* (Carlos Saura, 1990).
- *El espíritu de la Colmena* (Víctor Erice, 1973).
- *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* (Iciar 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

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.
4. The Image of Spain in the Era of Democracy.

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## **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-22****PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA** (45 class hours)

Lecturer:

Dr. Adrián Huici Módenes ([ahuici@us.es](mailto:ahuici@us.es))

Substitute Lecturer:

Dr. Noemí Piñeiro Dotto ([npineiro8@yahoo.es](mailto:npineiro8@yahoo.es))**OBJECTIVES:**

We human beings are essentially social beings that communicate with the people around us. Communication, therefore, constitutes the basic element without which society itself would not exist. In specific terms: the community arises as a result of the human capacity to communicate, while, at the same time, communication is a phenomenon that can only arise from within the framework of what is social.

The study of the interaction of human beings with each other and with the mass media (radio, cinema, TV, the press ...), together with the analysis of the technologies and strategies employed by these media, have become fundamental instruments by means of which our present-day reality, as well as the way in which we imagine the future, may be understood. Moreover, among the discourses that proliferate in the media, this Course understands that knowledge concerning the phenomenon of persuasive communication is of key interest, while, specifically, the kind that forms the basis of commercial advertising and propaganda.

It is precisely Social Psychology that may be considered an ideal tool to enable us to become aware of the mechanisms through which the media influence our behaviour so as to attain acceptability and, thereby, the consumption of the product concerned; or of how they are capable of generating adhesion to, or the rejection of, a specific ideology.

The fundamental aim of the Course is to address the issue of persuasion and manipulation as strategies by which the media can "enter into" our minds and direct our behavior. Moreover, what will also be undertaken is a brief diachronic review of the historical forms assumed by persuasive discourse types and, fundamentally, by advertising and propaganda.

**METHODOLOGY**

In addition to theoretical classes, their practical counterpart will always be sought, and in every possible form: class-based assignments, viewing and commenting on video and movie material, the reading of *ad hoc* texts linked with sessions of commentary and debate, as well as reviews of a further range of texts and items that will be brought into use.

**Practical Activities:**

The back-up material for practical sessions will include (keeping in mind the possible variants that, due to necessity, may arise as the Course evolves):

1. Videos and TV series: *Flight of the Phoenix* (R. Aldrich), *The Wave* (Dennis Gansel), *Good* (Vicente Amorim), episodes from the series entitled *Black Mirror*.

2. Reading of, and commentary on, books and / or articles: *The Lucifer Effect* (Ph. Zimbardo), *The Bubble Filter* (E. Pariser), *Obedience to Authority* (S. Milgram)

**SYLLABUS:****INTRODUCTION**

1. Social Psychology: definition and directions

1.1 From *homo sapiens* to *homo socialis*: the individual and the community

## 1.2 Communication and society

### THEORY

#### 2. Psychology of communication

- 2.1. Communication as a global phenomenon
- 2.2. Psychological strategies of communication
- 2.3. Implicit communication: between leadership and identity
- 2.4. Paradoxical communication: the double bond
- 2.5. Communication and suggestion: scenarios of influence.

#### 3. Persuasion

- 3.1. The psychology of everyday persuasion
- 3.2. Words that exert influence
- 3.3. The power of the image
- 3.4. Lures and factoids

#### 4. Psychology of beliefs

- 4.1. Ideas and beliefs
- 4.2. Thought, reason, and emotion
- 4.3. Cognitive dissonance and "blind spots"

#### 5. Obedience to authority, obedience to the tribe

- 5.1. Milgram and the West's guilty conscience
- 5.2. The Zimbardo Experiment: the darkness within
- 5.1. Collective thinking versus individual thinking
- 5.2. Nostalgia for a common past
- 5.3. Nationalism as a revival of the tribe

### APPLICATION

#### 6. Advertising and propaganda.

- 6.1. Definitions, similarities and differences

#### 7. Communication strategies

- 7.1. The word: between orality and written form
- 7.2. The domain of the iconic

#### 8. Historical overview: the beginnings

- 8.1. Manifestations of proto-propaganda
- 8.2. From antiquity to modernity
- 8.3. The nineteenth century: between nationalism and socialism

#### 9. Twentieth Century: the era of propaganda

- 9.1. From voter to consumer: the birth of political marketing

#### 10. Twenty-First Century: algorithms hold sway

10. 1. The generation of wishes and the anticipation of behavior
- 10.2. The Orwellian prophecy: Big Brother now

## SYSTEM OF ASSESSMENT

Assessment and final grading will be based on two key criteria. Firstly, the undertaking of two written exams. Secondly, when assigning final grades, to what was obtained in those same written exams will be added the scores corresponding to active participation in class sessions, as well as to the assignments handed in when required (reports and reviews, as well as commentaries, etc). The written exams represent seventy percent of the final grade, while the other thirty percent will be divided between twenty percent for practical work and ten percent for active participation in class sessions.

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- CIALDINI, R. (2014): *Influencia*. Ilustrae, Barcelona
- CIALDINI, R. (2017): *Pre-suasión*, Conecta, Barcelona
- DURANDIN, G. (1983): *La mentira en la propaganda política y en la publicidad*, Barcelona, Paidós
- FERRER, E. (1992): *De la lucha de clases a la lucha de frases*, Madrid, El País/Aguilar
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- GAZZANIGA, M. S. (1985). *El cerebro social*. Madrid. Alianza.
- GOLEMAN, D. (1997): *El punto ciego*, Barcelona, Plaza y Janés
- GÓMEZ DE LIAÑO, I. (1989): *La mentira social*, Madrid, Tecnos
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- HUICI, A. (2017): *Teoría e historia de la propaganda*, Madrid, Síntesis
- HUICI, A. (2018): "Ideología y propaganda en la cultura de masas", en PINEDA, A., FERNÁNDEZ, J. Y HUICI, A.: *Ideologías políticas en la cultura de masas*, pags.21-52), Madrid, Tecnos
- JUNGER, S. (2017): *La tribu*, Madrid, Capitán Swing
- KAHNEMAN, D. (2013): *Pensar rápido, pensar despacio*, Barcelona, Debate
- LINDHOLM (1992): *Carisma*, Barcelona, Gedisa
- MILGRAM, S. (2018): *Obediencia a la autoridad*, Madrid, Capitán Swing
- MUCCHIELLI, A. (1998): *Psicología de la comunicación*, Barcelona, Paidós.
- NOELLE-NEUMANN, E. (1995): *La espiral del silencio*, Barcelona, Paidós
- OVEJERO BERNAL, A (2015): *Psicología social*, Madrid, Biblioteca Nueva.
- PRATKANIS, A. y ARONSON, E. (1994): *La era de la propaganda*, Barcelona, Paidós
- QUALTER, T (1994): *Publicidad y democracia en la sociedad de masas*, Barcelona, Paidós
- REARDON, K. (1991): *La persuasión en comunicación*, Barcelona, Paidós
- RODRÍGUEZ, A et al (2006): *Psicología social*, México, Trillas
- TAVRIS, C. Y ARONSON, E. (2007). *Mistakes Were Made (But Not by Me): Why We Justify Foolish Beliefs, Bad Decisions, and Hurtful Acts*. Harcourt Books.
- ZIMBARDO, Ph. (2008): *El efecto Lucifer*, Barcelona, Paidós.

**Course FA-25**                    **LITERATURE AND CUISINE: READ, WRITE, COOK, EAT** (45 class hours)  
Lecturer:                        Luis Laplaza Hdez-Franch ([luislaplaza@hotmail.com](mailto:luislaplaza@hotmail.com))  
Co- Lecturer:                    Mercedes Delgado ([mmdelgado@us.es](mailto:mmdelgado@us.es))  
Substitute Lecturer:        Montserrat Izaguirre Rodríguez ([isaguirremon@gmail.com](mailto:isaguirremon@gmail.com))  
Collaborators:                Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

## OBJECTIVES

This Course is designed as a way of approaching the world of cuisine and food through literature in different periods and throughout history. It is not intended to be either exhaustive nor all-embracing, but rather a humble *hors d'oeuvre* that aims to whet the appetite for the great banquet of literature in its relations with food, cuisine, eating habits, and gastronomy.

## METHODOLOGY

The Course is made up of two distinct parts. A theoretical part wherein literary texts in which cuisine and food play a relevant role will be read and analyzed. The other part will be practical, and consists of preparing dishes from a range of recipes related to a series of texts, as well as to Spanish culture as such

## SYLLABUS

Introduction: Why literature and cuisine?

### Antiquity

**Topic 1:** The Dawn of Cuisine

- Cuisine in Sumer (bread and beer in the poem of *Gilgamesh*).
- Bread in Ancient Egypt (hieroglyphics).
- Food and symbol: *The Bible (Old and New Testaments)*.

**Gastronomic activity to be undertaken:** Bread making.

**Topic 2:** Notes on the Classical World

- Homer's *Odyssey*: The first barbeque?
- Marcus Gavius Apicius, the first gourmet.
- Petronius' *Satyricon*; those Romans!
- Lucius Junius Moderatus "Columela", the agriculture correspondent from Cádiz.
- Marcus Valerius Martialis (Martial) and his *Epigrams*.

**A screening** of sequences from Francis Ford Coppola's *Apocalypse Now*.

**A screening** of scenes from Federico Fellini's "Satyricon".

**Gastronomic activity to be undertaken:** A pickles and salted fish tasting. Cuisine inspired by the *Apicius* recipe collection. How to prepare marinade and French toast ('torrijas').

### The Middle Ages

**Topic 3:** From the Eulogizing of Vegetable Stew ("alboronía") to the nostalgia for fried eggs

- The legacy of Abu I-Hasan Ali ibn Nafi "Zyriab".
- Al-Yahiz, Amr: *The Book of the Greedy (Libro de los avaros)*.
- Ibn Razin al-Tuyibi and his *Table Titbits (Relieve de las mesas)*.
- Notes on the *Talmud* collection of doctrines and laws.
- Ben Sira on the subject of gluttony.
- Selection of Maimonides' commentaries on wine and food in his *Guide for the Perplexed*.
- Ibn Rushd "Averroes". *Al-Adwiya wa 'l-aghhdhiya* (medicine and nutrition).
- "The Battle between Don Carnal and Doña Cuaresma (Lent)" in Juan Ruiz's *The Book of Good Love (El*

*libro de buen amor*).

**Gastronomic activity to be undertaken:** Spinach with chickpeas, vegetable stew (alboronía), and fried eggs.

**A screening** of scenes from Tassos Boulmetis' *A Touch of Spice*.

### Modern Times

**Topic 4:** A case in point: *The Life of Gargantua and of Pantagruel* by François Rabelais, eschatology in the extreme

**Gastronomic activity to be undertaken:** soufflés, pâtés, *filloa* pancakes, and mousse.

**Topic 5:** To Eat or Not To Eat, That Was the Question: Where What Is Told About Is the Very Special and Close Relationship that Existed between the Picaresque Rogue and Hunger

-Francisco Delicado in *The Lusty Andalusian Maid* (La Lozana Andaluza).

- An entertainment piece: "The Dinner" by Baltasar del Alcázar.

-Lazarillo de Tormes.

-Quevedo's *The Rouge*.

A screening of: *The Rogue*.

**Gastronomic activity to be undertaken: A Passover supper.**

**Topic 6:** A Golden Age in which not All that Glitters is Gold

-The gastronomic sorrows and joys of the austere Don Quixote and the plump Sancho Panza.

-Lope de Vega and the role of the stewpot in his play entitled *The Lions' Son* (El hijo de los leones).

**Gastronomic activity to be undertaken:** Fry-up ("Duelos y quebrantos") and cottage cheese with quince jelly.

### Eating in Modern Times

**Topic 7:** From Realism to Naturalism

-Between down-to-earth chickpeas and stews, on the one hand, and gallicization/frenchification, on the other hand, in the Madrid of Galdós.

-Emilia Pardo Bazán: aristocrat and gourmet.

-Juan Valera or sybaritism down south.

**Gastronomic activity to be undertaken:** High-stakes stew or lamb stew and vegetables Jewish style (Cocido con mayúsculas o adafina)

**Topic 8:** Gastronomic snatches in *Galíndez* by Manuel Vázquez Montalbán, in *The Century of Lights* (*El siglo de las luces*) by Alejo Carpentier, and in *Days and Nights of Love and War* (*Días y noches de amor y de guerra*) by Eduardo Galeano

-Reflecting upon Basque cuisine.

-Carpentier's "grill to beat all grills," or Caribbean exuberance.

-Going around the marketplace with Galeano.

**Gastronomic activity to be undertaken:** Fish stew Veracruz style and rice pudding.

**Topic 9:** Jorge Amado and Isabel Allende, humor and love among the cooking stoves, or erotica and cuisine

**A screening of:** *Like Water for Chocolate*

**Gastronomic activity to be undertaken:** Spinach "a la creme" with raisins and pine nuts, fried eggplant with molasses, zucchini ravioli and aubergine stuffed with duck and mushrooms; *mille-feuille* custard slice B.C., chocolate truffle

**Topic 10:** Notes on Good and Bad Eating in Noir Detective Thrillers (Four Gastronomic Cases)

- Camilleri, Andrea: the taste of the Mediterranean.

- Himes, Chester: soul food in Harlem; *A Strange Case of Murder*.

- Mankell, Henning: the cold Baltic.
- Vázquez Montalbán, Manuel: the ongoing “tribute”

**Gastronomic activity to be undertaken:** Grilled vegetable salad (escalivada) and noodle fish-stock *fideua*.

**Topic 11:** Wine in Popular Folklore

Flamenco singing and wine, the inevitable hook-up.

**Audio track:** The New Mastersinger School (Nuevo Mester de Juglaría): their wine songs

**Audio track:** a selection of songs about wine

**Gastronomic activity to be undertaken:** A wine-tasting session

**Topic 11 Eating in the Movies**

**The food-table as scenario; a selection of sequences from:**

- Almodóvar, Pedro. *Women at the Edge of a Nervous Breakdown* (1988)
- Bertolucci, Bernardo. *Last Tango in Paris* (1972)
- Buñuel, Luis. *Viridiana (Irreverence)* (1961)
- Byrne, David. *True Stories (Eating in Texas)* (1986)
- Cavani, Liliana. *La Pelle (Indigestion)* (1981)
- Chaplin, Charles. *The Gold Rush (So Tender)* (1925)
- Chaplin, Charles. *Modern Times* (1936)
- Chaplin, Charles. *A King in New York* (1957)
- Coixet, Isabel. *Map of the Sounds of Tokyo* (2009)
- Del Toro, Guillermo. *Pan's Labyrinth (Temptation)* (2006)
- DeVito, Danny. *Matilda (The Cake)* (1996)
- Edwards, Blake. *The Party* (1968)
- Jones, Terry. *Monty Python's The Meaning of Life* (1983)
- Mitchell, Roger. *Hyde Park on Hudson* (2012)
- Idem... *Le Week-End* (2013)
- Molinaro, Eduard. *Birds of a Feather (La cage aux folles)* (screwball comedy) (1978)
- Parker, Adam. *Angel Heart. (El huevo y el alma)* (1987).
- Rafelson, Bob. *The Postman Always Rings Twice* (1981)
- Scorsese, Martin. *GoodFellas* (1990)
- Idem. *The Age of Innocence* (1993)
- Spielberg, Steven & Lucas, George: *Indiana Jones and the Temple of Doom* (1984)
- Vinterberg, Thomas. *Celebration (Festen)* (Dirty linen is washed within the family.) (1998)
- Walsh, Raoul. *Thief of Bagdad* (expressiveness) (1924)

**Gastronomic activity to be undertaken:** Gazpacho Carmen Maura style, Spanish potato omelette, and crumbed bread Manchego style (las migas manchegas).

## Appendixes

### Special "Thanksgiving Day" and "Christmas" Special (Fall Semester)

-Kelly, Jacqueline, *The Evolution of Calpurnia Tate: A southern-style feast for Thanksgiving.*

-García Lorca, Isabel: Dining with Federico and Manuel de Falla

**A Gastronomic activity to be undertaken:** Thanksgiving Day Dinner and/or Christmas Dinner

**A screening of:** Chaplin, Charles. *The Gold Rush (La quimera del oro)* (A Thanksgiving Dinner)

**Poems and songs:** Texts by Federico García Lorca, Miguel Hernández, Pablo Neruda, Carlos Cano, Vainica Doble, and Cab Calloway.

**Substitute Lecturer:** Montserrat Izaguirre Rodríguez

**Collaborators:** Antonio Tirado Martín, oenologist and sommelier, together with Angel Custodio Ruiz Martínez, chef.

## Visits and Day Excursions

To a Food Market

To a Wine Cellar

## ASSESSMENT

15%: Active participation in class sessions, cook book/portfolio containing 6 recipes worked through in class, while the following elements are to be included: ingredients, cooking method, together with the literary context concerned + visit to the food market.

30%: Mid-semester Exam (Information about the date of the exam will be provided well in advance.)

25%: An assignment based on one of the recommended literary works or movies

30%. End-of-semester Exam

### WINE-CELLAR VISIT

#### A selection of mouthwatering movies

- Akin, Fatih. *Soul Kitchen* (2009)
- Arau, Alfonso. *Like Water for Chocolate (Como agua para chocolate)* (1992)
- Axel, Gabriel. *Babette's Feast (El festín de Babette)* (1987)
- Barreto, Bruno. *Dona Flor and Her Two Husbands (Doña flor y sus dos maridos)* (1976)
- Boulmetis, Tassos. *A Touch of Spice (Politiki kouzina)* (2003)
- Cohen, Daniel. *The Chef (El Chef, la receta de la felicidad)* (2012)
- Ephron, Nora. *Julie and Julia* (2009)
- Ferreri, Marco. *La Grande Bouffe (La gran comilona)*(1973)
- Greenaway, Peter. *The Cook, the Thief, his Wife, and her Lover (love/horror)* (1989)
- Jeunet, Jean-Pierre. *Delicatessen* (1991)
- Joffé, Roland. *Vatel* (2000)
- Lee, Ang. *Eat, Drink, Man, Woman (the oldest cuisine?)* (1994)
- Loach, Ken. *The Angels' Share* (2012)
- Payne, Alexander. *Sideways* (2004)
- Taylor, Tate. *The Help* (2011)
- Velilla, Nacho G. *Chef's Special (Fuera de carta)* (2008)
- Vincent, Christian. *Haute Cuisine (La cocinera del presidente)* (2012)
- Wetzel, Gereon. *El Bulli, Cooking in Progress* (2011)
- Zwick, Joel. *My Big Fat Greek Wedding* (2002)

## Course FA-19

### THE IMAGE OF SPAIN ON THE CINEMA SCREEN

Lecturer: Dr. Luis Navarrete Cardero ([lnavarrete@us.es](mailto:lnavarrete@us.es))

Substitute Lecturer: Juan José Vargas Iglesias ([jjvargas@us.es](mailto:jjvargas@us.es))

## 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

#### 3. 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 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 y Peter Graham Scout, 1952).
- *El ángel vestido de rojo* (Nunnally Johnson, 1960).
- *El sueño del mono loco* (Fernando Trueba, 1989)
- *Two Much* (Fernando Trueba, 1996).
- *Abre los ojos* (Alejandro Amenábar, 1997).
- *Los otros* (Alejandro Amenábar, 2001).

#### 4. 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 espíritu de la Colmena* (Víctor Erice, 1973).
- *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* (Iciar Bollain, 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

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

#### BIBLIOGRAPHY

Selected Bibliography based on Historical Subject-Matter:

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- AYALA, Francisco. La imagen de España. Madrid: Alianza, 1996.
- BENNASSAR, Bartolomé. Historia de los españoles. Siglos XIX-XX. Barcelona: Crítica, 1989, 2 v.
- BERNALDO DE QUIRÓS, C. y ARDILA, Luis. El bandolerismo andaluz. Madrid: Turner, 1973.
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- CARANDE, Ramón. Carlos V y sus banqueros. Barcelona: Crítica, 1983.
- COLORADO CASTELLARY, Arturo. El museo del Prado y la Guerra Civil. Figueras-Ginebra, 1939. Madrid: Museo del Prado, 1991.
- COMELLAS, José Luis Historia de España Contemporánea. Madrid: Rialp, 1988.
- DELEITO Y PIÑUELA, José. También se divierte el pueblo. Madrid: Alianza, 1998.
- FONTANA, Joseph. Cambio económico y actitudes políticas en la España del siglo XIX. Madrid: Ariel, 1981.
- FORD, Richard. Manual para viajeros por España y lectores en casa. Madrid: Turner, 1982.
- FUSI, Juan Pablo. Un siglo de España. La cultura. Madrid: Marcial Pons, 1999.
- GARCÍA CARCEL, Ricardo y MATEOS BRETOS, Lourdes. La Leyenda Negra. Madrid: Anaya, 1990.
- GIACOMO CASANOVA, Giovanni. Memorias de España. Trad. J.Mª. Subirachs. Barcelona: Altera, 2001.
- La GUERRA Civil Española. Arte y Violencia. D. Cagen y D. George, ed. Murcia: Universidad de Murcia, 1997.
- HERR, Richard. Ensayo histórico de España contemporánea. Madrid, 1977.
- HERRERO GARCÍA, Miguel. Ideas de los españoles del siglo XVII. Madrid, Voluntad, 1928.
- HISTORIA de España. J. Mª. Jover Zamora, dir. Madrid: Espasa-Calpe, 1984, varios v.
- MARÍAS, Julián. España inteligible. Razón histórica de las Españas. Madrid: Alianza Universidad, 1987.
- MARTÍNEZ ALBIACH, Alfredo. Religiosidad hispánica y sociedad borbónica. Burgos: Publicaciones de la Facultad Teológica del Norte de España, 1969.
- MORADIELLOS, Enrique. La España de Franco. 1939-1975. Política y Sociedad. Madrid: Síntesis, 2000.
- POULANTZAS, Nicos. Fascismo y Dictadura. La Tercera Internacional frente al Fascismo. Madrid: Siglo XXI, 1973.
- SALAVERRÍA, José María. La afirmación española. Estudios sobre el pesimismo español y los nuevos tiempos. Barcelona: Gustavo Gili, 1917.
- SÁNCHEZ ALBORNOZ, Claudio. Españoles ante la historia. Buenos Aires: Losada, 1977, v. I (2 v.)

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## 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-22****PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA** (45 class hours)Lecturer: Dr. Adrián Huici Módenes ([ahuici@us.es](mailto:ahuici@us.es))Substitute Lecturer: Dr. Noemí Piñeiro Dotto ([npineiro8@yahoo.es](mailto:npineiro8@yahoo.es))**OBJECTIVES:**

We human beings are essentially social beings that communicate with the people around us. Communication, therefore, constitutes the basic element without which society itself would not exist. In specific terms: the community arises as a result of the human capacity to communicate, while, at the same time, communication is a phenomenon that can only arise from within the framework of what is social.

The study of the interaction of human beings with each other and with the mass media (radio, cinema, TV, the press ...), together with the analysis of the technologies and strategies employed by these media, have become fundamental instruments by means of which our present-day reality, as well as the way in which we imagine the future, may be understood. Moreover, among the discourses that proliferate in the media, this Course understands that knowledge concerning the phenomenon of persuasive communication is of key interest, while, specifically, the kind that forms the basis of commercial advertising and propaganda.

It is precisely Social Psychology that may be considered an ideal tool to enable us to become aware of the mechanisms through which the media influence our behaviour so as to attain acceptability and, thereby, the consumption of the product concerned; or of how they are capable of generating adhesion to, or the rejection of, a specific ideology.

The fundamental aim of the Course is to address the issue of persuasion and manipulation as strategies by which the media can "enter into" our minds and direct our behavior. Moreover, what will also be undertaken is a brief diachronic review of the historical forms assumed by persuasive discourse types and, fundamentally, by advertising and propaganda.

**METHODOLOGY**

In addition to theoretical classes, their practical counterpart will always be sought, and in every possible form: class-based assignments, viewing and commenting on video and movie material, the reading of ad hoc texts linked with sessions of commentary and debate, as well as reviews of a further range of texts and items that will be brought into use.

**Practical Activities:**

The back-up material for practical sessions will include (keeping in mind the possible variants that, due to necessity, may arise as the Course evolves):

1. Videos and TV series: *Flight of the Phoenix* (R. Aldrich), *The Wave* (Dennis Gansel), *Good* (Vicente Amorim), episodes from the series entitled *Black Mirror*.
2. Reading of, and commentary on, books and / or articles: *The Lucifer Effect* (Ph. Zimbardo), *The Bubble Filter* (E. Pariser), *Obedience to Authority* (S. Milgram)

**SYLLABUS:****INTRODUCTION**

1. Social Psychology: definition and directions
  - 1.1 From *homo sapiens* to *homo socialis*: the individual and the community
  - 1.2 Communication and society

**THEORY**

2. Psychology of communication

- 2.1. Communication as a global phenomenon
- 2.2. Psychological strategies of communication
- 2.3. Implicit communication: between leadership and identity
- 2.4. Paradoxical communication: the double bond
- 2.5. Communication and suggestion: scenarios of influence.

### 3. Persuasion

- 3.1. The psychology of everyday persuasion
- 3.2. Words that exert influence
- 3.3. The power of the image
- 3.4. Lures and factoids

### 4. Psychology of beliefs

- 4.1. Ideas and beliefs
- 4.2. Thought, reason, and emotion
- 4.3. Cognitive dissonance and "blind spots"

### 5. Obedience to authority, obedience to the tribe

- 5.1. Milgram and the West's guilty conscience
- 5.2. The Zimbardo Experiment: the darkness within
- 5.1. Collective thinking versus individual thinking
- 5.2. Nostalgia for a common past
- 5.3. Nationalism as a revival of the tribe

### APPLICATION

#### 6. Advertising and propaganda.

- 6.1. Definitions, similarities and differences

#### 7. Communication strategies

- 7.1. The word: between orality and written form
- 7.2. The domain of the iconic

#### 8. Historical overview: the beginnings

- 8.1. Manifestations of proto-propaganda
- 8.2. From antiquity to modernity
- 8.3. The nineteenth century: between nationalism and socialism

#### 9. Twentieth Century: the era of propaganda

- 9.1. From voter to consumer: the birth of political marketing

#### 10. Twenty-First Century: algorithms hold sway

10. 1. The generation of wishes and the anticipation of behavior
- 10.2. The Orwellian prophecy: Big Brother now

### SYSTEM OF ASSESSMENT

Assessment and final grading will be based on two key criteria. Firstly, the undertaking of two written exams. Secondly, when assigning final grades, to what was obtained in those same written exams will be added the scores corresponding to active participation in class sessions, as well as to the assignments handed in when required (reports and reviews, as well as commentaries, etc). The written exams

represent seventy percent of the final grade, while the other thirty percent will be divided between twenty percent for practical work and ten percent for active participation in class sessions.

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**Course FA-27 EL QUIJOTE (DON QUIXOTE) WITHIN HISPANIC CULTURE (45 class hours)**

Lecturer: Dr. Manuel A. Broullón Lozano ([mbroullon@us.es](mailto:mbroullon@us.es))

Substitute Lecturer: Dr. M<sup>a</sup> del Rosario Martínez Navarro ([rosariomtnez@us.es](mailto:rosariomtnez@us.es))

### **I- PRESENTATION OF THE COURSE**

The main objective of this Course is to provide an approach to Miguel de Cervantes' greatest work, the cornerstone of Spanish Literature, and the first modern novel: Don Quixote (Don Quijote de La Mancha), 1605-1615; as well as to some of his many presences as projected upon Hispanic and Universal Culture: in music (music of the Golden Age, the comic-heroic opera by Jules Massenet, the Symphonic Poem, op.35, by Richard Strauss, Master Pedro's Ornamental Screen, by Manuel de Falla, the musical Generation of '27, etc.), in dance (the ballet by Léon Minkus), in cinema (Orson Welles, Jess Franco, Terry Gilliam, Grigori Kozintsev, etc.), in painting (Doré, Picasso, Metz, etc.), in photography (Cristina García Rodero, José Manuel Navia), in folklore, fashion, and social manners ... During the Course, the most relevant approaches will be selected, according to students' interests.

### **II- OBJECTIVES**

Class sessions are designed with not only those students who already have a working knowledge of Spanish Culture and Literature in mind, but also those students who wish to come into contact with them.

Using this central axis as a point of departure, the Course's specific objectives will be deployed, so that from a range of perspectives – the book's history, textual analysis, comparative analysis in terms of music, dance, cinema, painting, photography etc.-, students will be able to delve more deeply into specific aspects of Cervantes' artistic output, while coming to appreciate its present-day relevance with regard to both Hispanic and Universal Culture.

Finally, the students will be invited to become acquainted with the literary Sevilla, the point of departure being a Cervantine guided tour involving selected readings from a number of his works -Don Quixote, the Exemplary Novels, Eight Comedies and Between-Acts Pieces ...-, which will enable us to look at the city through the eyes of the "Prince of Creative Talents".

### **III- METHODOLOGY**

The Course will involve the configuration of a theoretical-practical methodology, inductive in character, using as a starting point the presentation of texts - literary, musical, cinematographic, etc.-, about which discussions will be held, with the aim of foregrounding issues which are related to their study, both with regard to text-based meanings, as well as in relation to other cultural elements. Although the intensive and gratifying reading of Don Quixote is strongly recommended, while, at the same time, taking into account the diversity of levels in linguistic competence involved, the teacher will prepare and make available to students a series of extracts selected and adapted for use in each session. Likewise, using those same extracts, students will undertake reviews, assignments, and presentations which will be taken into account with regard to final assessments and grading.

### **IV- SYLLABUS**

1. Historical and literary context of the Golden Age.
2. Introduction to Miguel de Cervantes: life and works.
3. Study and readings of *Don Quixote*.
4. *Don Quixote* in Hispanic and Universal Culture.

#### **IV- Visits and Back-up Activities**

- A theater-yard in Triana.
- A Cervantes-related walk-about through the streets of Sevilla: commented readings as progress is made through the spaces involved in Cervantes' works.

## VI- Readings, screenings, and listening sessions (recommended editions; teachers will provide guidance in the selection of several of these, depending on students' specific interests)

### Critical Edition with Commentary

CERVANTES SAAVEDRA, Miguel (2015): *Don Quijote de la Mancha*. Edition under the auspices of the Instituto Cervantes (1505, 1615, 2015); directed by Francisco Rico. Madrid: Real Academia de la Lengua Española.

### Adapted Editions

- *Don Quijote de La Mancha*. Adaptation undertaken by Andrés Trapiello. Barcelona: Destino, 2015.
- *Don Quijote de La Mancha*. Edition under the auspices of the Real Academia Española, adapted by Arturo Pérez-Reverte. Madrid: Castalia, 2015.

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- PASTOR COMÍN, Juan José (2009): *Loco, trovador y cortesano. Bases materiales de la expresión*

*musical en Cervantes*. Vigo: Academia del Hispanismo.

- PIÑERO RAMÍREZ, Pedro M. y REYES CANO, Rogelio (2005): *Itinerarios de la Sevilla de Cervantes: la ciudad en sus textos*. Sevilla: Ayuntamiento de Sevilla.
- REYES CANO, Rogelio (2016): *Los locos de Cervantes y otros estudios literarios*. Sevilla: Editorial Universidad de Sevilla.
- RICO, Francisco (2012): *Tiempos del Quijote*. Barcelona: Acantilado.
- RIQUER, Martín (2003): *Para leer a Cervantes*. Barcelona: Acantilado.
- RODRÍGUEZ, Javier (coord.) (2005): *El Quijote en el cine*. Madrid, Ediciones Jaguar.
- SANTOS, A. (2006): *El sueño imposible. Aventuras cinematográficas de Don Quijote y Sancho*. Madrid: Fundación Marcelino Botín.

### Filmography

- Gilliam, Terry: *Lost in La Mancha*. 2002.
- Gilliam, Terry; *El hombre que mató a don Quijote*. 2018.
- Gutiérrez Aragón, Manuel: *El caballero don Quijote*. 2002.
- Hiller, Arthur: *El hombre de La Mancha*. 1972.
- Kozintsev, Grigori: *Don Kikhot*. 1953.
- Pabst, Georg Wilhelm: *Don Quichotte*. 1933.
- Welles, Orson y Franco, Jesús: *Don Quijote de Orson Welles*. 1992.
- Zecca, Ferdinand: *Don Quichotte*. 1902.

### Discography (audio and video)

- Baciero, Antonio: *Ecós de cifras. Libro del arpa de Don Bernardo de Zala y Caldiano*.
- Bal y Gay, Jesús: *Obra sinfónica completa*.
- Halffter, Ernesto: *The Piano Music of Ernesto Halffter*.
- García Abril, Antón: *Canciones y danzas para Dulcinea*. Orquesta Filarmónica de Málaga.
- Luar Na Lubre: *Sons da lubre nas noites de Luar. Romance de Don Gaiferos de Mormaltán*.
- Massenet, Jules: *Don Quichotte. Comédie heroïque en cinq actes. Ópera en vídeo*. Naïve, 2010.
- Minkus, Léon: *Don Quijote*. Apriccio.
- Remacha, Fernando: *Obra sinfónica completa*.
- Savall, Jordi: *Pièces du viole du Deuxième Livre (1707)*. Marin Marais.
- Savall, Jordi; Figueres, Montserrat, Capella Reial de Catalunya y Hesperion XXI: *Miguel de Cervantes: Don Quijote de La Mancha. Romances y músicas*. Alavox, 2016.
- Strauss, Richard: *Don Quixote. Variaciones fantásticas sobre un tema caballeresco. Op. 35*.
- Vivaldi, Antonio: *Orlando furioso*. Claudio Scimone (dir.). Victoria de los Ángeles, I solisti Veneti.
- VV.AA.: *Obras para piano del Grupo madrileño de los ocho*. Ainoa Padrón (piano).
- VV.AA.: *Piano de la Generación del 27*. Ana María Vega Toscano (piano).

### Resources On-line

- *Centro Virtual Cervantes: portal sobre el autor y obra*:  
[http://www.cervantesvirtual.com/portales/miguel\\_de\\_cervantes/](http://www.cervantesvirtual.com/portales/miguel_de_cervantes/)
- Edición digital del *Quijote* (ed. Francisco Rico):  
<https://cvc.cervantes.es/literatura/clasicos/quijote/>
- *Quijote interactivo*: <http://quijote.bne/libro.html>
- *The Cervantes Society of America*: <http://cervantessociety.com>
- Vázquez Medel, Manuel Ángel: *Cervantes en el Siglo XXI: ejemplariedad e imagen de vida*.  
Videoconferencia. <http://tv.us.es/cervantes-en-el-siglo-xxi-ejemplariedad-e-imagen-de-vida/>

## **VII- ASSESSMENT CRITERIA**

Assessment will be on-going, based on day-to-day activity during class sessions, on the factor of regular attendance throughout the Course, as well as on commented readings or debates involving proposed

texts for discussion.

Students will undertake two exams on the subject-matter dealt with during the Course: one mid-way through the semester and the other at its close.

Assignments will involve writing an essay or critical review on any of the elements (essay) or works (review) included in the syllabus, in terms of each student's free choice, in agreement with the teacher, and to whom the proposal concerned will have been communicated. These assignments will be presented in class in the form of short reports so that they can be discussed with classmates. Each assignment and presentation will be valued positively in terms of the degree of its originality, of the approach adopted, of the degree of maturity projected, together with each student's skill at synthesis with regard to the syllabus subject-matter as dealt with in class sessions.

-First Exam (mid-way through the semester): 30%

-Final Exam (at the close of the semester): 30%

-Regular Attendance in Class Sessions and Active Participation in Classroom Debates: 20%

-Assignments Carried Out: 20%

**Course FA-28**                    **CONTEMPORARY SPANISH WOMEN WRITERS (AL)** (45 class hours)

Lecturer:                        Dr. María José Osuna Cabezas ([majosuna@us.es](mailto:majosuna@us.es))

Substitute Lecturer:    Dra. M. Ángela Garrido Berlanga ([magarrido@us.es](mailto:magarrido@us.es))

### **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.
3. Women poets. A specific study of Fanny Rubio, Ana Rossetti, and Dulce Chacón.
4. Women novelists. A specific study of Ana María Matute, Soledad Puértolas, and Almudena Grandes.
5. Women dramatists. A specific study of Lidia Falcón, Carmen Resino, and Paloma Pedrero.

### **BIBLIOGRAPHY**

#### General:

LÓPEZ-CABRALES, M<sup>a</sup> del Mar. *Palabras de mujeres: escritoras españolas contemporáneas*. Madrid: Nancea, 2000.

ROSAL, María. *Con voz propia: estudio y antología comentada de la poesía escrita por mujeres (1970-2005)*. Córdoba: Ayuntamiento de Córdoba; Sevilla: Renacimiento, 2006.

ZAZA, Wendy-Llyn. *Mujer, historia y sociedad: la dramaturgia femenina de la España contemporánea*. Kassel: Reichenberger, 2007.

#### 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 undertaken: 10%

**Course FA-30**            **INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (AL)**  
(45 class hours)  
Lecturer:                Dr. Isidro Pliego Sánchez ([ipliego@us.es](mailto:ipliego@us.es) )  
Substitute Lecturer:   Dr. Yolanda Morató Agrafojo ([octubre10@hotmail.com](mailto:octubre10@hotmail.com))

## **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**

- MARTÍNEZ DE SOUSA, José. "Fuentes de información lexicográfica". En: María Pinto y José A. Cordón. *Técnicas documentales aplicadas a la traducción*. Madrid: Síntesis, 1999, 41-68.
- MAYORAL ASENSIO, Roberto y Ricardo MUÑOZ MARTÍN. "Estrategias comunicativas en la traducción intercultural". En: Purificación Fernández Nistal y José M<sup>a</sup> Bravo Gozalo. *Aproximaciones a los estudios de traducción*. Valladolid: Universidad de Valladolid, 1997, 143-192.
- PICKEN, Catriona. *The Translator's Handbook*. London: Aslib, 1999 (2nd ed.).
- SOFER, Morry. *The Translator's Handbook*. Rockville, MD: Schreiner Publishing Inc., 1999.
- VAZQUEZ-AYORA, Gerardo. *Introducción a la traductología*. Georgetown: Georgetown U.P., 1977.

**Course FA-31**                    **PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS** (45 class hours)  
Lecturer:                        Dr. Francisco Javier Tamayo Morillo ([fitamayo@us.es](mailto:fitamayo@us.es))  
Substitute Lecturer:        Dr. Manuel Padilla Cruz ([mpadillacruz@us.es](mailto: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:

- (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.

1. Grammatical Sentences: Basic Sentence Constituents. Sentence Structure in Spanish: the Order of Sentence Constituents and its Effect upon Sentence Structure during Communication. Expressions to aid Classroom Communication.
2. The Noun Phrase: Gender and Number in Nouns and Adjectives. The Use of Articles, Demonstratives, and Structures involving Possession. The Grades of Adjectives. *Ser* and *Estar*: Description and Location. Nationalities, Countries and Professions.
3. Personal Pronouns: the Use of Subject Pronouns within Sentences. *Tú* and *Usted*. Object

- Pronoun Forms. The Verbs *gustar*, *encantar* and *doler*.
4. The Present Indicative Tense. How it is Formed. Its Uses. Reflexivity in Spanish. Pronominal Verbs in Spanish. Everyday Activities and Leisure.
  5. The Future Indicative Tense. How it is Formed. Uses of the Future Indicative. The Periphrastic Configuration *ir a + infinitive*. Planning Activities.
  6. The Imperative. Its Different Forms. Issuing Instructions and Giving Advice.
  7. The Conditional Tenses. How they are Formed. Uses of the Conditional. Sentence Structures involving the Conditional: the Main Types. Expressing the Wish to Do Something.
  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.
  9. The Subjunctive Mood. Verb Tenses and the Subjunctive Mood. Basic Uses of the Subjunctive. Expressing Prohibition.

## BIBLIOGRAPHY

Butt, J. & Benjamin, C. *A New Reference Grammar of Modern Spanish*. London: Edward Arnold, 1989 (varias eds.).

Gómez Torrego, L. *Hablar y escribir correctamente: gramática normativa del español actual*. Madrid: Arco/Libros. 2006.

Real Academia Española, Asociación de Academias de la Lengua Española. *Nueva gramática de la lengua española: Manual*. Madrid: Espasa, 2010.

Whitley, M.S. *Spanish/English Contrasts: a Course in Spanish Linguistics*. Georgetown University Press. 2002.

[www.cvc.cervantes.es/aula/didactired/didactiteca](http://www.cvc.cervantes.es/aula/didactired/didactiteca) (The Instituto Cervantes Didactics Library)

[www.cvc.cervantes.es/aula/pasatiempos](http://www.cvc.cervantes.es/aula/pasatiempos) (Interactive didactic activities aimed at students of Spanish)

[www.cvc.cervantes.es/lengua/refranero](http://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](http://www.rae.es) (Diccionario de la Real Academia de la Lengua Española)

[www.wordreference.com](http://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 FA-37            PAINTING IN LITERARY SEVILLE (45 class hours)**Lecturer:                Eric Davis ([ericdavispainter@gmail.com](mailto:ericdavispainter@gmail.com))Substitute Lecturer: Inés Loring Moxo ([ines@fanloring.com](mailto:ines@fanloring.com))**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: Dr. Salomé Lora Bravo ([salome\\_lora@yahoo.es](mailto:salome_lora@yahoo.es))

Substitute Lecturer: Cristina Sánchez M. ([cristina.sanchez.martinez1@gmail.com](mailto: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 tending 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-know singers, etc.

2.1.4. Cinema: Guillermo del Toro, Alejandro González Iñárritu. Festivals.

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 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 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 Garifuno 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), Ixcánul (Beneath the Ixcánul 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 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. 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 congrí, 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), reguetón/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 maize 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 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"), 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.

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### **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 FA-43**                    **THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING** (45 class hours)  
Lecturer:                        Dr. Gabriela Fernández ([gfernan@us.es](mailto:gfernan@us.es))  
Lecturer:                        Dr. Cristina Molinos ([cmolinos@us.es](mailto:cmolinos@us.es))

## **1. AIMS**

This training course offers a theoretical and practical approach to the teaching of English as a foreign language (EFL) to Spanish-speaking students. Classroom practice will be fostered which includes activities in the class, activities outside the class under the supervision of a tutor and the opportunity to take part of the course in a Spanish school with Spanish students in the city of Seville. This way, not only theoretical content but also the cultural aspects which are involved in the practice of teaching English as a foreign language will be dealt with.

## **2. METHODOLOGY**

From a methodological perspective, theory will be determined and learned from the practice. Classroom interaction and dynamics guided by the teacher will be dealt with in class; students will work in pairs and in small groups and will have to get involved in creative tasks such as lesson planning, original learning resources design, classroom observation and teaching. Part of the course will take place in a Spanish school in Seville.

## **3. SYLLABUS**

- 3.1. EFL Acquisition and Learning.
- 3.2. Popular EFL Methodologies.
- 3.3. The English Teacher.
- 3.4. EFL Students in Spanish Schools.
- 3.5. Classroom Dynamics.
- 3.6. How to teach
  - pronunciation, grammar, vocabulary and culture to EFL students.
  - speaking, listening, reading and writing.
- 3.7. Teaching Resources in the EFL Classroom. The English coursebook, other resources and digital support.
- 3.8. Error Correction and Feedback.
- 3.9. Assessment.

The present syllabus may be subject to certain readjustments which will depend on the students' profile and their learning preferences and needs.

## **4. ASSESSMENT ATTENDANCE IS COMPULSORY.**

- 4.1. Classroom activities 20%
- 4.2. Tests 30%
- 4.3. Teaching practice in schools 50%

## **5. BIBLIOGRAPHY**

Harmer, J. (2016, 2007) *The Practice of English Language Teaching*. Harlow: Longman.  
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Ur, P. (2012) A Course in English Language Teaching. Cambridge: CUP.

**Course FA-44 THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING (45 class hours)**

Lecturer: Dr. Christian Abelló Contese ([chac@us.es](mailto:chac@us.es))

Lecturer: Dr. Belén Ramírez Gálvez ([belen@us.es](mailto:belen@us.es))

**DESCRIPTION**

This course is an introduction to second language acquisition, that is, a first acquaintance with how a non-native language (L2) is learned once a first language (L1) has already been developed. Second language acquisition is a dynamic process that millions of individuals worldwide are engaged in; it is also a growing interdisciplinary field of study within the megafield of applied linguistics.

The focus of attention is on the L2 learners' individual differences. These refer to personal variation in language learning as evidenced by a number of interrelated factors such as age, aptitude, personality traits, motivations, attitudes, social identities, gender, intelligence, learner beliefs, learning strategies, among others. Such differences tend to be psychological/affective, social/sociocultural, cognitive/biological in nature. SLA researchers have claimed that such differences enhance or inhibit both the process and the product of L2 acquisition. The claim is that individual differences partially determine how fast learners learn and how successful they become towards the end of their learning process.

In the long term, the process of L2 acquisition may be related to individual bilingualism in that a growing expectation—yet not the automatic result of it—is that by the end of the L2 acquisition process—whenever that 'end' actually takes place for individual learners—the original L2 learner will hopefully have reached an advanced proficiency level and have become an autonomous L2 user (i.e., a bilingual individual).

**AIMS**

The following are the main aims of this course: Students are expected to **(i)** develop an informed, reflective, and analytical attitude regarding the factors that play a role in the processes of acquiring and using of two (or more) languages; **(ii)** recognize the meanings of key terms and concepts used in the field of second language acquisition and bilingualism studies; and **(iii)** make connections between the descriptive contents covered and their own past and present experiences involving foreign/second language learning and use.

**METHODOLOGY AND ACTIVITIES**

This course includes both descriptive as well as practical contents and the teaching methodology used is eclectic (informed eclecticism). In-class activities will include lecturing, guided discussions on selected issues, oral presentations prepared by the students on topics of their choice, and informal presentations by guest speakers (both L2 learners of English and Spanish-English bilinguals).

**SYLLABUS**

**Unit 1: Introducing Second Language Acquisition**

- First vs. second language acquisition
- Diversity in language learning and learners
- Second language learning contexts: Naturalistic, mixed, instructed context.

**Unit 2: The psychology of SLA**

- Languages and the brain: basic concepts of neurolinguistics / neuroscience
- Language processing and its subprocesses: noticing, storing, integration, organization, retrieval.

### **Unit 3: Social and psychological differences in L2 learners**

- Age
- Intelligence
- Aptitude
- Personality
- Learning and cognitive style
- Learning strategies
- Attitudes
- Motivation
  - Gender
  - sociocultural identities
  - Socio-economic factors

### **Unit 4: Individual bilingualism**

- Who is a bilingual?
- Definitions of bilingualism; basic distinctions
  - Sequential bilingualism
  - Psycholinguistic aspects of individual bilingualism

### **ASSESSMENT**

Grading will consist of the following four (4) criteria:

- Class preparation (mainly reading assignments), attendance, and participation: 10 %
- Individual oral presentation (on a topic to be chosen): 20%
- Midterm test: 35 %
- Final test: 35 %

### **Required Materials**

Class booklet (available at the School's copy center at the beginning of the semester)

### **References**

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## **FACULTY OF GEOGRAPHY AND HISTORY**

### **GA Courses available in the FIRST SEMESTER**

GA-01	CULTURE AND SOCIETY IN PRESENT-DAY SPAIN
GA-04	CULTURAL ANTHROPOLOGY OF LATIN AMERICA
GA-05	THE POLITICAL CONSTRUCTION OF THE EUROPEAN UNION
GA-07	FLAMENCO: CULTURAL EXPRESSION OF ANDALUCÍA
GA-09	MEDIEVAL SPAIN AND THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS (SS. VIII-XV)
GA-11	SPANISH PAINTING FROM EL GRECO TO PICASSO
GA-15	POLITICAL TRANSITION AND DEMOCRACY IN SPAIN
GA-16	WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY
GA-17	WOMEN IN THE HISTORY OF AMERICA
GA-19	PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY
GA-20	ECONOMY, SOCIETY AND THE ENVIRONMENT IN SPAIN
GA-21	CUISINE CULTURE IN SPAIN
GA-22	WINE IN SPAIN: HISTORY, CULTURE, AND ECONOMICS
GA-24	THE WORLD OF CLASSICAL ANTIQUITY IN CONTEMPORARY POPULAR CULTURE
GA-25	INITIATION TO THE PRACTICE OF FLAMENCO

**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 ([jhernandez@us.es](mailto:jhernandez@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 POLITICALADMINISTRATIVE 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

The productive sectors.

Spain's social structure.

Emigration and Immigration.

The Welfare State and the Social Security system.

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)**

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PAREDES, J. (Coord.) *Historia contemporánea de España. Siglo XX*. Madrid: Ariel, 2010. (5ª edic)

PRAT, J., MARTÍNEZ, U., CONTRERAS, J. y MORENO, I. (Comp.)(1991) *Antropología de los pueblos de España*. Madrid: Taurus

VILAR, P. *Historia de España*. Barcelona: Grijalbo, 1986.

#### **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-04**            **CULTURAL ANTHROPOLOGY OF LATIN AMERICA** (45 class hours)

Lecturer:                Dr. Aline Lara Galicia ([alara8@us.es](mailto:alara8@us.es))

Substitute Lecturer:   David Lagunas Arias ([dlagunas@us.es](mailto:dlagunas@us.es))

## **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.
  - 1.1. Territory: Ecological Factors and Economic Usage.
  - 1.2. General Historical Processes: the Pre-Hispanic Era, Conquest and Settlement, National Independence.
  - 1.3. Specific Historical Processes.
  - 1.4. The Multi-Ethnic Composition of Latin America's Population.
  
2. Theoretical Instruments for the Analysis of Ethnic-National Issues in Latin America.
  - 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. The Latin American Dialectic: National State and Ethnic Groups.
  - 3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
  - 3.2. Indigenous Resistance: Demographic, Cultural, Legal, Religious, and Political Factors.
  - 3.3. National and Continental Frameworks in the Organization of Ethnic Groups.
  - 3.4. Rebellion, Insurgence, and Guerrilla Groups.
  - 3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.
  
4. Ethnic-National Issues in Latin America: Case Studies.
  - 4.1. Mexico.
  - 4.2. The Andine Region.
  - 4.3. Amazonia.
  - 4.4. Central America.

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## **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: Dr. Carolina García Sanz ([cgarciasanz@us.es](mailto:cgarciasanz@us.es))

Substitute Lecturer: Dr. Julio Ponce Alberca ([jponce@us.es](mailto: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.

- 4.1 The Criteria put forward by the United States: The 'Marshall Plan'. The Organization for European Economic Cooperation (OECE).
- 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)

Unit VII: The Critical Decade (1959-1968).

- 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.

Unit VIII: The Expansion of the European Communities (1968-1979).

- 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).
- 8.5 An European Parliament Elected by Direct Universal Suffrage (1979).

Unit IX: The Single Europe Act (1980-1986).

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

Unit X: The Transformation of Europe's Political Space (1986-1991).

- 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.

Unit XI: 'The Treaty of European Union' (Maastricht 1992).

- 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.

Unit XII: The European Union (1992-2002).

- 12.1 The Europe of the Fifteen.
- 12.2 The First Revision of the Treaty of Union: The Treaty of Amsterdam, 1997.
- 12.3 The Second Revision of the Treaty of Union: The Treaty of Nice, 2000.
- 12.4 The European Union's Charter of Rights.
- 12.5 The Process of Enlargement toward Central and Eastern Europe.

Unit XIII: The Treaty of Lisbon (2007).

- 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.

- 14.1 The Transatlantic Declaration (1990).
- 14.2 The New Transatlantic Agenda, NAT (1995).
- 14.3 The Enlargement of NAT (1999).
- 14.4 Europe and the United States in the Twenty-First Century.

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##### a) General

- CASANOVA, J.: Europa contra Europa 1914-1945, Barcelona, Crítica, 2011.
- GARY, R.: Europa, Barcelona, Galaxia Gutenberg, 2010.
- MARTÍN DE LA GUARDIA, R. M.-PÉREZ SÁNCHEZ, G.A. Historia de la integración europea. Barcelona: Ariel, 2001.
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- 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

- AHIJADO, M. Historia de la unidad europea. Desde los precedentes a la ampliación al Este. Madrid: Pirámide, 2000.
- ALDECOA LUZURRAGA, F. La integración europea. Análisis histórico-institucional contextos y documentos. Madrid: Tecnos, 2002, 2 vols.
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- GERBET, P. La construction de l'Europe. Paris: Imprimerie National, 1983 (3ª ed. rev. Y puesta al día en 1999).
- PÉREZ-BUSTAMANTE, R. Historia de la Unión Europea. Madrid: Dykinson, 1997.
- SEMPRUM, J.: Pensar en Europa, Barcelona, Tusquest 2011.

#### **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.

**Course GA-07**      **FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA** (45 class hours)  
Lecturer:            Dr. Iván Periañez Bolaños ([ivanperibola@gmail.com](mailto:ivanperibola@gmail.com))  
Substitute Lecturer : Dr. Ian Scionti ([imscionti@yahoo.com](mailto:imscionti@yahoo.com))

### **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.
2. Key characteristics of Flamenco as musical expression: components of the musical discourse concerned, rhythm, styles, or handles on style. Approaches to the learning and performance of Flamenco music: micro-composition, resources of expression, instrumentalization. Sounding Flamenco-like.
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*.
5. Historical reconstruction of commercial Flamenco. Phases: the café-singer, Flamenco opera, Neoclassicism, Present-day Flamenco. Issues concerning the identity of Flamenco as Music: Flamenco and Andalusí culture, gipsy style, purists and 'cante-jondo flamencans', Flamenco and Heritage.
6. Flamenco and its social dimension: the practice of 'using' Flamenco. Everyday contexts for Flamenco: the family circle, neighborhoods, festive occasions.
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.

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- CRUCES ROLDÁN, C. 2004/2002: *Más allá de la Música: Antropología y Flamenco (I) y (II)*. Signatura Ediciones. Sevilla.
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**Course GA-09**                    **MEDIEVAL SPAIN (FROM THE EIGHTH TO THE FIFTEENTH CENTURIES) AND THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS** (45 class hours)

Lecturer:                        Carmen Benítez Guerrero ([cbenitez@us.es](mailto:cbenitez@us.es))

Substitute Lecturer :    Dr. Manuel García Fernández ([manuelgf@us.es](mailto:manuelgf@us.es))

**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.

**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).
4. The Territorial Expansion of the Christian Kingdoms: The Reconquest and the 'Frontier' of Islam (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).
6. The Processes involving the Repopulation, the Occupation, and the Defence of the Conquered Territory. The Frontier as Way of Life: Factors of Equality, and of Social and Economic Development.

**B. CHARACTERISTICS OF THE COEXISTENCE OF THREE CULTURES. FROM TOLERANCE TO EXPULSION.**

7. The Difficulties of Living Together and the Case of Ethnic-Religious Minorities: Tolerance, Alienation, and Coexistence in Medieval Spain.
8. Christians and Jews in Al-Andalus: the Mozarabic Population (from the Eighth to the Thirteenth Centuries).
9. Moslems and Jews within the Christian Kingdoms. The Mudejar Population. The Beginnings of Anti-Jewish Feeling (from the Thirteenth to the Fifteenth Centuries).
10. The End of Tolerance. The Attacks upon Jewish Quarters. The Issue of Jewish and Moslem Converts. The Inquisition. The Expulsion of Spanish Jews (from the Fourteenth to the Fifteenth Centuries).

**BASIC BIBLIOGRAPHY**

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### **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).

**Course GA-11**            **SPANISH PAINTING FROM EL GRECO TO PICASSO** (45 class hours)

Lecturer:                Dr. Gerardo Pérez Calero ([gcalero@us.es](mailto:gcalero@us.es))

Substitute Lecturer:    Dr. Joaquín Álvarez Cruz ([jmac@us.es](mailto:jmac@us.es))

**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.
  - B. The Outstanding Generation in the Reign of Philip IV: Ribera, Zurbarán, and Cano.
  - C. Velázquez.
  - D. The Reign of Charles II: Murillo and Valdés Leal.
  - E. Seventeenth-Century Painting: Foreign and Spanish Masters.
4. Goya: A Genius Spanning Two Centuries.
5. SPANISH PAINTING IN THE NINETEENTH CENTURY.
  - A. The Enlightenment, Academicism, and the Neoclassical Masters: from the Influence of Antonio R. Meng to Vicente López and José Madrazo.
  - B. Isabeline Romantic Painting. The First Landscape Artists: Pérez Villamil. Landscape Painters in Andalucía: D. Roberts and Manuel Barrón. The Painting of Local Color and Customs in Andalucía: the Bécquers, Father and Son, the Cabral Bejaranos, Father and Son, Andrés Cortés and His Followers. The Traditionalism of Madrid: Alenza, Lameyer,, and Lucas. Andalusian Portrait Painters in Madrid: Esquivel and Gutiérrez de la Vega.
  - C. The Court Purist Style: Eduardo Cano, Casado del Alisal, and Gisbert.
  - D. The Neo-Romanticism of M. Fortuny and the School of the Sublime: Jiménez Aranda, Villegas, Gallegos, and Sánchez-Barbudo.

- E. Between Eclecticism and Realism in Painting. Landscape Art. Carlos de Haes. Toward the Turn of the Century: Modernism, the Catalanian A. Gaudí, and Regional Focal Points. Artistic Regionalism.

6. The Twentieth Century.

7. Picasso.

## **BIBLIOGRAPHY**

MARTIN GONZÁLEZ, J.J. *Historia del Arte*. Madrid: Gredos, 2 vol.

*Historia del Arte Hispánico*. Colección de seis volúmenes por épocas. Madrid: Alhambra, 1979.

*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.

## Course GA-15      **POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)**

(45 class hours)

Lecturer:            Dr. Concha Langa Nuño ([clanga@us.es](mailto:clanga@us.es))

Substitute Lecturer: Dr. Inmaculada Cordero ([icordero@us.es](mailto: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**

1. The End of an Authoritarian Regime within the Processes of Transition affecting Southern Europe (1969-1975).
2. From Carlos Arias Navarro to Adolfo Suárez: Political Reform (November, 1975, to December, 1976).
3. From the Recovery of Fundamental Liberties to the Constitution (January, 1977, to December, 1978).
4. The Difficulties involved in the Consolidation of Democracy and the Crisis in UCD (January, 1979, to October, 1982).
5. The First Socialist Government: Toward Spain's International Integration (1982-1986).
6. The Spain of the Autonomous Regions.
7. Economic Growth and Crisis (1986-1996).
8. Spain's Political System.
9. The Conservative Alternative (1996-2004).
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:

POWELL, Charles: *España en democracia, 1975-2000* (Barcelona: Plaza y Janés), 2001.

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.

**Course GA-16**            **WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY** (45 class hours)  
Lecturer:                Dr. Andrés Luque de Teruel ([luquete@us.es](mailto:luquete@us.es))  
Substitute Lecturer:    Dr. Magdalena Illán ([magdaillan@us.es](mailto:magdaillan@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**

- Introduction: Models and Counter-Models. Woman-as-Fetish.
- 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. Leivina 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 Sybilla 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-Louise Vigée-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

#### 4.1.- Introduction: Women in Nineteenth-Century Society: the *Woman Question*. Women Artists, the Academies, and Art Criticism.

#### 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:

- Women in Nineteenth-Century Spanish Society. Professional Women Artists. Art Criticism.
- Key Nineteenth-Century Women Artists in Spain: Victoria Martín Barhié, Madame Anselma (Alejandrina Gessler), María Luisa de la Riva, Adela Ginés, Julia Alcayde, Fernanda Francés, Carolina del Castillo, Luisa Vidal, Aurelia Navarro.

### 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.

#### 5.1.- 1900-1945: Women Artists in the Early *Avant-Garde* Movements.

- On the Margins of Vanguardism: Romaine Brooks.
- Expressionism: Gabriele Muntz; 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 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 Gontcharova; Varvara Stepanova; Liubov Popova.
- *Dadá*: 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.

6.2.- 1939-1978: Conditioning Factors of a Political and Social Nature. Woman, Art, and Literature in Post-War Spain.

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

SUBJECT BLOCK 7.- WOMEN ARTISTS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES: 1968-2016.

Introduction: Feminist Art Criticism (Gynocriticism): Lucy Lippard, Linda Nochlin. Feminist Art. Post-Feminist Art.

7.1.- Feminist Art. New Thematic Trends in Feminist Art.

- Vaginal Art : Nikki de Saint Phalle ; Louise Bourgeois; Judy Chicago and the Feminist Studio Workshop.
- Body Art: Ana Mendieta; Shigeo 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 Ringgold; 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.

Introduction: Womern Artists and New Technologies. Cyberfeminism: VNS Matrix.

### **BASIC BIBLIOGRAPHY\*.-**

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

- CHADWICK, W., *Mujer, Arte y sociedad*. Barcelona. Destino, 1999 (ed. 2008).
- DEEPWELL, K., *Nueva crítica feminista de arte. Estrategias críticas*. Madrid. Cátedra, 1998.
- DIEGO, E. DE, *La mujer y la pintura del XIX español*. Madrid. Cátedra, 2009.
- GREER, G., *La carrera de obstáculos. Vida y obra de las pintoras antes de 1950*. (1 Ed. 1979). (Ed. En español, Bercimuel, 2005).
- ILLÁN, M., MALO, L., LOMBA, C., *Pintoras en España (1859-1926). De María Luisa de la Riva a*

Maruja Mallo. Universidad de Zaragoza. 2014.

- MAYAYO, P., *Historia de mujeres, historias del arte*. Madrid. Ensayos Arte Cátedra, 2003.
- NOCHLIN, L., "Why have there been no great women artists?" *Art News*, enero de 1971, pp. 22-39.
- NOCHLIN, L.-SUTHERLAND HARRIS, A.S., Catálogo de la exposición *Women Artists. 1550-1950*. Los Ángeles County Museum, 1976.
- PARKER, R.-POLLOCK, G., *Old Mistresses. Women, Art and Ideology*. Londres. HarperCollins, 1981.
- POLLOCK, G., *Vision and Difference. Femininity, Feminism and the Histories of Art*. Londres. Routledge, 1988.
- SÉLLER, N.G., *Women Artists. An Illustrated History*. Londres. Virago Press, 1987.
- WOOLF, V., *Una habitación propia* (1929). Barcelona, Seix Barral, 1995.

## **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.

**Course GA-17**                    **WOMEN IN THE HISTORY OF LATIN AMERICA** (45 class hours)

Lecturer:                         Dr. José Luis Caño Ortigosa ([icano5@us.es](mailto:icano5@us.es))

Substitute Lecturer:     Dr. Emilio J. Luque Azcona ([eluque1@us.es](mailto:eluque1@us.es))

**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.

The Andean World: the Incas. The Virgins of the Dwelling of the Sun, of the *Acllahuasi* ("The House of the Chosen Women", the *Acllacuna*).

**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 (16<sup>th</sup> to 18<sup>th</sup> CENTURIES)**

Convent life and writing in the seventeenth century: Sister Juana Inés de la Cruz (Mexico).

The Making of Multi-Ethnic Societies: White Women, Miscegenated Women, Indigenous Women, and Black-skinned Women.

## 5. INDEPENDENT OR REPUBLICAN LATIN AMERICA (THE 19<sup>TH</sup> 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 20<sup>th</sup> AND 21<sup>st</sup> CENTURIES

Women from other worlds: the immigrants.

Work and Politics.

Culture. Women and Painting: Frida Kahlo (Mexico).

## **BIBLIOGRAPHY**

Allende, Isabel (2006). *Inés del alma mía*. Madrid: Mondadori.

Bock, Gisela (1991). “La historia de las mujeres y la historia de género: Aspectos de un debate internacional”, *Historia Social*, 9, 55-77.

Desamarre, C. y Berrand, S. (1994). *Las mujeres en tiempos de los conquistadores*. Barcelona: Planeta.

Ortiz Portillo, Gracia (2006). “La mujer en la Crónica de Indias: la *aclla*”. En *Encuentro de Latinoamericanistas Españoles: Viejas y nuevas alianzas entre América Latina y España*, 2006, pp.1685-1699.

Peguero, Valentina (2013). “Mujeres dominicanas en la trinchera política. La lucha de Minerva Mirabal”. En S. B. Guardia (ed.), *Historia de las mujeres en América Latina*. Murcia: Universidad de Murcia, pp. 231-241.

Rodríguez Shadow, María J. (1997). *La mujer azteca*. México: Universidad Autónoma del Estado de México.

Rosset, Edward (2004). *Malinche*. Barcelona: Edhasa.

*Simón Bolívar y Manuela Sáenz. Correspondencia íntima*. (1996). Prólogo, compilación y notas de Manuel Espinosa Apolo. Quito: Centro de Estudios Felipe Guamán Poma.

Yujnovsky, Inés (2004). “Vida cotidiana y participación política: ‘la marcha de las escobas’ en la huelga de inquilinos. Buenos Aires, 1907. *Feminismo/s*, 3, 117-134.

### **Audiovisual Resources:**

Documentary: *1420. La aventura de educar* [*1420. The Adventure of Education*] (North American schoolmistresses in nineteenth-century Argentina.) Produced in collaboration with The National Institute of Cinema and the Visual Arts of Argentina (INCA):

<https://www.youtube.com/watch?v=zfqskglhEqQ>

*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=i7ig6WF5s0U>

#### **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,

**Course GA-19**            **PHOTOGRAPHY: PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY**  
(45 class hours)  
Lecturer:                Pablo Martínez Cousinou ([pmartinez1@us.es](mailto:pmartinez1@us.es))  
Substitute Lecturer:   David Montero Sánchez ([davidmontero@us.es](mailto:davidmontero@us.es))

## **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.
- Fundamental principles of Digital Photography. Basic concepts. CCD (Charge Coupled Device). Resolution. Color Depth. The Camera's Histogram. White balance settings.
- 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

- Multimedia with pictures as a point of departure. Hybridizations. Photography and Cinema. Photography and social networks.

### 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:

Angeletti, Norberto ( 2010): TIME: The Illustrated History of the World's Most Influential Magazine. Rizzoli International Publications Inc. New York

Beardsworth, John (2007): Advanced Digital Black and White Photography. The Ilex Press Limited.

Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in Illuminations, ed. Hannah Arendt, trans. Harry Zohn, New York: Harcourt Brace & World, 1955.

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(2006 (1972 )). Sobre las propiedades del retrato fotográfico. Gustavo Gili. Barcelona.

Bright, Susan (2005) Art Photography Now. Aperture. New York

Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid.

Cartier-Bresson, Henri (2001) The decisive moment. Aperture

Dondis, D.A. (2002) A Premier of Visual Literacy. Gustavo Gili. Barcelona

D'Ors, Mauricio (ed.). (2005). Pérez Siquier La Mirada. Ed. Lunwerg. Barcelona.

Easterby, John (2010): 150 Photographic Projects for Art Students. Quarto Inc. London

Fisher, Andrea. Let us now praise famous women: women photographers for the U.S. government, 1935 to 1944: Esther Bubley, Marjory Collins, Pauline Ehrlich, Dorothea Lange, Martha McMillan Roberts, Marion Post Wolcott, Ann Rosener, Louise Roskam. London; New York: Pandora Press, 1987. 160 p

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Mayer, Marcos (2004): John Berger y los modos de mirar. Campo de ideas. Madrid. España. Lunwerg. Madrid.

Meiselas, Susan ( 2009): In History. International Center of Photography. STEIDL. Göttingen

Newhall, B. (1988 (1937)). The history of photography : from 1839 to the present. Little, Brown. Boston.

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Ribalta, Jorge (2008). El archivo universal. Texto para la exposición del mismo nombre. MACBA. Barcelona.

Rubio, Oliva María (2007) Momentos estelares. La fotografía en el siglo XX. Círculo de Bellas Artes. Madrid. f

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Sougez, Marie -Loup (1994). Historia de la Fotografía. Madrid, Cátedra.

Sougez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra ( Grupo Anaya S.A.).

VV.AA. (1996). Retratos: fotografía española, 1848 - 1995. Fundación Caixa de Catalunya. Barcelona.

#### Magazines:

Documentary Photography

[www.ojodepez.org](http://www.ojodepez.org) - Ojo de Pez Magazine - Barcelona

[www.privatephotoreview.com](http://www.privatephotoreview.com)

[www.7punto7.net](http://www.7punto7.net) - 7 Punto 7 Magazine. Madrid

[www.bjp-online.com](http://www.bjp-online.com) - British Journal Of Photography - London

Camera Internacional

[www.photovision.es](http://www.photovision.es) -Revista Photovision - Sevilla

[www.ingentaconnect.com](http://www.ingentaconnect.com) (Photography and culture) Photography And Culture Magazine

Art:

[www.exitmedia.net](http://www.exitmedia.net) (Exit Book y Exit Express)

[www.camera-austria.at](http://www.camera-austria.at) Camera Austria Magazine

Tecnicque:

<http://foto.difo.uah.es/curso/index.html>

Other:

Centro Virtual Instituto Cervantes

<http://cvc.cervantes.es/artes/fotografia/default.htm>

Analysis of artistic photography. Castellón University (Jaume I)

[http://www.analisisfotografia.uji.es/root2/intr\\_ingl.html](http://www.analisisfotografia.uji.es/root2/intr_ingl.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**

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-20**                    **ECONOMY, SOCIETY, AND THE ENVIRONMENT IN THE CASE OF SPAIN**  
(45 class hours)  
Lecturer:                        Dr. Rafael Baena Escudero ([baena@us.es](mailto:baena@us.es))  
Co-Lecturer:                    Dr. Javier Navarro Luna ([janalu@us.es](mailto:janalu@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.
3. Human Interaction with the Environment and its Consequences: Environmental Policy and the Uses Made of It; Natural Environment-based Risks and Planning.
4. Population and its Patterning: Analysis of Population Trends and Migratory Movements. Urban Networking and Infrastructure.
5. Agriculture, the Environment, and Sustainable Growth: Spain's Rural Landscapes.
6. Economic Activity and the Global Crisis: Sector-based Analysis (Industry, the Financial Sector, Business, and Tourism.)

## 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

BOSQUE, R. (2005). *Síntesis de Geografía de España*, Madrid. Globo.  
CORRALIZA RODRIGUEZ, J.A. (2002). *Los Parques Naturales en España: conservación y disfrute*. Madrid, Mundi-Prensa.  
GIL OLCINA, A. y GÓMEZ MENDOZA, J. (coords.) (2001): *Geografía de España*. Barcelona, Ariel.  
VARIOUS AUTHORS. (2001): *Nuevo Atlas de España*. Barcelona. Salvat Editores, S. A.

### Webs

[www.ign.es](http://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.)  
[www.ine.es](http://www.ine.es) (The National Institute for Statistics. Instituto Nacional de Estadística).  
<http://club.telepolis.com/geografo/regional/espa/emigrar.htm> (Emigration and Immigration in the case of Spain.)  
[www.inm.es](http://www.inm.es) (The National Institute of Meteorology. Instituto Nacional de Meteorología)  
[www.igme.es](http://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** (45 horas lectivas)  
Lecturer:                Dr. Carmen Fernández Albéndiz ([mcalbendiz@us.es](mailto:mcalbendiz@us.es))  
Substitute-Lecturer: D. Caín Somé Laserna ([csoome@us.es](mailto:csoome@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 visual aids, 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 cuisine*, Spanish cooking from Arguiñano to Adriá.

## **BIBLIOGRAPHY**

- ARBELOS, Carlos: *Recetas y Relatos. Gastronomía de las tres culturas*. Granada, Caja Granada, 2004.  
CONTRERA, Jesús: *Antropología de la alimentación*, Madrid, Eudema, 1993.  
DE LA MOTA, Ignacio H.: *El libro del Café*, Madrid, Ediciones Pirámide, 2006.  
DE LA MOTA, Ignacio H.: *El libro del Chocolate*, Madrid, Ediciones Pirámide, 2008.  
DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003  
DOLAGARAY, Iñigo: *El libro del Te*, Madrid, Ediciones Pirámide, 2005.

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

ESTEBAN, José: *La cocina en Galdós y otras noticias literario-gastronómicas*, Madrid, Fortunata y Jacinta, 2006.

FERNÁNDEZ-ARMESTO, Felipe: *Historia de la comida. Alimentos cocina y civilización*, Barcelona, Tusquest, 2004.

GARCÍA VISCAINO, Félix: *La cocina flamenca, memorias y guisos*, Madrid, Celeste 2000-

MARTÍNEZ LLOPIS, Manuel: *Historia de la gastronomía española*, Madrid, Alianza Editorial, 1989.

MOLINA, Juan Antonio: *Breve Historia de la Gastronomía Andaluza*, Sevilla, editorial Castillejo, 1999.

LÓPEZ ALEJANDRE, Manuel M<sup>a</sup>: *Manual de Viticultura, enología y cata*, Córdoba, Almuzara, 2007.

OLIVARES ROSELLO, V.: *El cerdo ibérico. Crianza productos y gastronomía*, Aracena, Iniciativas Leader Sierra de Aracena y Picos de Aroche S.A., 2002

SANZ, Yolanda: *Soy lo que Como. Aprende a comer sano para vivir feliz*, Madrid, Santillana, 2007.

TEJERA OSUNA, Inmaculada: *El libro del pan*; Madrid: Alianza editorial, 1993.

TOUSSAINT-SAMAT, Maguelonne: *Historia Natural y Moral de los Alimentos. El azúcar, el chocolate, el café y el té*, Madrid, Alianza Editorial, 1991

VALLES ROJO, *Cocina y alimento en los siglos XVI y XVII*, Valladolid, Junta de Castilla y León, 2007.

VARELA, Gregorio: *El pan en la alimentación de los españoles*; Madrid, Eudema, 1991.

VILLEGAS BECERRIL, Almudena: *Saber del Sabor. Manual de Cultura Gastronómica*, Córdoba, Editorial Almuzara, 2008.

VV.VVA.: *Antropología de la Alimentación: Ensayo sobre la dieta Mediterránea*, Sevilla, Consejería de Cultura y Medio Ambiente, Junta de Andalucía, 1993.

WERLE, Loukie y COX, Jill: *Ingredientes*, Germany, Könnemann, 2005.

## 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 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).
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.

**Course GA-22**                    **WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS** (45 class hours)  
Lecturer:                        Dr. Javier Navarro Luna ([janalu@us.es](mailto:janalu@us.es))  
Co-Lecturer:                    Dr. José Carlos Saquete Chamizo ([csaquete@us.es](mailto:csaquete@us.es))

## **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.

Wine in Ancient Cultures. Wine and the Religion of Classical Antiquity: Dionysus and Orgiastic Ritual.

### 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.

Varieties of Grape. Methods of Wine Production. Classes of Wine.

### 4. - WINE-PRODUCING REGIONS AND GUARANTEES OF ORIGIN.

Soil and Climate Types. Guarantee of Origin, Rioja. Guarantee of Origin, Ribera del Duero. Full-bodied Wines. Sparkling Wines.

### 5. - BODEGA WINERIES, THE BUSINESS SET-UP AND DISTRIBUTION NETWORKING.

Wine-Producing Companies. Sector Business Organization. Marketing and Markets for Wine.

### 6. - NEW HORIZONS FOR WINE

Acquiring a Wine-Culture Competence. Wine-Associated Tourism. Wine and Health.

## **BIBLIOGRAPHY:**

Flavián, C. Fandos, C. (coord.) (2011) *Turismo gastronómico. Estrategias de marketing y experiencias de éxito*. Prensas Universitarias de Zaragoza. Zaragoza

López Alejandro, M. (2007) *Manual de viticultura, enología y cata* - Ed. Almuzara. Córdoba.

Parra López, J. (2011) *Manual de Cata ¿Es bueno este vino?* Ed. Mundiprensa. Madrid.

Peñín, J. (2000) *Atlas del Vino Español*. Ed. Espasa-Calpe. Madrid.

Peñín, J. (2008) *Historia del Vino*. Ed. Espasa-Calpe. Madrid.

Sánchez Guillén, J. (2009) *El apasionante mundo del vino*. Ed. Almuzara. Córdoba.

## **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 GA-24 THE WORLD OF CLASSICAL ANTIQUITY IN CONTEMPORARY POPULAR CULTURE

(45 class hours)

Lecturer: Dr. Fernando Lozano Gómez ([flozanogomez@us.es](mailto:flozanogomez@us.es))

Co-Lecturer: Dr. Alfonso Álvarez-Ossorio Rivas ([alfossorio@us.es](mailto:alfossorio@us.es))

### COURSE SET-UP AND SYLLABUS

In terms of its objective, this Course gives rise to reflection upon the impact of, as well as the present-dayness of, Antiquity in contemporary popular culture. This subject-matter will be dealt with from as an inclusive a perspective as possible, while taking into account not only those genres which always tend to be considered in this regard, such as cinema, comic-books, and historical novels, but also fantasy fiction, science fiction, war games, and role play. This undertaking involves furnishing a ground-breaking vision of the place that the Ancient World continues to hold in contemporary culture, together with the way in which these same mass-media phenomena shape the very reconstruction of the past within university-based studies. Likewise, this Course aims to provide an overview of the possibilities these same mass-media phenomena provide as didactic instruments which generate knowledge concerning the Ancient World.

So as to encompass a range of genres and thematic areas which are key to the configuration of the Ancient World in current times, the Course syllabus has been structured in terms of the following units or topics:

Topic 1. The Present of Antiquity. The present-dayness of the world of Classical Antiquity. The presence, reconstruction and treatment of Antiquity in mass-media outlets.

Topic 2. Antiquity is Coming...: History, Geography and Classical Mythology in *Game of Thrones*.

Topic 3. An Ancient Ring to Rule Them All: Tolkien, the World of Classical Antiquity, and *The Lord of the Rings*.

Topic 4. Me...A Communist?: *Spartacus*. A Classical Antiquity-based reconstruction of the political and social struggles within the USA of the 20th century.

Topic 5. Classical Antiquity-based Level Completed: Antiquity in video games.

Topic 6. Antiquity a Long Time Ago in a Galaxy Far, Far Away...: Reminiscences of Classical Antiquity in *Star Wars*.

Topic 7. East versus West Forever: Classical Antiquity-based Wars for Modern Times. The cases of *300* and *Alexander the Great*.

Topic 8. Antiquity Joins Hogwarts: Harry Potter and the World of Classical Antiquity.

### SYSTEM OF ASSESSMENT

Assessment will be based on the completion of two essays -one in each half of the semester- regarding the syllabus contents dealt with during class sessions. As far as this method of evaluation is concerned, students are required to manifest their well-argued opinion on areas of knowledge explored in those same sessions, while adapting what has been learnt to their own interests and fields of study as pursued in their home universities.

### BASIC BIBLIOGRAPHY:

M. Bost-Fievet y S. Provini (dirs.), *L'Antiquité dans l'imaginaire contemporain. Fantasy, science-fiction, fantastique*, París, 2014.

R. De España, El peplum. *La Antigüedad en el cine*, Madrid 1998.

F. Lillo Redonet, *El cine de romanos y su aplicación didáctica*, Madrid, 1994.

F. Lillo Redonet, *El cine de tema griego y su aplicación didáctica*, Madrid, 1997.

B. M. Rogers y B.E. Stevens, *Classical Traditions in Science Fiction*, Oxford, 2015.

**FURTHER BIBLIOGRAPHY:**

I. Berti and M. G. Morcillo (eds.), *Hellas on Screen: Cinematic Receptions of Ancient History, Literature and Myth*, Stuttgart, 2008; A. J. L. Blanshard and K. Shahabudin, *Classics on Screen: Ancient Greece and Rome on Film*, Bristol, 2011; P. L. Cano Alonso, *Cine de romanos. Apuntes sobre la tradición cinematográfica y televisiva del Mundo Clásico*, Madrid, 2014; M. Cyrino, *Big Screen Rome*, Oxford, 2005, and M. Cyrino (ed.) *Screening Love and Sex in the Ancient World*, New York, 2013; K. Dominas, E. Wesolowska and B. Trocha (eds.), *Antiquity in Popular Literature and Culture*, Cambridge, 2016; M. García Morcillo, P. Hanesworth and O. Lapeña Marchena (eds.), *Imagining Ancient Cities in Film: From Babylon to Cinecittà*, New York, 2015; F. Hobden and A. Wrigley, *Ancient Greece on British Television*, Edinburgh, 2018; S. R. Joshel, M. Malamud and D. T. McGuire (eds.), *Imperial Projections: Ancient Rome in Modern Popular Culture*, Baltimore, 2001; S. Knippschild and M. García Morcillo (eds.), *Seduction and Power. Antiquity in the Visual and Performing Arts*, London, 2013; F. Lillo Redonet, *Héroes de Grecia y Roma en la pantalla*, Madrid, 2010; P. Michelakis, *Greek Tragedy on Screen*, Oxford, 2013; K. Nikoloutsos (ed.), *Ancient Greek Women in Film*, Oxford, 2013; G. Nisbet, *Ancient Greece in Film and Popular Culture*, Bristol, 2008; A. J. Pomeroy, *Then It Was Destroyed by the Volcano: The Ancient World in Film and on Television*, London, 2008 and A. J. Pomeroy, *A Companion to Ancient Greece and Rome on Screen*, Oxford, 2017; A. J. Quiroga Fuentes (ed.), *Texto, traducción, jacción!*, Granada, 2014; A. B. Renger and J. Solomon (eds.), *Ancient Worlds in Film and Television*, Leiden, 2013; J. Solomon, *The Ancient World in the Cinema*, London, 2001; E. Theodorakopoulos, *Ancient Rome at the Cinema: Story and Spectacle in Hollywood and Rome*, Bristol, 2010; and M. Wyke, *Projecting the Past: Ancient Rome, Cinema and History*, London-New York, 1997.

**Course GA-25 INITIATION TO THE PRACTICE OF FLAMENCO THROUGH RHYTHM: DANCE, SINGING, AND THE GUITAR**

Lecturer: María M. Rodríguez ([martho\\_90@hotmail.com](mailto:martho_90@hotmail.com))

Substitute Lecturer: Patricia Lozano ([plozano@flamencoheeren.com](mailto:plozano@flamencoheeren.com))

## **INTRODUCTION**

The flamenco-appreciative audience is not usually a mere passive spectator. To fully understand and enjoy a flamenco performance, or even to participate in an improvised get-together, it is essential to be knowledgeable, with regard to its practical dimension, about the language of song (cante), dance (baile) and guitar music (toque)

One of the exclusive characteristics of flamenco is its percussive accompaniment with hand-clapping by using one's palms, as well as feet tapping, where the performer-participant has to master the complex rhythmic language of this Andalusian art.

In the course of a performance, the hand-clappers have the function of maintaining the base-line of the rhythm (rhythmic cycles), while, at the same time, they must be able to react to the stretches of improvisation in which the other performers (the singer, the guitarist, and the dancer) may become involved, since it is those same handclappers constitute the link among the three disciplines.

## **OBJECTIVES**

One of the master keys to the understanding of the language of flamenco is that of rhythmic measure. Thus it is that this Course has the following objectives:

1. To bring the student closer to the expression of this art through the practice of percussive accompaniment (hand-clapping by using one's palms, feet tapping, knocking sounds, whistling sounds, noisy back-up, etc.)
2. To know the traditional structures of flamenco dance and understand the language and codes used by the different disciplines
3. To develop students' rhythmic and choreographic memory
4. To promote the ability to work as a team

## **REQUIREMENTS**

**No** prior knowledge of flamenco is required.

**No** guitar is needed.

Avoid the use of footwear with rubber soles.

The use of some sort of recording device (an actual recorder, mobile phone, etc.) will be necessary

## **METHODOLOGY**

All the theoretical content of the Course is designed so as to facilitate its subsequent implementation by means of the following procedures:

1. Rhythm-based exercises using a metronome at different speeds.
2. Throughout the Course, accompanying invited artists with hand-clapping, while making use of one's palms, too.
3. The performance of simple choreographic fragments of dance.
4. The analysis of the melodic structures of basic singing styles, as well as of traditional flamenco guitar repertoire.

## **SYLLABUS**

The syllabus content is organized in two blocks:

- I. Theoretical content

1. Study of the fundamental concepts of rhythm and rhythmic values (black notes, quavers, semi-quavers, triplets and rests), as well as binary, ternary, and combination measures.
  2. Analysis of the traditional structure of the key dance types: explanation of the use and characteristics of the structural elements involved (waiting beats, rhythmic cadences, callings out loud, foot tapping, and final rhythmic cadences)
- II. Practical content
3. To learn and practice the technique of palm-based hand-clapping (open and muffled) to achieve precision through:
    - a clean and homogeneous sound
    - coordination between hands and feet
  4. Execution of the basic rhythmic values: black notes, quavers, semi-quavers, triplets and rests
  5. Make simple rhythmic configurations based on counterpointing and syncopation.
  6. Working on measures typical of tangos (binary), sevillanas (ternary), sure-measured *bulerías* and fast-time *alegrías* (as 12-beat combinations)
  7. To identify the structural elements of different styles of flamenco dance (waiting beats, uptoning cadences, callings out loud, foot tapping and final rhythmic cadences) and accompany them appropriately with palm-based hand-clapping

#### ASSESSMENT CRITERIA

- Mid-way Exam: 20% (theory exam 10%, practical exam 10%)
- End-of-Semester Exam: 30% (theory exam 15%, practical exam 15%)
- Final Essay Assignment 20%
- Active Participation: 30%

#### BIBLIOGRAPHY

- Expósito, J. M. (2013). *El compás flamenco de todos los estilos*. APOSTROFE.
- Marín, L. F. (2004). *Teoría musical del flamenco: ritmo, armonía, melodía, forma*. Acordes Concert.
- Núñez, F. (2013). *Comprende el Flamenco*. Madrid: RGB Arte Visual.

#### Webpages to be consulted

- <http://www.flamencopolis.com/archives/4539>
- <https://flamencometro.com/wp-content/uploads/2017/05/Los-Compases-Flamencos.pdf>

#### Glossary of Terms

- <http://www.flamencopolis.com/archives/2160>

## **SECOND SEMESTER**

## FACULTY OF PHILOLOGY

### **FB Courses available in the SECOND SEMESTER**

- FB-01 CONTRASTIVE GRAMMAR
- FB-03 CORRECTIVE PHONETICS AND CONVERSATION
- FB-04 WRITING IN SPANISH
- FB-07 SPANISH LITERARY MYTHS
- FB-10 CONTEMPORARY SPANISH CINEMA
- FB-12 SPANISH GRAMMAR
- FB-13 ACQUISITION OF SPANISH PHONETICS AND PHONOLOGY
- FB-16 EL QUIJOTE (DON QUIXOTE) WITHIN HISPANIC CULTURE
- FB-17 THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLE
- FB-20 THE IMAGE OF SPAIN IN CINEMA AND OF THE DIGITAL FICTION
- FB-23 PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA
- FB-24 SPANISH IN ECONOMY, BUSINESS AND FINANCE
- FB-26 THE CIVIL WAR AND PRESENT-DAY SPANISH LITERATURE
- FB-27 LITERATURE AND CUISINE: READING, WRITING, COOKING, EATING
- FB-31 INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY AND PROCESS
- FB-32 PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
- FB-35 PAINTING IN LITERARY SEVILLE
- FB-37 PHOTOGRAPHING THE LITERARY SEVILLE
- FB-38 LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES
- FB-42 LEARNING SPANISH VOCABULARY
- FB-43 LITERARY VISIONS OF ANDALUSIA
- FB-44 CONTEMPORARY SPANISH AMERICAN LITERATURE
- FB-45 TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
- FB-46 THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING
- FB-47 UNDERSTAND FLAMENCO THROUGH DANCE

**Course FB-01**                    **CONTRASTIVE GRAMMAR: SPANISH-ENGLISH** (45 class hours)

Lecturer:                        Dr. Juan Pablo Mora Gutierrez ([jmora@us.es](mailto:jmora@us.es))

Substitute Lecturer:        Dr. José Agustín Vidal Domínguez ([jvidal@us.es](mailto:jvidal@us.es))

**OBJECTIVES**

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:**

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.

**BIBLIOGRAPHY**

Textbook and readings for this class:

Borrego Nieto, Julio y otros. 2000. *Aspectos de Sintaxis del Español*. Madrid: Universidad de Salamanca y Santillana.

García Santos, J.F. 1993. *Sintaxis de español. Nivel de perfeccionamiento*. Salamanca, Universidad de Salamanca y Santillana.

King, Larry and Margarita Suñer. 1999 *Gramática Española: Análisis y Práctica*. McGraw-Hill .

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

Other readings can be obtained from Copistería or the Internet.

Gili Gaya. 1960. *Curso superior de sintaxis española*, Barcelona: ed. Publicaciones y Ediciones SPES, S. A.

Gutiérrez Araus, M. L. 2004. *Problemas fundamentales de la gramática del español como 2/L*. Madrid, Arco Libros. Tercera Edición 2011.

Martín Zorraquino, M<sup>a</sup> A y Portolés, J. 1999. "Los marcadores del discurso", en Bosque, I. y Demonte, V. (1999): 4051-4214.

Matte Bon, F., *Gramática comunicativa del español*. Ed. Edelsa.

Fuentes Rodríguez, Catalina. 1996. *Introducción a la Estructura del Texto*. Málaga: Ágora.

Fuentes Rodríguez, Catalina. 1996. *La Sintaxis de los Relacionantes Supraoracionales*. Madrid: Arco/Libros.

Fuentes Rodríguez, Catalina. 1996. *Ejercicios de Sintaxis Supraoracional*. Madrid: Arco/Libros.

Martínez Vázquez, Montserrat. ed. 1996. *Gramática Contrastiva inglés-español*. Servicio de Publicaciones de la Universidad de Huelva.

Whitley, S. 1986. *Spanish/English Contrasts*. Washington DC: Georgetown University Press. Segunda edición, 2002.

Gramáticas

Bosque, I. y Demonte, V. 1999. *Gramática descriptiva de la lengua española*. Madrid: Ed. Espasa Calpe, S. A.

Downing, A y Locke, P. 2002. *A University Course in English Grammar*. Routledge.

HUDDLESTON, R. & PULLUM, G. K. *A Student's Introduction to English Grammar*. London: Cambridge University Press, 2006.

RAE. *Nueva gramática de la lengua española. Manual*. Madrid: Espasa-Calpe, 2010.

Diccionarios

Real Academia. *Diccionario de la Lengua Española*, Ed. Espasa.

María Moliner. *Diccionario del uso de la Lengua Española*. Ed. Gredos.

Bosque. *Redes, Diccionario combinatorio del español contemporáneo*. Ed. Hoepli.

## **ASSESSMENT**

- 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 FB-03**                    **CORRECTIVE PHONETICS AND CONVERSATION** (45 class hours)

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

Substitute Lecturer:        Dr. Auxiliadora Castillo Carballo ([acastillo@us.es](mailto:acastillo@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 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.

**3. Suprasegmental Elements: Accent, Pitch, Rhythm, Intonation. The Syllable.**

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

5. Oral Discourse and Written Discourse: Characteristics of Oral Discourse in Comparison with Written Discourse.

*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.

7. Linguistic Registers: Formal and Informal.

*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

BUSCH, H.-J. y LATHROP, T. *Spanish Phonetics and Phonemics*. Newark: Juan de la Cuesta. 2006.

NAVARRO TOMÁS, T. *Manual de entonación española*. Madrid: Guadarrama, 1974.

NAVARRO TOMÁS, T. *Manual de pronunciación española*. Madrid: CSIC, 1980.

QUILIS, A. *Curso de fonética y fonología del español para estudiantes angloamericanos*. Madrid: CSIC, 1995.

REAL ACADEMIA ESPAÑOLA. *Ortografía de la lengua española*. Madrid: RAE, 1999.

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-04                    WRITING AND COMPOSITION OF TEXTS (45 class hours)**

Lecturer:                        Dr. Marina González Sanz ([mgsanz@us.es](mailto:mgsanz@us.es))

Substitute Lecturer:        Dr. Santiago del Rey Quesada ([sdelrey@us.es](mailto:sdelrey@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, while focusing on orthographic correctness, on the grammatical and lexical-semantic aspects of 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: Spellings and Sounds.
2. The Spelling of Words: Accents, Capital Letters, Abbreviations, Symbols.
3. Matters of Grammar in relation to Composition Writing. Punctuation Rules.
4. Adjectives: Use and Placement.
5. Lexical-Semantic Aspects. Precision in the Use of Language: Ambiguity, Synonymy, Barbarisms, Solecisms. Expression and Style.
6. Composition Writing: the Techniques involved.
7. Procedures: Description, Narration, and Dialogue.
8. Types of Text. Brief Texts: Notes, Announcements, Notices.
9. Types of Text: Curricula vitae. Cookery Recipes.
10. Types of Text. Debate-based Texts: Expressing Opinions. Journalistic Texts: the News Item.

**BIBLIOGRAPHY**

ARANDA, J. C. *Manual de ortografía y redacción*. Córdoba: Berenice, 2010.

AYALA, L. *Taller de lectura y redacción*. México: Instituto Politécnico Nacional, 2005.

CASSANY, D. *Taller de textos: leer, escribir y comentar en el aula*. Barcelona: Paidós, 2016.

CERVERA MADRID, Á. *Guía para la redacción y el comentario de texto*. Madrid: Espasa Calpe, 2005.

GÓMEZ TORREGO, L. *Manual del español correcto*. Madrid: Arco/ Libros, 1989.

MANFREDI MAYORAL, J. L. *Manual de estilo editorial*. Sevilla: Universidad de Sevilla, 2008.

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

REAL ACADEMIA ESPAÑOLA. *Nueva ortografía de la lengua española*. Madrid: Espasa, 2010.

REAL ACADEMIA ESPAÑOLA. *Diccionario de la lengua española*. Madrid: Espasa, 2009

REAL ACADEMIA ESPAÑOLA. *Diccionario Panhispánico de Dudas*. Madrid: Espasa, 2005

Moreover, during class sessions, the lecturer concerned will provide guidance with regard to further bibliographical titles.

**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 the compositions undertaken, as well as 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.).

**Course FB-07**                    **SPANISH LITERATURE'S MYTHIC FIGURES** (45 class hours)  
Lecturer:                        Dr. M<sup>a</sup> del Rosario Martínez Navarro ([rosariomtnez@us.es](mailto:rosariomtnez@us.es))  
Substitute Lecturer:        Esther Márquez Martínez ([emarquez3@us.es](mailto:emarquez3@us.es))

## OBJETIVES

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. Moreover, a further aim is to promote the city of Seville's own myths.

## 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 lecturer-selected fragments of each of the works to be read will be carried out, while discussion will be on-going and also analytic commentaries will be undertaken, together with practical exercises, real-time debates, and segments involving the pooling of ideas. In addition, use will be made of audiovisual resources related to the works being studied during the Course.

## SYLLABUS

1. A Generic Introduction to the Concept of Literary Myth.
2. The Matchmaker Witch: *Celestina*.
3. The Rogue: *Lazarillo de Tormes*.
4. The Errant Knight: *Don Quijote* (*Don Quijote de la Mancha*).
5. The Seducer: *Don Juan Tenorio*.
6. The *femme fatale*: *Carmen*, the Cigarette Girl.

## BIBLIOGRAPHY

CANAVAGGIO, J., *Cervantes*, Madrid, Espasa-Calpe, 2015.  
CORTINES, J., *Burlas y veras de don Juan*, Sevilla, Fundación José Manuel Lara, 2007.  
GÓMEZ YEBRA, A., *El niño-pícaro literario de los siglos de oro*, Barcelona, Anthropos, 1983.  
HERNÁNDEZ ARIAS, J. R., *Sobre la identidad europea: los mitos literarios de don Quijote, Fausto, Don Juan y Zaratustra*, Madrid, Biblioteca Nueva, 2008.  
MAEZTU, R. de, *Don Quijote, don Juan y la Celestina*, Madrid, Espasa-Calpe, 1981.  
PARDO GARCÍA, P. J., "Cine, literatura y mito: Don Quijote en el cine, más allá de la adaptación", *Arbor*, 187: 748 (marzo-abril), 2011, pp. 237-246.  
PIVETEAU, O., *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*.  
Prosper Mérimée, *Carmen* (translation in Spanish).

### **Complementary activities**

On a regular basis, the following will be carried out: commentaries on texts in group discussion, assignments, debates, as well as the screening of movies and documentary material related to the

authors and the works concerned, plus literature-related walkabouts within the city of Seville and visits to exhibitions, together with attendance at theatrical performances involving the themes and myths being studied during the Course.

### **ASSESSMENT 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 format of the exam will be agreed upon in consultation with the students at the beginning of the Course. Each exam will constitute 30% of the overall grade (60% for both). A further 20% of the final grade will depend on each student's regular attendance in class sessions, together with his or her on-going, active participation in the range of activities to be carried out during those same sessions. The remaining 20% will be derived from an individual assignment to be undertaken, the nature and length of which will be indicated by the class lecturer in due time. The assignment will consist of options such as writing a short essay or critical review regarding an aspect 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, or with other myths, or with his/her own overall vision of the subject matter.

- Mid-Semester Exam: 30%
- End-of-Semester Exam: 30%
- Active Participation in Class Sessions: 20%
- Assignment, Essay, or Critical Review Piece, and its Presentation in Class: 20%

**Course FB-10**                    **CONTEMPORARY SPANISH CINEMA (45 class hours)**  
Lecturer:                        Dr. José M<sup>a</sup> Claver Esteban ([josemariaclaver@ono.com](mailto:josemariaclaver@ono.com))  
Co-Lecturer:                    Dr. Luis Navarrete Cardero ([lnavarrete@us.es](mailto: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, 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.
2. Full-length Movies. The commentary and critical appreciation of the thematic and stylistic features of the following titles: *Sevillanas*, by Saura, *El otro lado de la cama*, by Martínez Lázaro, *Belle époque*, by Trueba, *La lengua de las mariposas*, by Cuerda, *La niña de tus ojos*, by Trueba, *Los años bárbaros*, by Colomo, *¡Bienvenido Mister Marshall!*, by García Berlanga, *Los desafíos*, by Erice, Guerin and Egea, *Los nuevos españoles*, by Bodegas, *Ana y los lobos*, by Saura, *Tristana*, by Buñuel, *Carmen*, by Saura, *Mujeres al borde de un ataque de nervios*, by Almodóvar, and *Tesis*, by Amenábar.

## THEORETICAL SYLLABUS

5. Spain: Social and Political Contexts (from the Republic to the Civil War). Their Impingement upon Movie-making. Postwar Cinema. *Raza*, General Franco's Vision. The "No-Do" Newsreels and their Ideological Basis. Censorship.
6. Franco-ite Policy and Spanish Cinema. A Muzzled Movie Industry. Literary Genres as Models for Movies. From a Thwarted Neo-realism to Social Realism. The Cinema of Bardem and Berlanga.
7. The "New Spanish Cinema". New Directors and Producers. Critical Trends in Postwar Cinema. *Auteur* Movies: Buñuel and Saura. Popular Genres. The Influence of Spanish Literature on National Cinema.
8. Spanish Cinema and the Era of Democracy. A Congress in which to Debate Spanish Cinema. The Socialist Party's Policy for Spain's Movie Industry. Themes and Styles in Present-day Spanish Movies. The Case of Almodóvar. Spain's Movie-Industry and the European Union.

## 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:

BESAS, P. *Behind the Spanish Lens: Spanish Cinema Under Fascism and Democracy*. Denver: Arden Press, Inc. 1985.

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.

D' LUGO, M. *Carlos Saura: The Practice of Seeing*. Princeton: Princeton University Press. 1990.

FIDDIAN, R. W.; EVANS, P. W. *Challenges to Authority: Fiction and Film in Contemporary Spain*. London: Tamesis Books, Ltd. 1988.

HIGGINBOTHAM, V. *Spanish Film Under Franco*. Austin: University of Texas Press. 1988.

HOPEWELL, J. *Out of the Past: Spanish Cinema after Franco*. London: British Film Institut. 1986.

KINDER, M. B. *Cinema: The Reconstruction of National Identity in Spain*. CD-Rom, University of California Press.

KOVACS, K. S., ed. Special Issue on "The New Spanish Cinema", *Quarterly Review of Film Studies* (Spring 1983).

MOLINA-FOIX, V. *New Cinema in Spain*. London: British Film Institute. 1977.

SCHWARTZ, R. *Spanish Film Directors, 1950-1985: 21 profiles*. Metuchen, New Jersey: Scarecrow Press. 1986.

TORRES, A. M., ed. *Spanish Cinema 1896-1983*. translation from Spanish by E. Nelson Modlin. Madrid: Ministerio de Cultura. 1986.

VIDAL, N. *The Films of Pedro Almodóvar*. Madrid: Ministerio de Cultura. 1988.

### In Spanish:

BARROSO, M. Á.; GIL-DELGADO, F. *Cine Español en cien películas*. Madrid: Ediciones Jaguar. 2002.

BORAU, J. L. (dctor.) *Diccionario del Cine Español*. Madrid: Academia de las Artes y de las Ciencias Cinematográficas de España, Alianza. 1998.

CAPARRÓS LERA, J. M<sup>a</sup>. *El Cine Español de la democracia. De la muerte de Franco al cambio socialista (1975-1989)*. Barcelona: Anthropos. 1992.

COBOS, J. (coord.) *Clásicos y modernos del Cine Español*. Madrid: Comisaría General de España in Expo Lisboa '98. 1998.

GARCÍA FERNÁNDEZ, E. C. *Historia ilustrada del Cine Español*. Madrid: Planeta. 1985.  
HOPEWELL, J. *El cine español después de Franco*. Madrid: Ediciones El Arquero. 1989.  
PÉREZ PERUCHA, J. *Antología Crítica del Cine Español*. Madrid: Cátedra. 1997.  
SEGUIN, J.-Cl. *Historia del Cine Español*. Madrid: Acento. 1995.  
STRAUSS, F. *Pedro Almodóvar*. Madrid: El País. 1994.  
SEVERAL AUTHORS. *Historia del Cine Español*. Madrid: Cátedra. 2001.  
SEVERAL AUTHORS. *Un Siglo de Cine Español*. Madrid: Academia de las Artes y Ciencias Cinematográficas de España. 1997.  
SEVERAL AUTHORS. *Cine Español. 1896-1988*. Madrid: Ministerio de Cultura. 1989.

**Course FB-12**            **SPANISH GRAMMAR** (45 class hours)  
Lecturer:                Dra. Juana Santana Marrero ([jsantana@us.es](mailto:jsantana@us.es))  
Substitute Lecturer:   Doina Repede ([doinarepede@gmail.com](mailto:doinarepede@gmail.com))

## **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.

## **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

## **BIBLIOGRAPHY**

ALARCOS, E. *Gramática de la lengua española*. Madrid: Espasa-Calpe, 2004.

BORREGO, J., GÓMEZ ASENCIO, J.J., PRIETO DE LOS MOZOS, E.J. *Temas de gramática española: teoría y práctica*. Salamanca: Universidad de Salamanca, 1995.

----- . *Aspectos de sintaxis del español*. Salamanca: Universidad de Salamanca, 2000.

BOSQUE, I. Y DEMONTE, V. *Gramática descriptiva de la lengua española*. Madrid: Espasa-Calpe, 1999.

BUTT, J., BENJAMÍN, C. *A New Reference Grammar of Modern Spanish*. London: Edward Arnold, 2004.

FERNÁNDEZ, J., FENTE, R., SILES, J. *Curso intensivo de español: ejercicios prácticos (niveles intermedio y superior)*. Madrid: SGEL, 1992.

GARCÍA SANTOS, J. F. *Sintaxis del español. Nivel de perfeccionamiento*. Salamanca: Universidad de Salamanca, 1994.

GÓMEZ TORREGO, L. *Hablar y escribir correctamente. Gramática normativa del español*. Madrid: Arco Libros, 2006.

MATTE BON, F. *Gramática comunicativa del español*. Madrid: Difusión, 1992.

REAL ACADEMIA ESPAÑOLA. *Nueva gramática de la lengua española*. Madrid: Espasa-Calpe, 2009.

SÁNCHEZ, A., MARTÍN, E., MATILLA, J.A. *Gramática práctica de español para extranjeros*. Madrid: SGEL, 2001.

SÁNCHEZ, A. Y SARMIENTO, R. *Gramática práctica del español actual: español para extranjeros*. Madrid: SGEL, 2008, 2ª ed.

**Course FB-13**                    **ACQUISITION OF SPANISH PHONETICS AND PHONOLOGY** (45 class hours)  
Lecturer:                        Dr. Auxiliadora Castillo Carballo ([auxicastillo@us.es](mailto:auxicastillo@us.es))  
Substitute Lecturer:        Dr. Yolanda Congosto Martín ([ycongosto@us.es](mailto:ycongosto@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**

Definitions: Phonology and Phonetics. Acoustic Phonetics. Articulatory and Auditory Phonetics. 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.

Actions of the Vocal Chords. Actions of the Soft Palate / Velum.

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.

## **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%

## **BIBLIOGRAPHY**

- ALARCOS LLORACH, E. Fonología española. Madrid: Gredos, 1968.
- FERNÁNDEZ PLANAS, A. M. Así se habla. Nociones fundamentales de Fonética general y española. Barcelona: Horsori Editorial, 2005.
- GILY Y GAYA, S. Elementos de fonética general. Madrid: Gredos, 1950.
- HIDALGO NAVARRO, A. Y QUILIS MERÍN, M. Fonética y Fonología españolas. Valencia: Tirant lo Blanch, 2002. (2ª ed. cor. y ampl. 2004).
- LAMÍQUIZ, V. Lingüística española. Sevilla: Universidad de Sevilla, 1973.
- MALMBERG, B. La fonética. Buenos Aires: Eudeba, 1970.
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- . Fonología general y española. Barcelona: Teide, 1989.
- MARTÍNEZ, E. y FERNÁNDEZ, A. Manual de fonética española. Barcelona: Ariel, 2007.
- MORENO FERNÁNDEZ, F. Ejercicios de Fonética y Fonología española para hablantes de inglés. Madrid: Arco Libros, 2000.
- NAVARRO HIDALGO, A. Aspectos de la entonación española: viejos y nuevos enfoques. Madrid: Arco Libros. 2006.
- NAVARRO TOMÁS, T. Manual de entonación española. México: Málaga S.A., 1948.
- . Manual de pronunciación española. Madrid: CSIC, 1921.
- QUILIS, A. Principios de Fonología y Fonética españolas. Madrid: Arco Libros, 2009 (9ª reimp.).
- QUILIS, A. y J. A. FERNÁNDEZ. Curso de Fonética y Fonología españolas. Madrid: CSIC, 1965.

**Course FB-16**            **EL QUIJOTE (DON QUIXOTE) WITHIN HISPANIC CULTURE** (45 class hours)

Lecturer:                Dr. Jaime Galbarro García ([jgalbarro@us.es](mailto:jgalbarro@us.es))

Substitute Lecturer:    Dr. Manuel A. Broullón Lozano ([mbroullon@us.es](mailto:mbroullon@us.es))

## **I- PRESENTATION OF THE COURSE**

The main objective of this Course is to provide an approach to Miguel de Cervantes' greatest work, the cornerstone of Spanish Literature, and the first modern novel: Don Quixote (Don Quijote de La Mancha), 1605-1615; as well as to some of his many presences as projected upon Hispanic and Universal Culture: in music (music of the Golden Age, the comic-heroic opera by Jules Massenet, the Symphonic Poem, op.35, by Richard Strauss, Master Pedro's Ornamental Screen, by Manuel de Falla, the musical Generation of '27, etc.), in dance (the ballet by Léon Minkus), in cinema (Orson Welles, Jess Franco, Terry Gilliam, Grigori Kozintsev, etc.), in painting (Doré, Picasso, Metz, etc.), in photography (Cristina García Rodero, José Manuel Navia), in folklore, fashion, and social manners ... During the Course, the most relevant approaches will be selected, according to students' interests.

## **II- OBJECTIVES**

Class sessions are designed with not only those students who already have a working knowledge of Spanish Culture and Literature in mind, but also those students who wish to come into contact with them.

Using this central axis as a point of departure, the Course's specific objectives will be deployed, so that from a range of perspectives – the book's history, textual analysis, comparative analysis in terms of music, dance, cinema, painting, photography etc.-, students will be able to delve more deeply into specific aspects of Cervantes' artistic output, while coming to appreciate its present-day relevance with regard to both Hispanic and Universal Culture.

Finally, the students will be invited to become acquainted with the literary Sevilla, the point of departure being a Cervantine guided tour involving selected readings from a number of his works -Don Quixote, the Exemplary Novels, Eight Comedies and Between-Acts Pieces ...-, which will enable us to look at the city through the eyes of the "Prince of Creative Talents".

## **III- METHODOLOGY**

The Course will involve the configuration of a theoretical-practical methodology, inductive in character, using as a starting point the presentation of texts - literary, musical, cinematographic, etc.-, about which discussions will be held, with the aim of foregrounding issues which are related to their study, both with regard to text-based meanings, as well as in relation to other cultural elements. Although the intensive and gratifying reading of Don Quixote is strongly recommended, while, at the same time, taking into account the diversity of levels in linguistic competence involved, the teacher will prepare and make available to students a series of extracts selected and adapted for use in each session. Likewise, using those same extracts, students will undertake reviews, assignments, and presentations which will be taken into account with regard to final assessments and grading.

## **IV- SYLLABUS**

1. Historical and literary context of the Golden Age.
2. Introduction to Miguel de Cervantes: life and works.
3. Study and readings of *Don Quixote*.
4. *Don Quixote* in Hispanic and Universal Culture.

## **IV- VISITS AND BACK-UP ACTIVITIES**

- A theater-yard in Triana.
- A Cervantes-related walk-about through the streets of Sevilla: commented readings as progress is

made through the spaces involved in Cervantes' works.

**VI- Readings, screenings, and listening sessions (recommended editions; teachers will provide guidance in the selection of several of these, depending on students' specific interests)**

**Critical Edition with Commentary**

CERVANTES SAAVEDRA, Miguel (2015): *Don Quijote de la Mancha*. Edition under the auspices of the Instituto Cervantes (1505, 1615, 2015); directed by Francisco Rico. Madrid: Real Academia de la Lengua Española.

**Adapted Editions**

- *Don Quijote de La Mancha*. Adaptation undertaken by Andrés Trapiello. Barcelona: Destino, 2015.
- *Don Quijote de La Mancha*. Edition under the auspices of the Real Academia Española, adapted by Arturo Pérez-Reverte. Madrid: Castalia, 2015.

**SPECIFIC BIBLIOGRAPHY**

- ARELLANO, Ignacio (2007): *Don Quijote en el teatro español: del Siglo de Oro al siglo XX*. Madrid: Visor Libros.
- ARIOSTO, Ludovico (2002): *Orlando furioso*. Edición bilingüe de Cesare Segre y M<sup>a</sup> de las Nieves Muñiz. Madrid: Cátedra.
- AA.VV.: *Don Quijote y el cine*. Madrid, Filmoteca Española, 2005.
- BARROSO VILLAR, M<sup>a</sup> Elena (ed.) (2017): *"El Quijote", de Reinhold Metz. La colección "Art Brut" de Lausana*. Sevilla: Grupo de Investigación Literatura Transtextualidad y Nuevas Tecnologías.
- CALVO MANZANO, M<sup>a</sup>. Rosa (1999): *El arpa en la obra de Cervantes. Don Quijote y la música española*. Valladolid, Consejería de Educación y Cultura.
- CANAVAGGIO, Jean (2006): *Don Quijote, del libro al mito*. Madrid: Espasa.
- CERVANTES, Miguel (1998): *El ingenioso hidalgo Don Quijote de la Mancha. Edición del IV Centenario adornada con 356 grabados de Gustavo Doré, enteramente comentada por Clemecín y precedida de un estudio crítico de Luis Astrana Marín; más un índice resumen de los ilustradores y comentadores del Quijote por Justo García Morales*. Valencia: Alfredo Ortells.
- CLOSE, Anthony J. (2008): *A Companion to Don Quixote*. Londres: Tamesis.
- ECO, Umberto (2000): *Lector in fabula. La cooperación interpretativa del texto narrativo*. Barcelona, Lumen.
- ERASMO (1998): *Elogio de la locura*. Erasmo de Rotterdam; introducción y notas de Pedro Rodríguez Santidrián. Madrid: Alianza.
- GARCÍA RODERO, Cristina (1989): *España oculta*. Prólogo de Julio Caro Baroja. Barcelona: Lungwerg.
- GOMÁ LANZÓN, Javier (2017): *La imagen de tu vida*. Barcelona: Galaxia Gutemberg.
- GÓMEZ CANSECO, Luis (2005): *El Quijote, de Miguel de Cervantes*. Madrid: Castalia.
- HEREDERO, Carlos F. (coord.) (2002): *La imprenta dinámica: Literatura Española en el Cine Español*. Madrid: Academia de las Artes y las Ciencias Cinematográficas.
- HERRANZ, Ferrán (2005): *El Quijote y el cine*. Madrid: Cátedra.
- LOLO, Begoña (ed.) (2010): *Cervantes y el Quijote en la música: estudios sobre la recepción de un mito*. Alcalá de Henares: Ministerio de Educación y Ciencia, Centro de Estudios Cervantinos.
- LÓPEZ NAVIA, S. (1996): *La ficción autorial en el Quijote y en sus continuaciones e imitaciones*. Madrid: Universidad Europea de Madrid, CEES Ediciones.
- MAESTRO, Jesús G. (2009): *Crítica de los géneros literarios en el "Quijote": idea y concepto de "género" en la investigación literaria*. Vigo: Academia del Hispanismo.
- NAVIA, José Manuel (2010): *Territorios del Quijote*. Barcelona: Lunwerg.

- PASTOR COMÍN, Juan José (2009): *Loco, trovador y cortesano. Bases materiales de la expresión musical en Cervantes*. Vigo: Academia del Hispanismo.
- PIÑERO RAMÍREZ, Pedro M. y REYES CANO, Rogelio (2005): *Itinerarios de la Sevilla de Cervantes: la ciudad en sus textos*. Sevilla: Ayuntamiento de Sevilla.
- REYES CANO, Rogelio (2016): *Los locos de Cervantes y otros estudios literarios*. Sevilla: Editorial Universidad de Sevilla.
- RICO, Francisco (2012): *Tiempos del Quijote*. Barcelona: Acantilado.
- RIQUER, Martín (2003): *Para leer a Cervantes*. Barcelona: Acantilado.
- RODRÍGUEZ, Javier (coord.) (2005): *El Quijote en el cine*. Madrid, Ediciones Jaguar.
- SANTOS, A. (2006): *El sueño imposible. Aventuras cinematográficas de Don Quijote y Sancho*. Madrid: Fundación Marcelino Botín.

#### Filmography

- Gilliam, Terry: *Lost in La Mancha*. 2002.
- Gilliam, Terry; *El hombre que mató a don Quijote*. 2018.
- Gutiérrez Aragón, Manuel: *El caballero don Quijote*. 2002.
- Hiller, Arthur: *El hombre de La Mancha*. 1972.
- Kozintsev, Grigori: *Don Kikhot*. 1953.
- Pabst, Georg Wilhelm: *Don Quichotte*. 1933.
- Welles, Orson y Franco, Jesús: *Don Quijote de Orson Welles*. 1992.
- Zecca, Ferdinand: *Don Quichotte*. 1902.

#### Discography (audio and video)

- Baciero, Antonio: *Ecos de cifras. Libro del arpa de Don Bernardo de Zala y Caldiano*.
- Bal y Gay, Jesús: *Obra sinfónica completa*.
- Halffter, Ernesto: *The Piano Music of Ernesto Halffter*.
- García Abril, Antón: *Canciones y danzas para Dulcinea*. Orquesta Filarmónica de Málaga.
- Luar Na Lubre: *Sons da lubre nas noites de Luar. Romance de Don Gaiferos de Mormaltán*.
- Massenet, Jules: *Don Quichotte. Comédie heroïque en cinq actes. Ópera en vídeo*. Naïve, 2010.
- Minkus, Léon: *Don Quijote*. Apriccio.
- Remacha, Fernando: *Obra sinfónica completa*.
- Savall, Jordi: *Pièces du viole du Deuxième Livre (1707)*. Marin Marais.
- Savall, Jordi; Figueres, Montserrat, Capella Reial de Catalunya y Hesperion XXI: *Miguel de Cervantes: Don Quijote de La Mancha. Romances y músicas*. Alavox, 2016.
- Strauss, Richard: *Don Quixote. Variaciones fantásticas sobre un tema caballeresco. Op. 35*.
- Vivaldi, Antonio: *Orlando furioso*. Claudio Scimone (dir.). Victoria de los Ángeles, I solisti Veneti.
- VV.AA.: *Obras para piano del Grupo madrileño de los ocho*. Ainoa Padrón (piano).
- VV.AA.: *Piano de la Generación del 27*. Ana María Vega Toscano (piano).

#### Resources On-line

- Centro Virtual Cervantes: portal sobre el autor y obra:  
[http://www.cervantesvirtual.com/portales/miguel de cervantes/](http://www.cervantesvirtual.com/portales/miguel_de_cervantes/)
- Edición digital del Quijote (ed. Francisco Rico):  
<https://cvc.cervantes.es/literatura/clasicos/quijote/>
- Quijote interactivo: <http://quijote.bne/libro.html>
- The Cervantes Society of America: <http://cervantessociety.com>
- Vázquez Medel, Manuel Ángel: *Cervantes en el Siglo XXI: ejemplariedad e imagen de vida*.  
Videoconferencia. <http://tv.us.es/cervantes-en-el-siglo-xxi-ejemplariedad-e-imagen-de-vida/>

### **VII- ASSESSMENT CRITERIA**

Assessment will be on-going, based on day-to-day activity during class sessions, on the factor of regular

attendance throughout the Course, as well as on commented readings or debates involving proposed texts for discussion.

Students will undertake two exams on the subject-matter dealt with during the Course: one mid-way through the semester and the other at its close.

Assignments will involve writing an essay or critical review on any of the elements (essay) or works (review) included in the syllabus, in terms of each student's free choice, in agreement with the teacher, and to whom the proposal concerned will have been communicated. These assignments will be presented in class in the form of short reports so that they can be discussed with classmates. Each assignment and presentation will be valued positively in terms of the degree of its originality, of the approach adopted, of the degree of maturity projected, together with each student's skill at synthesis with regard to the syllabus subject-matter as dealt with in class sessions.

-First Exam (mid-way through the semester): 30%

-Final Exam (at the close of the semester): 30%

-Regular Attendance in Class Sessions and Active Participation in Classroom Debates: 20%

-Assignments Carried Out: 20%

**Course FB-17**            **THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLA** (45 class hours)  
Lecturer:                Dr. María José Osuna Cabezas ([majosuna@us.es](mailto:majosuna@us.es))  
Substitute Lecturer:    Dr. Jesús Gómez de Tejada ([jgomezdetejada@us.es](mailto:jgomezdetejada@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.
2. The Sevilla of the Middle Ages: Don Pedro I. Popular Poetry: the Ballad Tradition.
3. The Sevilla of the Golden Age: Miguel de Cervantes and Mateo Alemán.
4. The Sevilla of the Enlightenment: José María Blanco White.
5. The Sevilla of Romanticism: Gustavo Adolfo Bécquer.
6. The Sevilla of the "Generation of 1927": Luis Cernuda.
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 Avallé-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%

**Course FB-20**            **THE IMAGE OF SPAIN IN CINEMA AND OF THE DIGITAL FICTION** (45 class hours)  
Lecturer:                Dr. Luis Navarrete Cardero ([lnavarrete@us.es](mailto:lnavarrete@us.es))  
Substitute Lecturer:   Juan José Vargas Iglesias ([jivargas@us.es](mailto:jivargas@us.es))

## 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* 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 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 y Peter Graham Scout, 1952).

*El ángel vestido de rojo* (Nunnally Johnson, 1960).

*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 espíritu de la Colmena* (Víctor Erice, 1973).  
*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* (Iciar Bollain, 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:

ARIÈS, Philippe y DUBY, Georges. *Historia de la vida privada: de la revolución francesa a la Primera Guerra Mundial*. Trad. F. Pérez Gutiérrez y B. García. Madrid: Taurus, 1989. (v. IV, dir. M. Perrot).  
AYALA, Francisco. *La imagen de España*. Madrid: Alianza, 1996.  
BENNASSAR, Bartolomé. *Historia de los españoles. Siglos XIX-XX*. Barcelona: Crítica, 1989, 2 v.  
BERNALDO DE QUIRÓS, C. y ARDILA, Luis. *El bandolerismo andaluz*. Madrid: Turner, 1973.  
CABA LANDA Pedro y Carlos. *Andalucía: su comunismo y su cante jondo*. Madrid: Biblioteca Atlántico, 1933.  
CARANDE, Ramón. *Carlos V y sus banqueros*. Barcelona: Crítica, 1983.  
COLORADO CASTELLARY, Arturo. *El museo del Prado y la Guerra Civil. Figueras-Ginebra, 1939*. Madrid: Museo del Prado, 1991.  
COMELLAS, José Luis *Historia de España Contemporánea*. Madrid: Rialp, 1988.  
DELEITO Y PIÑUELA, José. *También se divierte el pueblo*. Madrid: Alianza, 1998.  
FONTANA, Joseph. *Cambio económico y actitudes políticas en la España del siglo XIX*. Madrid: Ariel, 1981.  
FORD, Richard. *Manual para viajeros por España y lectores en casa*. Madrid: Turner, 1982.  
FUSI, Juan Pablo. *Un siglo de España. La cultura*. Madrid: Marcial Pons, 1999.  
GARCÍA CARCEL, Ricardo y MATEOS BRETOS, Lourdes. *La Leyenda Negra*. Madrid: Anaya, 1990.  
GIACOMO CASANOVA, Giovanni. *Memorias de España*. Trad. J.M<sup>a</sup>. Subirachs. Barcelona: Altera, 2001.  
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## **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 FB-23****PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA** (45 class hours)Lecturer: Dr. Adrián Huici Módenes ([ahuici@us.es](mailto:ahuici@us.es))Substitute Lecturer: Dr. Noemí Piñeiro D. ([npineiro8@yahoo.es](mailto:npineiro8@yahoo.es))**OBJECTIVES:**

We human beings are essentially social beings that communicate with the people around us. Communication, therefore, constitutes the basic element without which society itself would not exist. In specific terms: the community arises as a result of the human capacity to communicate, while, at the same time, communication is a phenomenon that can only arise from within the framework of what is social.

The study of the interaction of human beings with each other and with the mass media (radio, cinema, TV, the press ...), together with the analysis of the technologies and strategies employed by these media, have become fundamental instruments by means of which our present-day reality, as well as the way in which we imagine the future, may be understood. Moreover, among the discourses that proliferate in the media, this Course understands that knowledge concerning the phenomenon of persuasive communication is of key interest, while, specifically, the kind that forms the basis of commercial advertising and propaganda.

It is precisely Social Psychology that may be considered an ideal tool to enable us to become aware of the mechanisms through which the media influence our behaviour so as to attain acceptability and, thereby, the consumption of the product concerned; or of how they are capable of generating adhesion to, or the rejection of, a specific ideology.

The fundamental aim of the Course is to address the issue of persuasion and manipulation as strategies by which the media can "enter into" our minds and direct our behavior. Moreover, what will also be undertaken is a brief diachronic review of the historical forms assumed by persuasive discourse types and, fundamentally, by advertising and propaganda.

**METHODOLOGY**

In addition to theoretical classes, their practical counterpart will always be sought, and in every possible form: class-based assignments, viewing and commenting on video and movie material, the reading of *ad hoc* texts linked with sessions of commentary and debate, as well as reviews of a further range of texts and items that will be brought into use.

**Practical Activities:**

The back-up material for practical sessions will include (keeping in mind the possible variants that, due to necessity, may arise as the Course evolves):

1. Videos and TV series: *Flight of the Phoenix* (R. Aldrich), *The Wave* (Dennis Gansel), *Good* (Vicente Amorim), episodes from the series entitled *Black Mirror*.

2. Reading of, and commentary on, books and / or articles: *The Lucifer Effect* (Ph. Zimbardo), *The Bubble Filter* (E. Pariser), *Obedience to Authority* (S. Milgram)

**SYLLABUS:**

## INTRODUCTION

1. Social Psychology: definition and directions

1.1 From *homo sapiens* to *homo socialis*: the individual and the community

## 1.2 Communication and society

### THEORY

#### 2. Psychology of communication

- 2.1. Communication as a global phenomenon
- 2.2. Psychological strategies of communication
- 2.3. Implicit communication: between leadership and identity
- 2.4. Paradoxical communication: the double bond
- 2.5. Communication and suggestion: scenarios of influence.

#### 3. Persuasion

- 3.1. The psychology of everyday persuasion
- 3.2. Words that exert influence
- 3.3. The power of the image
- 3.4. Lures and factoids

#### 4. Psychology of beliefs

- 4.1. Ideas and beliefs
- 4.2. Thought, reason, and emotion
- 4.3. Cognitive dissonance and "blind spots"

#### 5. Obedience to authority, obedience to the tribe

- 5.1. Milgram and the West's guilty conscience
- 5.2. The Zimbardo Experiment: the darkness within
  - 5.1. Collective thinking versus individual thinking
  - 5.2. Nostalgia for a common past
- 5.3. Nationalism as a revival of the tribe

### APPLICATION

#### 6. Advertising and propaganda.

- 6.1. Definitions, similarities and differences

#### 7. Communication strategies

- 7.1. The word: between orality and written form
- 7.2. The domain of the iconic

#### 8. Historical overview: the beginnings

- 8.1. Manifestations of proto-propaganda
- 8.2. From antiquity to modernity
- 8.3. The nineteenth century: between nationalism and socialism

#### 9. Twentieth Century: the era of propaganda

- 9.1. From voter to consumer: the birth of political marketing

#### 10. Twenty-First Century: algorithms hold sway

- 10. 1. The generation of wishes and the anticipation of behavior
- 10.2. The Orwellian prophecy: Big Brother now

## SYSTEM OF ASSESSMENT

Assessment and final grading will be based on two key criteria. Firstly, the undertaking of two written exams. Secondly, when assigning final grades, to what was obtained in those same written exams will be added the scores corresponding to active participation in class sessions, as well as to the assignments handed in when required (reports and reviews, as well as commentaries, etc). The written exams represent seventy percent of the final grade, while the other thirty percent will be divided between twenty percent for practical work and ten percent for active participation in class sessions.

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**Course FB-24**                    **SPANISH IN THE SECTORS OF THE ECONOMY, BUSINESS AND FINANCE**  
(45 class hours)  
Lecturer:                        Dr. Leyre Martin Aizpuru ([lmartin12@us.es](mailto:lmartin12@us.es))  
Substitute Lecturer:        Ana M. Romera Manzanares ([anaromera@us.es](mailto:anaromera@us.es))

## **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 Economics and the Entrepreneurial 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 lecturer being constantly available as support, while he/she guides and encourages participation in 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). In addition, special attention will be paid to the socio-cultural component of language learning, while favoring student immersion in the economy of the Hispanic world, with a specific focus on its Spanish and Andalusian segments, as well as on those same segments' key companies and entrepreneurs.

## **SYLLABUS**

### **UNIT 1. Models of access to the labor market**

*Thematic content:* The figure of the entrepreneur and the figure of the salary-earning employee. The shadow economy.

*Functional content:* Expressing preferences. Talking about wishes and intentions for the near future.

*Written communication:* Designing a project to create a start-up company: needs which it can meet, profitability prospects, and initial bureaucratic procedures.

*Assigned Activity:* To research information on regulations applicable to the self-employed in Spain, as well as on the Spanish Government's backing of young entrepreneurs.

### **UNIT 2: Departments and posts within companies**

*Thematic Content:* The organizational structure of a company: department-based activities and posts. Job vacancies.

*Functional Content:* Talking about regular actions undertaken and their frequency.

*Written Communication:* Understanding and composing job vacancy advertisements.

*Assigned Activity:* To search for information on the organizational set-ups of companies belonging to known people. Design the work team for a virtual company proposed by students.

### **UNIT 3: Accessing companies**

*Thematic Content:* The curriculum vitae. The personal-testimony letter. The job interview. Temporary work agencies and job centers. Unemployment.

*Functional Content:* Explaining past actions and future expectations. Differences in register: what is formal and what is informal. Expressing causes and outcomes.

*Written Communication:* Writing up a curriculum vitae, together with a personal-testimony letter.

Assigned Activity: Setting up a virtual job interview. Selecting the questions and answers appropriate to this same formal context.

#### **UNIT 4: Companies and company owners**

*Thematic Content:* Key entrepreneurs and companies in the Hispanic world.

*Functional Content:* Talking about past events and describing situations in the past. Sorting out information from within a narrative text using temporal markers.

*Written Communication:* To research data and write up the brief history of a company or the biography of a successful company owner.

*Assigned Activity:* Conceiving of and designing an interview with the management executive of an important company.

#### **UNIT 5: Financing a company. Money matters.**

*Thematic Content:* Problems encountered with the bank. The bank loan. The new bank.

*Functional Content:* Expressing complaints and making requests. Putting forward arguments so as to obtain benefits therefrom. Stating reasons.

*Written Communication:* Lodging a complaint with a bank in writing.

*Assigned Activity:* Formalizing the balance of income earned (in the case that the start-up concerned is already underway) and expected expenses in the company which was designed in unit 2. To write a formal text to request a loan from a financial institution in order to start up or expand a business.

#### **UNIT 6: Company owners and employees**

*Thematic Content:* Employers' organizations. Employees' trade unions. Demonstrations and citizens' protests. Labor agreements. Employees' rights and duties. Work-family reconciliation measures.

*Functional Content:* Expressing complaints. Arguing in favor of, or against, an idea or a proposal.

*Written Communication:* To write a letter to the editor of a newspaper expressing disapproval concerning a labor dispute: unfair dismissal, reduction of workday unjustifiably not granted.

*Assigned Activity:* Drawing up a manifesto which sets out the demands of the employees in a company, or of a professional body.

#### **UNIT 7: Business meetings**

*Thematic Content:* At the hotel. In a restaurant. Meal times and culinary preferences. Leisure interests. Tourist destinations in Spain and Andalusia.

*Functional Content:* Describing and comparing; asking about and expressing tastes; talking about the recent past; requesting services by phone in a hotel; asking and granting permission.

*Written Communication:* Booking hotel accommodation for a group of people from different countries, taking into account cultural differences and preferences.

*Assigned Activity:* To plan a gathering of management executives belonging to a multinational company.

#### **UNIT 8: Promoting the company: marketing**

*Thematic Content:* Advertising companies and commercial products. The advertising slogan.

*Functional Content:* Pinpointing advantages and disadvantages. Putting forward hypotheses. Expressing cause and purpose. Describing.

*Written Communication:* Preparing the copy for an advertisement for a product or a business.

*Assigned Activity:* Designing the advertising campaign by which to promote a product or a business.

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- GÓMEZ DE ENTERRÍA, J., RUIZ MARTÍN, A. M.<sup>a</sup> MARTÍN DE NICOLÁS, M.<sup>a</sup>. M. *La comunicación oral en la empresa*. Madrid: Arco Libros, 2008.
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- GONZÁLEZ, M. (et al.) *Socios 1. Curso básico de español orientado al mundo del trabajo*. Barcelona: Difusión, 2007.
- JUAN, O., et al. *En equipo.es 1: Curso de Español de los Negocios: nivel elemental*. Madrid: Edinumen, 2004.
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- JUAN, O., et al. *En equipo.es 3: Curso de Español de los Negocios: nivel avanzado*. Madrid: Edinumen, 2007.
- LARRAÑAGA DOMÍNGUEZ, A. y ARROYO HERNÁNDEZ, M. *El léxico de los negocios (practica tu español)*. Madrid: SGEL, 2005.
- LAUTERBORN, W. *Comunicaciones por teléfono*. Madrid: Arco Libros, 2002.
- MARTÍNEZ, L., SABATER, M.<sup>a</sup>. L. *Socios 2. Curso de español orientado al mundo del trabajo*. Barcelona: Difusión, 2007.
- MATELLANES, C. *Albarán. Español para la empresa*. Pamplona: Eunsa, 1997.
- PASTOR, E. *Escribir cartas. E/LE*. Barcelona: Difusión, 1994.
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- PROST, G., NORIEGA, A. *Al dí@: curso intermedio de español para los negocios*. Madrid: Sociedad General Española de Librería, 2009.
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- PROST, G., NORIEGA, A. *Al dí@: curso superior de español para los negocios*. Madrid: Sociedad General Española de Librería, 2010.
- SANZ PINYOL, G., FRASER, A. *Manual de comunicaciones escritas en la empresa*. Barcelona: Graó, 1998.
- WAGNER, D. y SAUS, N., eds. *1000 palabras de negocios. E/LE*. Barcelona: Difusión, 1994.

## ASSESSMENT CRITERIA

Continuous assessment, by which regular attendance and active participation in class sessions will be taken into account, will be combined with the sitting of two exams: one mid-way through the Course and the other, a final exam, at its close. Likewise, taking into account the advanced-level character of the subject-matter being dealt with, each student will be expected to undertake an assignment or final project, to be shared with the rest of the class in a real-time presentation, while the lecturer's guidance and supervision will be forthcoming at every stage of its preparation. The ultimate goal in this regard is to encourage student autonomy in the study place, as well as to help him/her satisfy his/her curiosity and pursue his/her interest in specific areas of subject-matter. This latter factor will contribute to making it a motivating undertaking for the student who is carrying it out, while also ensuring the enrichment of the class group as a whole.

The percentages corresponding to each facet of grading are distributed as follows:

- 20%: the mid-way exam
- 40%: the close-of-semester final exam
- 20%: regular attendance and active participation in class sessions
- 20%: final assignment

**Course FB-26**                    **THE CIVIL WAR AND PRESENT-DAY SPANISH LITERATURE** (45 class hours)  
Lecturer:                        Dra. M. Ángela Garrido Berlanga ([magarrido@us.es](mailto:magarrido@us.es))  
Co- Lecturer:                    Ana Davis González ([anadavgon@alum.us.es](mailto:anadavgon@alum.us.es))

## **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.
3. Two Spains, Two Literatures? The Cultural Panorama and the Consequences of the War on Spain's Literary Output: Official Literature and the Literature of Homeland Exile.
4. The Evolution of Spanish Narrative from the Post-War Period to the Present Day: Kinds of Realism and Kinds of Experimentation.
5. Drama after the Civil War: from the Crisis in Theater to Independent Theater.
6. The Civil War and Poetry: from Miguel Hernández to the Second Half of the Twentieth Century.
7. The Civil War and its Aftermath in Present-Day Literature.

## **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

SEVERAL AUTHORS, *Literatura en la Guerra Civil: Madrid, 1936-1939*, Madrid, Talasa, 1999.

Gutiérrez Carbajo, Francisco, *Literatura española desde 1939 hasta la actualidad*, Madrid, Editorial Universitaria Ramón Areces, 2011.

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

### Set Readings

Francisco Ayala, *La cabeza del cordero* (relatos: "El mensaje" y "El Tajo"), Madrid, Cátedra, 2010.

Miguel Delibes, *Los santos inocentes*, Barcelona, Planeta, 2010.

Antonio Buero Vallejo, *Historia de una escalera*, Madrid, Espasa- Calpe, 2011.

**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](mailto:luislaplaza@hotmail.com))  
Co- Lecturer:                    Mercedes Delgado ([mmdelgado@us.es](mailto:mmdelgado@us.es))  
Substitute Lecturer:        Montserrat Izaguirre Rodríguez ([isaguirremon@gmail.com](mailto:isaguirremon@gmail.com))  
Collaborators:                Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

## OBJECTIVES

This Course is designed as a way of approaching the world of cuisine and food through literature in different periods and throughout history. It is not intended to be either exhaustive nor all-embracing, but rather a humble *hors d'oeuvre* that aims to whet the appetite for the great banquet of literature in its relations with food, cuisine, eating habits, and gastronomy.

## METHODOLOGY

The Course is made up of two distinct parts. A theoretical part wherein literary texts in which cuisine and food play a relevant role will be read and analyzed. The other part will be practical, and consists of preparing dishes from a range of recipes related to a series of texts, as well as to Spanish culture as such

## SYLLABUS

Introduction: Why literature and cuisine?

### Antiquity

**Topic 1:** The Dawn of Cuisine

- Cuisine in Sumer (bread and beer in the poem of *Gilgamesh*).
- Bread in Ancient Egypt (hieroglyphics).
- Food and symbol: *The Bible (Old and New Testaments)*.

**Gastronomic activity to be undertaken:** Bread making.

**Topic 2:** Notes on the Classical World

- Homer's *Odyssey*: The first barbeque?
- Marcus Gavius Apicius, the first gourmet.
- Petronius' *Satyricon*; those Romans!
- Lucius Junius Moderatus "Columela", the agriculture correspondent from Cádiz.
- Marcus Valerius Martialis (Martial) and his *Epigrams*.

**A screening** of sequences from Francis Ford Coppola's *Apocalypse Now*.

**A screening** of scenes from Federico Fellini's "Satyricon".

**Gastronomic activity to be undertaken:** A pickles and salted fish tasting. Cuisine inspired by the *Apicius* recipe collection. How to prepare marinade and French toast ('torrijas').

### The Middle Ages

**Topic 3:** From the Eulogizing of Vegetable Stew ("alboronía") to the nostalgia for fried eggs

- The legacy of Abu I-Hasan Ali ibn Nafi "Zyriab".
- Al-Yahiz, Amr: *The Book of the Greedy (Libro de los avaros)*.
- Ibn Razin al-Tuyibi and his *Table Titbits (Relieve de las mesas)*.
- Notes on the *Talmud* collection of doctrines and laws.
- Ben Sira on the subject of gluttony.
- Selection of Maimonides' commentaries on wine and food in his *Guide for the Perplexed*.
- Ibn Rushd "Averroes". *Al-Adwiya wa 'l-aghghiya* (medicine and nutrition).
- "The Battle between Don Carnal and Doña Cuaresma (Lent)" in Juan Ruiz's *The Book of Good Love (El libro de buen amor)*.

**Gastronomic activity to be undertaken:** Spinach with chickpeas, vegetable stew (alboronía), and fried eggs.

**A screening** of scenes from Tassos Boulmetis' *A Touch of Spice*.

### **Modern Times**

**Topic 4:** A case in point: *The Life of Gargantua and of Pantagruel* by François Rabelais, eschatology in the extreme

**Gastronomic activity to be undertaken:** soufflés, pâtés, *filloa* pancakes, and mousse.

**Topic 5:** To Eat or Not To Eat, That Was the Question: Where What Is Told About Is the Very Special and Close Relationship that Existed between the Picaresque Rogue and Hunger

-Francisco Delicado in *The Lusty Andalusian Maid (La Lozana Andaluza)*.

- An entertainment piece: "The Dinner" by Baltasar del Alcázar.

-Lazarillo de Tormes.

-Quevedo's *The Rogue*.

A screening of: *The Rogue*.

**Gastronomic activity to be undertaken: A Passover supper.**

**Topic 6:** A Golden Age in which not All that Glitters is Gold

-The gastronomic sorrows and joys of the austere Don Quixote and the plump Sancho Panza.

-Lope de Vega and the role of the stewpot in his play entitled *The Lions' Son (El hijo de los leones)*.

**Gastronomic activity to be undertaken:** Fry-up ("Duelos y quebrantos") and cottage cheese with quince jelly.

### **Eating in Modern Times**

**Topic 7:** From Realism to Naturalism

-Between down-to-earth chickpeas and stews, on the one hand, and gallicization/frenchification, on the other hand, in the Madrid of Galdós.

-Emilia Pardo Bazán: aristocrat and gourmet.

-Juan Valera or sybaritism down south.

**Gastronomic activity to be undertaken:** High-stakes stew or lamb stew and vegetables Jewish style (Cocido con mayúsculas o adafina)

**Topic 8:** Gastronomic snatches in *Galíndez* by Manuel Vázquez Montalbán, in *The Century of Lights (El siglo de las luces)* by Alejo Carpentier, and in *Days and Nights of Love and War (Días y noches de amor y de guerra)* by Eduardo Galeano

-Reflecting upon Basque cuisine.

- Carpentier's "grill to beat all grills," or Caribbean exuberance.

- Going around the marketplace with Galeano.

**Gastronomic activity to be undertaken:** Fish stew Veracruz style and rice pudding.

**Topic 9:** Jorge Amado and Isabel Allende, humor and love among the cooking stoves, or erotica and cuisine

**A screening of:** *Like Water for Chocolate*

**Gastronomic activity to be undertaken:** Spinach "a la creme" with raisins and pine nuts, fried eggplant with molasses, zucchini ravioli and aubergine stuffed with duck and mushrooms; *mille-feuille* custard slice B.C., chocolate truffle

**Topic 10:** Notes on Good and Bad Eating in Noir Detective Thrillers (Four Gastronomic Cases)

- Camilleri, Andrea: the taste of the Mediterranean.
- Himes, Chester: soul food in Harlem; *A Strange Case of Murder*.
- Mankell, Henning: the cold Baltic.

- Vázquez Montalbán, Manuel: the ongoing “tribute”

**Gastronomic activity to be undertaken:** Grilled vegetable salad (escalivada) and noodle fish-stock *fideua*.

**Topic 11:** Wine in Popular Folklore

Flamenco singing and wine, the inevitable hook-up.

**Audio track:** The New Mastersinger School (Nuevo Mester de Juglaría): their wine songs

**Audio track:** a selection of songs about wine

**Gastronomic activity to be undertaken:** A wine-tasting session

**Topic 11 Eating in the Movies**

**The food-table as scenario; a selection of sequences from:**

- Almodóvar, Pedro. *Women at the Edge of a Nervous Breakdown* (1988)
- Bertolucci, Bernardo. *Last Tango in Paris* (1972)
- Buñuel, Luis. *Viridiana (Irreverence)* (1961)
- Byrne, David. *True Stories (Eating in Texas)* (1986)
- Cavani, Liliana. *La Pelle (Indigestion)* (1981)
- Chaplin, Charles. *The Gold Rush (So Tender)* (1925)
- Chaplin, Charles. *Modern Times* (1936)
- Chaplin, Charles. *A King in New York* (1957)
- Coixet, Isabel. *Map of the Sounds of Tokyo* (2009)
- Del Toro, Guillermo. *Pan's Labyrinth (Temptation)* (2006)
- DeVito, Danny. *Matilda (The Cake)* (1996)
- Edwards, Blake. *The Party* (1968)
- Jones, Terry. *Monty Python's The Meaning of Life* (1983)
- Mitchell, Roger. *Hyde Park on Hudson* (2012)
- Idem... *Le Week-End* (2013)
- Molinaro, Eduard. *Birds of a Feather (La cage aux folles)* (screwball comedy) (1978)
- Parker, Adam. *Angel Heart. (El huevo y el alma)* (1987).
- Rafelson, Bob. *The Postman Always Rings Twice* (1981)
- Scorsese, Martin. *GoodFellas* (1990)
- Idem. *The Age of Innocence* (1993)
- Spielberg, Steven & Lucas, George: *Indiana Jones and the Temple of Doom* (1984)
- Vinterberg, Thomas. *Celebration (Festen)* (Dirty linen is washed within the family.) (1998)
- Walsh, Raoul. *Thief of Bagdad* (expressiveness) (1924)

**Gastronomic activity to be undertaken:** Gazpacho Carmen Maura style, Spanish potato omelette, and crumbed bread Manchego style (las migas manchegas).

**Appendixes**

**Special "Thanksgiving Day" and "Christmas" Special (Fall Semester)**

-Kelly, Jacqueline, *The Evolution of Calpurnia Tate*: A southern-style feast for Thanksgiving.

-García Lorca, Isabel: Dining with Federico and Manuel de Falla

**A Gastronomic activity to be undertaken:** Thanksgiving Day Dinner and/or Christmas Dinner

**A screening of:** Chaplin, Charles. *The Gold Rush (La quimera del oro)* (A Thanksgiving Dinner)

**Poems and songs:** Texts by Federico García Lorca, Miguel Hernández, Pablo Neruda, Carlos Cano, Vainica Doble, and Cab Calloway.

**Substitute Lecturer:** Montserrat Izaguirre Rodríguez

**Collaborators:** Antonio Tirado Martín, oenologist and sommelier, together with Angel Custodio Ruiz Martínez, chef.

**Visits and Day Excursions**

To a Food Market

## ASSESSMENT

15%: Active participation in class sessions, cook book/portfolio containing 6 recipes worked through in class, while the following elements are to be included: ingredients, cooking method, together with the literary context concerned + visit to the food market.

30%: Mid-semester Exam (Information about the date of the exam will be provided well in advance.)

25%: An assignment based on one of the recommended literary works or movies

30%. End-of-semester Exam

### WINE-CELLAR VISIT

#### A selection of mouthwatering movies

- Akin, Fatih. *Soul Kitchen* (2009)
- Arau, Alfonso. *Like Water for Chocolate (Como agua para chocolate)* (1992)
- Axel, Gabriel. *Babette's Feast (El festín de Babette)* (1987)
- Barreto, Bruno. *Dona Flor and Her Two Husbands (Doña flor y sus dos maridos)* (1976)
- Boulmetis, Tassos. *A Touch of Spice (Politiki kouzina)* (2003)
- Cohen, Daniel. *The Chef (El Chef, la receta de la felicidad)* (2012)
- Ephron, Nora. *Julie and Julia* (2009)
- Ferreri, Marco. *La Grande Bouffe (La gran comilona)*(1973)
- Greenaway, Peter. *The Cook, the Thief, his Wife, and her Lover (love/horror)* (1989)
- Jeunet, Jean-Pierre. *Delicatessen* (1991)
- Joffé, Roland. *Vatel* (2000)
- Lee, Ang. *Eat, Drink, Man, Woman (the oldest cuisine?)* (1994)
- Loach, Ken. *The Angels' Share* (2012)
- Payne, Alexander. *Sideways* (2004)
- Taylor, Tate. *The Help* (2011)
- Velilla, Nacho G. *Chef's Special (Fuera de carta)* (2008)
- Vincent, Christian. *Haute Cuisine (La cocinera del presidente)* (2012)
- Wetzel, Gereon. *El Bulli, Cooking in Progress* (2011)
- Zwick, Joel. *My Big Fat Greek Wedding* (2002)

**Course FB-31**            **INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (AL)**  
(45 class hours)  
Lecturer:                Dr. Manuela Escobar Montero ([mescobar@us.es](mailto:mescobar@us.es))  
Substitute Lecturer:    Dr. Isidro Pliego Sánchez ([ipliego@us.es](mailto: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

MARTÍNEZ DE SOUSA, José. "Fuentes de información lexicográfica". En: María Pinto y José A. Cerdón. *Técnicas documentales aplicadas a la traducción*. Madrid: Síntesis, 1999, 41-68.

MAYORAL ASENSIO, Roberto y Ricardo MUÑOZ MARTÍN. "Estrategias comunicativas en la traducción intercultural". En: Purificación Fernández Nistal y José M<sup>a</sup> Bravo Gozalo. *Aproximaciones a los estudios de traducción*. Valladolid: Universidad de Valladolid, 1997, 143-192.

PICKEN, Catriona. *The Translator's Handbook*. London: Aslib, 1999 (2nd ed.).

SOFER, Morry. *The Translator's Handbook*. Rockville, MD: Schreiner Publishing Inc., 1999.

VAZQUEZ-AYORA, Gerardo. *Introducción a la traductología*. Georgetown: Georgetown U.P., 1977.

## 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 FB-32**                    **PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS** (45 class hours)  
Lecturer:                        Dr. Francisco Javier Tamayo Morillo ([fitamayo@us.es](mailto:fitamayo@us.es))  
Substitute Lecturer:        Dr. Manuel Padilla Cruz ([mpadillacruz@us.es](mailto: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.

1. Grammatical Sentences: Basic Sentence Constituents. Sentence Structure in Spanish: the Order of Sentence Constituents and its Effect upon Sentence Structure during Communication. Expressions to aid Classroom Communication.
2. The Noun Phrase: Gender and Number in Nouns and Adjectives. The Use of Articles, Demonstratives, and Structures involving Possession. The Grades of Adjectives. *Ser* and *Estar*: Description and Location. Nationalities, Countries and Professions.
3. Personal Pronouns: the Use of Subject Pronouns within Sentences. *Tú* and *Usted*. Object Pronoun Forms. The Verbs *gustar*, *encantar* and *doler*.

4. The Present Indicative Tense. How it is Formed. Its Uses. Reflexivity in Spanish. Pronominal Verbs in Spanish. Everyday Activities and Leisure.
5. The Future Indicative Tense. How it is Formed. Uses of the Future Indicative. The Periphrastic Configuration *ir a + infinitive*. Planning Activities.
6. The Imperative. Its Different Forms. Issuing Instructions and Giving Advice.
7. The Conditional Tenses. How they are Formed. Uses of the Conditional. Sentence Structures involving the Conditional: the Main Types. Expressing the Wish to Do Something.
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.
9. The Subjunctive Mood. Verb Tenses and the Subjunctive Mood. Basic Uses of the Subjunctive. Expressing Prohibition.

## BIBLIOGRAPHY

Butt, J. & Benjamin, C. *A New Reference Grammar of Modern Spanish*. London: Edward Arnold, 1989 (varias eds.).

Gómez Torrego, L. *Hablar y escribir correctamente: gramática normativa del español actual*. Madrid: Arco/Libros. 2006.

Real Academia Española, Asociación de Academias de la Lengua Española. *Nueva gramática de la lengua española: Manual*. Madrid: Espasa, 2010.

Whitley, M.S. *Spanish/English Contrasts: a Course in Spanish Linguistics*. Georgetown University Press. 2002.

[www.cvc.cervantes.es/aula/didactired/didactiteca](http://www.cvc.cervantes.es/aula/didactired/didactiteca) (The Instituto Cervantes Didactics Library)

[www.cvc.cervantes.es/aula/pasatiempos](http://www.cvc.cervantes.es/aula/pasatiempos) (Interactive didactic activities aimed at students of Spanish)

[www.cvc.cervantes.es/lengua/refranero](http://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](http://www.rae.es) (Diccionario de la Real Academia de la Lengua Española)

[www.wordreference.com](http://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 FB-35****PAINTING IN LITERARY SEVILLE**

Lecturer: Eric Davis ([ericdavispainter@gmail.com](mailto:ericdavispainter@gmail.com))

Substitute Lecturer: Inés Loring Moxo ([ines@fanloring.com](mailto:ines@fanloring.com))

**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 FB-37****PHOTOGRAPHING THE LITERARY SEVILLE**

Lecturer:

Michael Padilla ([michael.v.padilla@gmail.com](mailto:michael.v.padilla@gmail.com))Substitute Lecturer: Joaquín Asencio, BFA Film ([joaquinasencio@gmail.com](mailto: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**

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.
6. Exposure: the secrets behind properly exposed images.
7. Portraits: what is portraiture and how great ones are made.
8. An introduction to online media and the role of photography in the 21<sup>st</sup> 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

## **Course FB-38 LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES**

(45 class hours)

Lecturer: Dr. Salomé Lora Bravo ([slora1@us.es](mailto:slora1@us.es))

Substitute Lecturer: Dr. Yolanda Congosto Martín ([ycongosto@us.es](mailto:ycongosto@us.es))

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 tending 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-know singers, etc.

2.1.4. Cinema: Guillermo del Toro, Alejandro González Iñárritu. Festivals.

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 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 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 Garifuno 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), Ixcánul (Beneath the Ixcánul 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 hurraquito, 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 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. 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 congrí, 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), reguetón/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 maize 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 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"), 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.

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- SCARANO, F. Antonio / ZAMORA, Margarita (2007): *Cuba: contrapuntos de cultura, historia y sociedad*. San Juan de Puerto Rico: Ediciones Callejón.
- SOLANAS, Fernando E. (1989): *La mirada: reflexiones sobre cine y cultura*. Buenos Aires: Puntosur.
- THOMPSON, Donald (2002): *Music in Puerto Rico: A Reader's Anthology*. Maryland: The Scarecrow Press.
- TUDURÍ, Carles (coord.) (2007): *Turismo responsable: 30 propuestas de viaje*. Barcelona: Alhena Media.

### **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-42**            **LEARNING SPANISH VOCABULARY** (45 class hours)  
Lecturer:                Dr. Juan Manuel García Platero ([jugarcia@us.es](mailto:jugarcia@us.es))  
Substitute Lecturer:   Dr. M<sup>a</sup> Auxiliadora Castillo Carballo ([auxicastillo@us.es](mailto:auxicastillo@us.es))

## OBJECTIVES

The aim of this Course is to enable students to acquire vocabulary in a gradual way, while taking into account the range of lexical categories involved. As an essentially practical subject, emphasis is placed on becoming knowledgeable about the acquisition of phraseological units, which are key to mastering colloquial Spanish, as well as on the relations at work within synonymy, an essential tool in lexical enrichment, as well as on the capacity to adapt to different communicative situations. For this reason, a pragmatic stance will be adopted throughout. Likewise, the importance of the dictionary for lexical learning will be taken into account.

## SYLLABUS

1. Word formation in Spanish.
2. The colloquial lexicon and its communicative appropriateness.
3. Phraseological units: locutions, proverbial expressions, and lexical placements.
4. Synonyms and antonyms in Spanish. Polysemy and homonymy.
5. Metaphors and their importance in the everyday lexicon.
6. Standard vocabulary and specialized vocabulary. The relevance of the Media.
7. The use of the dictionary in vocabulary learning.

## BIBLIOGRAPHY:

- Abad Asín, C. y Albert Gandía, P. *Combina palabras y formula ideas*. Madrid: Universidad de Alcalá, 2016.
- Alvar Ezquerro, M. *La enseñanza del léxico y el uso del diccionario*. Madrid: Arco/Libros, 2003.
- Casado Velarde, M. *La innovación léxica en el español actual*. Madrid: Síntesis, 2015.
- IZQUIERDO GIL, M.<sup>a</sup> C.: *La selección del léxico en la enseñanza del español como lengua extranjera*. Málaga: Asele, 2005.
- Luque Toro, L. *Manual práctico de usos de la fraseología española actual*. Madrid: Verbum, 2012.
- Miranda, J. A. *La formación de palabras en español*, Salamanca: Ediciones Colegio de España, 1994.
- Montaner Montava, M.<sup>a</sup> A. *Juegos y actividades para enriquecer el vocabulario*. Madrid: Arco/Libros, 1999.
- PENADÉS MARTÍNEZ, I., et al. *70 refranes para la enseñanza del español*. Madrid: Arco Libros, 2008.
- Prieto Grande, M.<sup>a</sup> *Hablando en plata: de modismos y metáforas culturales*. Madrid: Edinumen, 2007.
- romero gualda, M.<sup>a</sup> V.: *Léxico del español como segunda lengua: aprendizaje y enseñanza*. Madrid: Arco Libros, 2008.
- Ruiz Gurillo, L. *Ejercicios de fraseología*. Madrid: Arco/Libros, 2002.
- Ramos, A. y Serradilla, A. *Diccionario Akal del español coloquial*, Madrid: Akal, 2000.
- SANTAMARÍA PÉREZ, M.<sup>a</sup> I. *La enseñanza del léxico en español como lengua extranjera*. Alicante: Universidad de Alicante, 2006..

## ASSESSMENT CRITERIA

Continuous assessment of class-based assignments set by the lecturer will be in operation, while, additionally, two exams will be set: one mid-way through the Course and the other at its close.

Percentage distribution regarding assessment will be as follows:

Active participation in class sessions: 10%

Oral presentation of assignment: 20%

Mid-semester exam: 20%  
End-of-semester exam: 50%

**Course FB-43                    LITERARY VISIONS OF ANDALUSIA (45 class hours)**Lecturer:                    Ana Davis González ([anadavgon@alum.us.es](mailto:anadavgon@alum.us.es))Substitute Lecturer:    Jaime Puig ([jpuig@us.es](mailto:jpuig@us.es))**OBJECTIVES**

The main objective of this Course is to make available the different literary and artistic visions that have had Andalusia as their focal point over time and which have helped give rise to a stereotyped image of this land and its people. In this way, the aim is to enable students to identify the origins of each of the clichés concerned, while becoming knowledgeable about Andalusian literature, art and culture so as to acquire the capacity to create his/her own image of Andalusia, while fostering thereby a critical outlook, together with a capacity for analysis and reflection.

**METHODOLOGY**

In order to facilitate understanding, an interdisciplinary methodology will be adopted whereby the interactive relations among literature, history and the arts will become manifest.

The Course aims to be eminently practical, for which reason the maximum possible involvement on the part of students will be sought. With this in mind, students will be provided with the key theoretical foundations they will require and, based on this, the selected texts and artistic manifestations to be highlighted will be analyzed and discussed during class sessions so as to encourage communication and the structuring of thought.

The goal is for the Course to be carried through in a dynamic way, which is why certain class sessions will be backed up by movie and documentary screenings, together with visits to Seville's Museum of Fine Arts and Archive of the Indies, while a tour of literary Seville will also be undertaken.

**SYLLABUS**

- 1.- The construction of the "Andalusian romantic myth": the travel writings of Richard Ford, George Borrow, Irving Brown, etc.
- 2.- Andalusia is opera. Mérimée's *Carmen*.
- 3.- Andalusia (1900-1939): amid tragedy, mores and customs, and revolution.
- 4.- Through the poets' eyes: the Andalusia of Machado, Alberti, Juan Ramón Jiménez, Miguel Hernández, etc. Literature and Flamenco. Lorca and popular folklore.
- 5.- Visions of Andalusia in the contemporary era.

**BIBLIOGRAPHY**

- Álvarez Rey, Leandro y Lemus López, Encarnación (eds.), *Historia de Andalucía contemporánea*, Huelva, Universidad de Huelva, 1998.
- Álvarez Barrientos, Joaquín y Romero Ferrer, Alberto, *Costumbrismo andaluz*, Sevilla, Universidad de Sevilla, 1998.
- Azorín, *Los pueblos; La Andalucía trágica y otros artículos*, Madrid, Castalia, 1978.-Bernal Rodríguez, Manuel, *La Andalucía de los libros de viajes del siglo XIX*, Sevilla, Editoriales Andaluzas Unidas, 1985<sup>[L]</sup><sub>[SEP]</sub>
- Clarín, *Andalucía: cinco miradas críticas y una divagación*, Sevilla, Fundación José Manuel Lara, 2003.
- Cuenca Toribio, José Manuel, *Teorías de Andalucía: la identidad andaluza*, Córdoba, Almuzara, 2009.
- Gómez, Agustín, *El flamenco a la luz de García Lorca*, Córdoba, Ateneo, 1999.
- López Ontiveros, Antonio, *La imagen de Andalucía según los viajeros ilustrados y románticos*, Granada, Caja Granada, 2008.
- Méndez Rodríguez, Luis, *La imagen de Andalucía en el arte del siglo XIX*, Sevilla, Centro de Estudios Andaluces, 2008.
- Mérimée, Prosper, *Carmen*, Madrid, Alianza, 2007.
- Perales Bazo, Francisco, *Andalucía: una civilización para el cine*, Sevilla, Padilla Libros, 2001.

-Pérez López, José Manuel y Jiménez Benítez, José Ramón, *Visiones sobre Andalucía*, Córdoba, Almuzara, 2005.

-Ramón Trives, Francisco y Préneron Vinche, Paula, *Un mito español en la literatura francesa: la Carmen de Mérimée*, Alicante, Universidad de Alicante, 2006.

-Sánchez-Montes González, Francisco, *Andalucía en el Siglo de Oro*, Granada, Caja Granada, 2009.

**ASSESSMENT CRITERIA:**

Final grades will be based on the following:

- Active participation in class sessions: 30%
- The undertaking of an assignment: 30 %
- Mid-semester exam: 20%
- End-of-semester exam: 20%

**Course FB-44**                    **CONTEMPORARY SPANISH AMERICAN LITERATURE** (45 class hours)

Lecturer:                        Dr. José M. Camacho Delgado ([icamacho@us.es](mailto:icamacho@us.es))

Substitute Lecturer: Sabina Reyes de las Casas

**OBJECTIVE**

The aim of this Course is to provide an overview of the main literary trends that have emerged in Latin America since the beginning of the 20th century, via the study of some of the key authors involved.

**METHODOLOGY**

The methodology employed will be plural and multidisciplinary, involving philology's full range of resources, while counting on strategies, concepts and procedures derived from history, philosophy, sociology, etc. Special attention will be paid to the analysis of the texts set for compulsory reading during the Course.

**SYLLABUS**

1) From the mythic status of the city of Paris to Nature on the South American continent as apotheosis. Horacio Quiroga and the literature of borders.

2) The fantastic narrative of the Río de la Plata region. The Invention of Morel by Adolfo Bioy Casares: love on a cinematic scale.

3) Demystification, death and violence in the narrative of Juan Rulfo. The Burning Plain and the Mexican Revolution.

4) Archetypal Literature and Magic Realism in the narrative (short stories) of Gabriel García Márquez.

5) Neo-detective narrative and the noir novel in Latin America: Mempo Giardinelli and Leonardo Padura.

**SET READINGS**

QUIROGA, Horacio, *Cuentos*, Madrid, Cátedra.

BIOY CASARES, Adolfo, *La invención de Morel*, Madrid, Cátedra.

RULFO, Juan, *El llano en llamas*, Madrid, Cátedra.

GARCÍA MÁRQUEZ, Gabriel, *La increíble y triste historia de la cándida Eréndida y de su abuela desalmada*, Mondadori, 2000.

GIARDINELLI, Mempo, *Luna caliente*, Alianza Editorial, 2014.

PADURA, Leonardo, *Pasado perfecto*, Tusquets Editores, 2010.

**BIBLIOGRAPHY**

AÍNSA, Fernando, *Narrativa hispanoamericana del siglo XX. Del espacio vivido al espacio del texto*. Zaragoza, Prensas Universitarias de Zaragoza, 2003.

----- *Palabras nómadas. Nueva cartografía de la pertenencia*, Madrid: Iberoamericana/Vervuert, 2012.

BELLINI, Giuseppe, *Nueva historia de la literatura hispanoamericana*, Madrid, Editorial Castalia, 1997.

DONOSO, José, *Historia personal del boom*, Barcelona, Seix Barral, 1982.

CAMACHO DELGADO, José Manuel, *Comentarios filológicos sobre el realismo mágico*, Madrid, Arco Libros, 2006.

----- *Sic semper tyrannis. Dictadura, violencia y memoria histórica en la narrativa hispánica*, Madrid, Iberoamericana/Vervuert, 2016.

GÁLVEZ, Marina, *La novela hispanoamericana contemporánea*, Madrid, Taurus, 1987.

GOIC, Cedomil, *Historia y crítica de la literatura hispanoamericana. Vol. 3. Época Contemporánea*.

- Barcelona, Crítica, 1988..
- MARCO, Joaquín, *Literatura hispanoamericana: del Modernismo a nuestros días*, Madrid, Austral, 1987.
- MENTON, Seymour, *La nueva novela histórica de la América Latina, 1979-1992*, México, Fondo de Cultura Económica, 1993.
- OVIEDO, José Miguel, *Historia de la literatura hispanoamericana. Vol. 3, Posmodernismo, Vanguardia, Regionalismo*, Madrid, Alianza Universidad, 2001.
- *Historia de la literatura hispanoamericana. Vol. 4, De Borges al presente*, Madrid, Alianza Universidad, 2001.
- SHAW, Donald L., *Nueva narrativa hispanoamericana. Boom. Posboom. Posmodernismo*. Madrid: Cátedra, 1999.

### **ASSESSMENT CRITERIA**

Two exams will be set during the Course. Likewise, class attendance will be compulsory and, as the semester progresses, students' attitude and degree of active participation in class sessions will be taken into account.

**Course FB-45**                    **A PRACTICAL COURSE IN TEACHING ENGLISH AS A FOREIGN LANGUAGE METHODOLOGY** (45 class hours)  
Lecturer:                        Dra. Gabriela Fernández Díaz ([gfernan@us.es](mailto:gfernan@us.es))  
Co-Lecturer:                    Dra. Cristina Molinos ([cmolinos@us.es](mailto:cmolinos@us.es))

### 1. AIMS

This training course offers a theoretical and practical approach to the teaching of English as a foreign language (EFL) to Spanish-speaking students. Classroom practice will be fostered which includes activities in the class, activities outside the class under the supervision of a tutor and the opportunity to take part of the course in a Spanish school with Spanish students in the city of Seville. This way, not only theoretical content but also the cultural aspects which are involved in the practice of teaching English as a foreign language will be dealt with.

### 2. METHODOLOGY

From a methodological perspective, theory will be determined and learned from the practice. Classroom interaction and dynamics guided by the teacher will be dealt with in class; students will work in pairs and in small groups and will have to get involved in creative tasks such as lesson planning, original learning resources design, classroom observation and teaching. Part of the course will take place in a Spanish school in Seville.

### 3. SYLLABUS

- 3.1. EFL Acquisition and Learning.
- 3.2. Popular EFL Methodologies.
- 3.3. The English Teacher.
- 3.4. EFL Students in Spanish Schools.
- 3.5. Classroom Dynamics.
- 3.6. How to teach  $\square$  pronunciation, grammar, vocabulary and culture to EFL students.  $\square$  speaking, listening, reading and writing.
- 3.7. Teaching Resources in the EFL Classroom. The English coursebook, other resources and digital support.
- 3.8. Error Correction and Feedback.
- 3.9. Assessment. The present syllabus may be subject to certain readjustments which will depend on the students' profile and their learning preferences and needs.

### 4. ASSESSMENT ATTENDANCE IS COMPULSORY.

- 4.1. Classroom activities 20%
- 4.2. Tests 30%
- 4.3. Teaching practice in schools 50%

### 5. BIBLIOGRAPHY

- Harmer, J. (2016, 2007) *The Practice of English Language Teaching*. Harlow: Longman.
- Masats, D. And Nusbaum, L. (eds.) (2016) *Enseñanza y aprendizaje de las lenguas extranjeras en educación secundaria obligatoria*. Madrid: Síntesis.
- Pinter, A. (2013) *Teaching Young Language Learners*. Oxford (England); New York: OUP.
- Richards, J.C. and Rodgers, T. S. (2014) *Approaches and Methods in Language Teaching*. Cambridge: CUP.
- Roth, G. (2002) *Teaching Very Young Children: Pre-school and Early Primary*. London: Richmond, D. L.
- Ur, P. (2012) *A Course in English Language Teaching*. Cambridge: CUP.

**Course FB-46 THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING**

(45 class hours)

Lecturer: Dr. Christian Abelló Contese ([chac@us.es](mailto:chac@us.es))

Co-Lecturer: Dr. Belén Ramírez Gálvez ([belen@us.es](mailto:belen@us.es))

**DESCRIPTION**

This course is an introduction to second language acquisition, that is, a first acquaintance with how a non-native language (L2) is learned once a first language (L1) has already been developed. Second language acquisition is a dynamic process that millions of individuals worldwide are engaged in; it is also a growing interdisciplinary field of study within the megafield of applied linguistics.

The focus of attention is on the L2 learners' individual differences. These refer to personal variation in language learning as evidenced by a number of interrelated factors such as age, aptitude, personality traits, motivations, attitudes, social identities, gender, intelligence, learner beliefs, learning strategies, among others. Such differences tend to be psychological/affective, social/sociocultural, cognitive/biological in nature. SLA researchers have claimed that such differences enhance or inhibit both the process and the product of L2 acquisition. The claim is that individual differences partially determine how fast learners learn and how successful they become towards the end of their learning process.

In the long term, the process of L2 acquisition may be related to individual bilingualism in that a growing expectation—yet not the automatic result of it—is that by the end of the L2 acquisition process—whenever that 'end' actually takes place for individual learners—the original L2 learner will hopefully have reached an advanced proficiency level and have become an autonomous L2 user (i.e., a bilingual individual).

**AIMS**

The following are the main aims of this course: Students are expected to **(i)** develop an informed, reflective, and analytical attitude regarding the factors that play a role in the processes of acquiring and using of two (or more) languages; **(ii)** recognize the meanings of key terms and concepts used in the field of second language acquisition and bilingualism studies; and **(iii)** make connections between the descriptive contents covered and their own past and present experiences involving foreign/second language learning and use.

**METHODOLOGY AND ACTIVITIES**

This course includes both descriptive as well as practical contents and the teaching methodology used is eclectic (informed eclecticism). In-class activities will include lecturing, guided discussions on selected issues, oral presentations prepared by the students on topics of their choice, and informal presentations by guest speakers (both L2 learners of English and Spanish-English bilinguals).

**SYLLABUS**

**Unit 1: Introducing Second Language Acquisition**

- First vs. second language acquisition
- Diversity in language learning and learners
- Second language learning contexts: Naturalistic, mixed, instructed context.

**Unit 2: The psychology of SLA**

- Languages and the brain: basic concepts of neurolinguistics / neuroscience
- Language processing and its subprocesses: noticing, storing, integration,

organization, retrieval.

### **Unit 3: Social and psychological differences in L2 learners**

- Age
- Intelligence
- Aptitude
- Personality
- Learning and cognitive style
- Learning strategies
- Attitudes
- Motivation
  - Gender
  - sociocultural identities
  - Socio-economic factors

### **Unit 4: Individual bilingualism**

- Who is a bilingual?
- Definitions of bilingualism; basic distinctions
  - Sequential bilingualism
  - Psycholinguistic aspects of individual bilingualism

### **Assessment**

Grading will consist of the following four (4) criteria:

- Class preparation (mainly reading assignments), attendance, and participation: 10 %
- Individual oral presentation (on a topic to be chosen): 20%
- Midterm test: 35 %
- Final test: 35 %

### **Required Materials**

Class booklet (available at the School's copy center at the beginning of the semester)

### **References**

Cook, V. & D. Singleton. 2014. *Key Topics in Second Language Acquisition*. Multilingual Matters.  
Hummel, K. (2014). *Introducing Second Language Acquisition. Perspectives and Practices*. Wiley Blackwell.  
Lightbown, P. & N. Spada. 2013. *How Languages are Learned*. OUP.  
Saville-Troike, M. & K. Barto. (2017). *Introducing Second Language Acquisition*. CUP.

### **References (dictionaries)**

Byram, M. & A. Hu. (2013). *Routledge Encyclopedia of Language Teaching and Learning*. Routledge.  
Field, F. (2011). *Key Concepts in Bilingualism*. Palgrave.  
Loewen, S. & H. Reinders. (2011). *Key Concepts in Second Language Acquisition*. Palgrave.  
Richards, J. C. & R. Schmidt. (2010). *Longman Dictionary of Language Teaching and Applied Linguistics*. Longman.  
Swann, J. et al. (2004). *A Dictionary of Sociolinguistics*. Edinburgh University Press.  
Thornbury, S. (2006). *An A-Z of ELT*. Macmillan.  
Winstanley, J. (2006). *Key Concepts in Psychology*. Palgrave.

**Course FB-47**                    **UNDERSTAND FLAMENCO THROUGH DANCE: THEORY AND PRACTICE OF FLAMENCO DANCING** (45 class hours)  
Lecturer:                        Elisa Vélez ([velezaletta1994@gmail.com](mailto:velezaletta1994@gmail.com))  
Substitute Lecturer:        Pepa Sánchez ([dirección.academica@flamencoheeren.com](mailto:dirección.academica@flamencoheeren.com))

## **INTRODUCTION**

Of the three main modalities within Flamenco, unlike singing (cante) and guitar playing (toque), dance is the one that has had the greatest projection, to the point of becoming the ambassador of the genre in the most prestigious venues in the world. Each year, this form of artistic expression, declared Intangible Cultural Heritage of Humanity by UNESCO, attracts thousands of people from every country, who come to Spain to try to understand and enjoy Andalucía's most universal art.

## **OBJECTIVES**

The main objective of this Course is the initiation in Flamenco through:

- Learning the basic techniques of Flamenco dancing
- The historical contextualization of Flamenco dancing
- The understanding of its aesthetic criteria, as well as its structural and expressive resources
- The assimilation of certain fundamental flamenco styles (measured rhythm and structure)

## **REQUIREMENTS**

No prior knowledge of Flamenco is required.

Comfortable clothes and dance shoes are required (..this will be explained to students on the first day of the Course)

The use of some sort of recording device (an actual recorder, mobile phone, etc.) will be necessary

## **METHODOLOGY**

The Course has been configured, in terms of its theoretical-practical character, for students not yet initiated into Flamenco.

During theoretical classes, listening sessions, videos, screenings, as well as back-up texts, will be discussed. In practical sessions, students will be provided with an introduction to the Flamenco-style techniques of shoe tapping and body movement, keeping in mind their later application in brief choreographies.

## **SYLLABUS**

The contents of the Course are organized in two blocks:

### **I. THEORETICAL CONTENT**

1. The study of the characteristics of Flamenco dancing in a range of socio-historical contexts from the testimonies of Romantic travelers in the 19th century, through to the era of Salons and Singer-related Cafés, together with the dramatization and internationalization of dance, up to the modern era.
2. To understand the aesthetic criteria at the base of traditional Flamenco dance ("women's dance", "men's dance", "gypsy dance") and the transformations they have undergone within the panorama of contemporary Flamenco dance.
3. To become familiar with the rhythmic structure and stylistic characteristics of the fundamental flamenco modalities, styles such as tangos (binary measure), fandangos (ternary measure), the poetically-charged *soleá*, rapidly-paced *alegrías*, slower-paced *bulerías*, and tragically-charged *seguiriyas* (combined measure)

## II. PRACTICAL CONTENT

4. To introduce and practice the techniques of shoe tapping, as well as the body stance technique associated with Flamenco dancing, at the elementary level.
5. To learn and practice simple montages of brief choreographies in terms of tangos and sevillanas.

### ASSESSMENT CRITERIA

- Mid-way Exam: 20% (theory exam 10%, practical exam 10%)
- End-of-Semester Exam: 30% (theory exam 15%, practical exam 15%)
- Analysis of a Live Performance: 20%
- Active Participation in Sessions: 30%

### BIBLIOGRAPHY

- Nuevo, J. L. (1996). *A su paso por Sevilla (Noticias del flamenco en Serva, desde sus principios hasta la conclusión del siglo XIX)*. Biblioteca de temas sevillanos. Área de Cultura - Ayto. de Sevilla.
- Roldán, C. C. (2003). *Antropología y Flamenco*. Signatura Ediciones.
- Salazar, J. M. (1991). *Los cantes flamencos*. Diputación Provincial de Granada.

### Webpages to be consulted

- <http://www.flamencopolis.com/archives/1475>  
<https://www.youtube.com/watch?v=bzyXQze9apw>  
<https://www.youtube.com/watch?v=s9M0DALudr8>

### Glossary

- <http://www.flamencopolis.com/archives/2160>

## FACULTY OF GEOGRAPHY AND HISTORY

### GB Courses available in the SECOND SEMESTER

- GB-01 AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN
- GB-03 ECONOMY AND SOCIETY IN CONTEMPORARY SPAIN
- 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-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-23 POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)
- GB-24 PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY
- GB-26 JEWISH HISTORY AND CULTURE WITHIN SPAIN
- GB-27 WINE IN SPAIN: HISTORY, CULTURE, AND ECONOMICS
- GB-28 CUISINE CULTURE IN SPAIN
- GB-29 WOMEN IN THE HISTORY OF LATIN AMERICA
- GB-30 WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY
- GB-33 TOURISM IN SPAIN: KEYS AND DESTINATIONS
- GB-34 TOURISM MARKETING
- GB-35 CULTURE AND TRADITIONS IN ANDALUSIA
- GB-36 GLOBAL CHANGE IN THE MEDITERRANEAN WORLD
- GB-37 INITIATION TO THE PRACTICE OF FLAMENCO

**Course GB-01**            **AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN** (45 class hours)  
Lecturer:                Dr. José Leonardo Ruiz Sánchez ([leonardo@us.es](mailto:leonardo@us.es))  
Substitute Lecturer:    Dr. Inmaculada Cordero Olivero ([icordero@us.es](mailto: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)
  - 6.1. The Monarchy in Crisis and the Proclamation of the Republic.
  - 6.2. The Second Republic: Phases and Issues.
  - 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**

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## **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.

**Course GB-03 ECONOMY AND SOCIETY IN CONTEMPORARY SPAIN (45 class hours)**

Lecturer: Dr. Alberto Carrillo Linares ([acarrillo@us.es](mailto:acarrillo@us.es))

Substitute Lecturer: Dr. Inmaculada Cordero Olivero ([icordero@us.es](mailto:icordero@us.es))

**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.
2. Spain's Demographic Evolution. The New Trends.
3. The Process of Agrarian Reform: the Failure of the Liberal Reforms during the Nineteenth Century. The Structural Transformations of the Twentieth Century.
4. The Beginnings of Industrialization in Spain. Expansion, Crisis, and Conversion in the Twentieth Century. Present-Day Regional Distribution.
5. Commercial Policy. Interior and Exterior Commerce. Spain's Markets and their New Prospects.
6. The Evolution of the Financial System. Banks, Credit, and Interest Rates. Monetary Policy.
7. Transport: an Evolving Sector. Changes in the Rail System. The Modernization of Highways, Ports, and Airports.
8. A Dynamic Sector: Tourism. Tourism Policy and Structural Adjustments.
9. The Energy Sector: Conditioning Factors, Dependence, Perspectives.
10. The Importance of the Public Sector in Spain's Economy. The Public Sector: Origins, Rise, and Crisis. Privatization.
11. The Labor Market in Spain: its Evolution. Unemployment and Measures within Economic Policy.
12. The Evolution of Spanish Society during the Nineteenth Century. Changes during the Twentieth Century. The Emigration Issue.
13. Spain and the European Union: Repercussions in Agriculture and in the Fishing Industry. Issues affecting the Industrial Sector. Regional Policy. The Intensity of Educational Exchanges. The Single Currency and Future Prospects.

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Miguel, A.: *La sociedad española*. Madrid, 1992. *Estructura social española*. Madrid, 1994.

Nadal, J., Carreras, A., and Sudria, C.: *La economía española en el siglo XX. Una perspectiva histórica*. Barcelona, 1987.

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Tamames, R.: *Introducción a la economía española*. Madrid, 1996.

Tamames, R.: *La Unión Europea*. Madrid, 1996.

**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.

**Course GB-09**            **FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA** (45 class hours)  
Lecturer:                Dr. David Florido del Corral ([dflorido@us.es](mailto:dflorido@us.es))  
Substitute Lecturer:    Dr. Assumpta Sabuco i Canto ([assumpta@us.es](mailto: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.

2. Key characteristics of Flamenco as musical expression: components of the musical discourse concerned, rhythm, styles, or handles on style. Approaches to the learning and performance of Flamenco music: micro-composition, resources of expression, instrumentalization. Sounding Flamenco-like.

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*.

5. Historical reconstruction of commercial Flamenco. Phases: the café-singer, Flamenco opera, Neoclassicism, Present-day Flamenco. Issues concerning the identity of Flamenco as Music: Flamenco and Andalusí culture, gipsy style, purists and 'cante-jondo flamencans', Flamenco and Heritage.

6. Flamenco and its social dimension: the practice of 'using' Flamenco. Everyday contexts for Flamenco: the family circle, neighborhoods, festive occasions.

7. Flamenco as literary expression. Key characteristics of its language and of the structure of the 'copla' ballads.

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#### Recursos web:

- <http://www.flamencoentusmanos.es/> [requiere registro gratuito]
- <http://www.andalucia.org/flamenco/>

**Course GB-10**            **AN INTRODUCTION TO THE MODERN HISTORY OF SPAIN** (45 class hours)

Lecturer:                Dr. José M. Díaz Blanco ([diazblanco@us.es](mailto:diazblanco@us.es))

Substitute Lecturer:   Dr. Clara Bejarano Pellicerl ([cbejarano@us.es](mailto:cbejarano@us.es))

## OBJECTIVES

The aim of this Course is to provide students with an overview of the history of the Spanish Monarchy between the sixteenth and eighteenth centuries, while ensuring a grasp of the key characteristics of the period. The Course will endeavor to contribute to students becoming aware of how Spain became one of the most influential imperial powers in both Europe and America, of how the Golden Age gave rise to a key portion of Spanish culture, and of the extent to which the presence of that same epoch is still felt in current times.

## METHODOLOGY

*In situ* classroom sessions will involve teacher input, backed up, likewise, by film material, slide-based projections, text readings, as well as other activities of a similar kind. Participation in debates during sessions will be encouraged, while an on-going attempt will be made to feature the historical links between Spain and the United States as they existed in the eighteenth century.

## SYLLABUS

1. The Rise of the Spanish Monarchy (15th to 16th centuries).
2. The Making of Spanish America.
3. A Period of Crisis? The Seventeenth Century.
4. Spanish Culture during the Modern Era.
5. Benevolent Despotism: The Eighteenth Century.
6. The End of an Era: Liberalism and Processes of Independence (early 19th century).
7. Looking Back on the Modern Era: Archives and Libraries.

## BIBLIOGRAPHY

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## BACK-UP ACTIVITIES:

Every effort will be made to organize a series of visits to modern era-based exhibitions and / or museums.

## ASSESSMENT CRITERIA

Course assessment will be based on the following process: a mid-semester exam, (compulsory, 40%), an end-of-semester exam which will not include the syllabus content that formed part of the first exam (compulsory, 40%), as well as a short essay (optional, 20%). As is to be expected, active participation in class sessions, together with the factor of attitude, will also be taken into account.

**Course GB-11 REGIONAL POLICY, ECONOMIC RESOURCES, AND THE EUROPEAN UNION'S COMMERCIAL RELATIONS (45 class hours)**

Lecturer: Dr. Jesús Ventura Fernández ([jventura@us.es](mailto:jventura@us.es))

Substitute Lecturer: Dr. Javier Navarro Luna ([janalu@us.es](mailto:janalu@us.es))

### **OBJECTIVES**

The main objective of this Course is to provide students with basic knowledge concerning the European Union in terms of a global context. By the end of the Course students will have become conversant with documentation-based resources with regard to European data, with the tools that facilitate access to the the Union's statistics, as well as with European Union-linked vocabulary. A further objective is the motivation of each student with regard to the European Union from an academic perspective and in terms of each of his/her specific set of interests.

### **METHODOLOGY**

What will be sought for is the assimilation of Course-content by students from a largely spatial perspective, one in which territorial and regional factors will acquire key importance. This is the reason why syllabus topics will be set against up-to-date cartography and graphically-presented statistics. Teacher / student contact, both in face-to-face tutorials, as well as via e-mail, will constitute an important mechanism in the clarification of queries, as well as ensuring improvement in the quality of student awareness of the subject-matter being dealt with.

### **SYLLABUS**

#### **POLITICAL-INSTITUTIONAL FACTORS**

Topic 1.- The process of European construction: major landmarks and current issues.

Topic 2.- Organizational set-up and how the key European institutions function.

Topic 3.- The Schengen Area and the voice of Europe in the world.

#### **THE FACTOR OF EQUITY WITHIN THE EUROPEAN PROJECT**

Topic 4.- A policy of cohesion: social inequalities and regional differences.

Topic 5.- European Territorial Strategy, Cross-Border Cooperation and environmental issues.

Topic 6.- Europe and the migration issue.

#### **ECONOMICS-RELATED ISSUES**

Topic 7.- The monetary union: the euro.

Topic 8.- The CAP (The Common Agricultural Policy of the European Union) and other Community-based sectoral policies.

### **BIBLIOGRAPHY**

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### **Back-Up Activities**

Attendance at seminars related to Course-based subject-matter, both in the University of Sevilla itself and elsewhere, as and when they are held during the semester, together with visits and / or field trips with the same orientation in mind, student availability, in terms of timetabling always to be kept in mind.

### **ASSESSMENT CRITERIA**

Course Assessment will be based on the following criteria:

- Regular attendance and active participation in class sessions (20%)
- The completion of an essay on one of the topics that form part of the Course syllabus (25 %)
- An exam based on the Course-content dealt with during class sessions (55%)

Students will have 6 tutorial hours available to them on a weekly basis, enabling them thereby to have one-to-one contact with their Course-lecturer so that academic queries may be clarified.

**Course GB-13**            **INTER-AMERICAN RELATIONS** (45 class hours)

Lecturer:                Dr. Antonio Acosta Rodríguez ([aacosta@us.es](mailto:aacosta@us.es))

Substitute Lecturer:   Dr. Rocío Delibes Mateos ([rdelibes@us.es](mailto:rdelibes@us.es))

**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:

BOLTON, H.E. "The Epic of Greater America", in HANKE, L. *Do the Americas Have a Common History?* New York, 1964, pp. 67-104.

SCHOULTZ, L. *Beneath the United States*. New York, 1998. Caps. 1 y 3.

ZINN, H. *A People's History of the United States. 1492-Present*. New York, 1999. pp. 149-169.

BOSCH, J. *De Colón a Fidel Castro*. Madrid, 1985. Caps. XXI y XXII, pp. 217-273.

MORALES PADRÓN, F. *Historia de unas relaciones difíciles*. Sevilla, 1987. Cap. 5

**II. 1890-1929**

- 6.- Economic Growth, "Big Stick" Policy, and the Roosevelt Corollary to the Monroe Doctrine.
- 7.- Cuba, the Hispanic-U.S. War, and its Consequences.
- 8.- Panamá and Interventionism in the Caribbean.
- 9.- Dollar Diplomacy.

Reading Material:

BEMIS, S.F. *The Latin American Policy of the United States*. New York, 1943. Cap. X, pp. 168-199.

BOSCH, J. *De Colón a Fidel Castro*. Madrid, 1985. Cap. XXIV, pp. 305-334.

GIL, F.G. *Latinoamérica y Estados Unidos...* Madrid, 1975. Cap. 4, pp. 85-103.

MECHAM, LI. *The United States Interamerican Security, 1889-1960*. Austin, 1961. Cap. III, 48-76.

ZANETTI, O. y GARCÍA, A. *United Fruit Co. Un caso del dominio imperialista en Cuba*. La Habana, 1976. Cap. II, pp. 46-79.

**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

- CONNELL-SMITH, G. *The Inter-American System*. New York, 1966. pp. 75-109.  
WOOD, B, *The Making of the Good Neighbor Policy*. New York, 1961, pp. 118-155.  
SMITH, Peter H. *Talons of the Eagle. Dynamics of U.S.-Latin American Relations*. New York-Oxford, 1996.  
pp. 65-87.  
SCHOULTZ, L. *Beneath the United States*. New York, 1988, pp. 290-315.

**IV.1945-1980.**

- 13.- The Post-War Period and its Political Consequences. The Organization of American States.
- 14.- Contradictions: the Cold War and Repression in Guatemala.
- 15.- The Cuban Revolution and the Alliance for Progress.
- 16.- The Hardening of Relations from the 1960s to the 1980s.
- 17.- The Central American Crisis and the Nicaraguan Revolution.

Reading Material:

- TORIELLO, G. *Tras la cortina del banano*. México, 1976, pp. 63-85.  
BLACK, J.K. *Sentinels of Empire: The United States and Latin American Militarism*. N.Y. 1986.  
BENJAMIN, J. *The United States and the Origins of Cuban Revolution*. Princeton, 1990.  
SCHOULTZ, L. *Beneath the United States*. New York, 1998, pp. 332-348.  
KÖNIG, H.-J. "El intervencionismo norteamericano en Iberoamérica", in M. LUCENA SALMORAL. *Historia de Iberoamérica*. Madrid, 1988, pp. 453-474.

**BIBLIOGRAPHY**

- BAILEY, Th. *A Diplomatic History of American People*. New York, 1955.  
BEMIS, S.F. *The Latin American Policy of the United States*. New York, 1943.  
CONNELL-SMITH, G. *The Inter-American System*. Oxford, 1966.  
GIL, F.G. *Latinoamérica y Estados Unidos. Dominio, cooperación y conflicto*. Madrid, 1975.  
MORALES PADRÓN, F. *Historia de unas relaciones difíciles*. Sevilla, 1987.  
SCHOULTZ, L. *Beneath the United States*. Cambridge, 1998.  
SMITH, P.H. *Talons of the Eagle. Dynamics of U.S.-Latin American Relations*. New York-Oxford, 1996  
STUART, G. y TIGNER, J.L. *Latin America and the United States*. Englewood Cliffs, 1955.

**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](mailto:jmac@us.es))

Substitute Lecturer: Dr. Gerardo Pérez Calero ([gcalero@us.es](mailto: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 1. Modernism. Antonio Gaudí.

Syllabus Unit 2. The Architecture of the First Half of the Twentieth Century. Proto-Rationalism. Vanguardist Innovations in Architecture. Rationalism. Le Corbusier, Mies Van de Rohe, Walter Gropius.

Syllabus Unit 3. Architectural Trends from the Second World War to the End of the Twentieth Century. Alternatives to International Style. Postmodern Architecture.

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 8. Cubism and its Varied Emanations. Pablo Picasso.

Syllabus Unit 9. Futurism.

Syllabus Unit 10. Cubist and Futurist Sculpture.

Syllabus Unit 11. Naif Art, Fantastic Painting, Metaphysical Painting, and Other Pictorial Experiences.

Syllabus Unit 12. Dadaism. Marcel Duchamp.

Syllabus Unit 13. Surrealism. Joan Miró and Salvador Dalí.

Syllabus Unit 14. Abstract Painting in Europe. Neo-plasticism and Constructivism.

Syllabus Unit 15. Iron Sculpture. Organic and Surrealist Sculpture.

Syllabus Unit 16. Artinformal.

Syllabus Unit 17. Pop Art in Europe. Neo-realism.

Syllabus Unit 18. Kinetic Art. Victor Vasarelli.

Syllabus Unit 19. Action Art. Fluxus. Joseph Bueys.

Syllabus Unit 20. Conceptual Art. Body Art. Land Art.

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.
- ARACIL, A. y RODRÍGUEZ, D. El siglo XX. Entre la muerte del arte y el arte moderno. Madrid, Istmo, 1982.
- ARGAN, G. C. y BONITO OLIVA, A., El arte moderno. El arte hacia el 2000. Madrid, Akal, 1992.
- ARNANSON, H. Historia del arte moderno. Madrid, Daimon, 1972.
- BENEVOLO, L., Historia de la arquitectura moderna. Barcelona, Gustavo Gili, 1999 (8ª ed. revisada y ampliada).
- BOCOLA, S., El arte de la modernidad. Estructura y dinámica de su evolución de Goya a Buys. Barcelona, Serbal, 1999.
- CABANNE, P. El arte del siglo XX. Barcelona, 1983.
- CALVO SERRALLER, F., El arte contemporáneo. Madrid, Taurus, 2001.
- DE MICHELI, M., Las vanguardias artísticas del siglo XX. Madrid, Alianza, 1992.
- HAMILTON, G. H. Pintura y escultura en Europa 1.880- 1940. Madrid, Cátedra, 1972.
- HOFMANN, W., Los fundamentos del arte moderno. Barcelona, Península, 1992.
- HITCHCOCK, H. R. Arquitectura de los siglos XIX y XX. Madrid, Cátedra, 1981.
- LYNTON, N. Historia del arte moderno. Barcelona, Destino, 1988.
- LUCIE-SMITH, E. El arte hoy. Del expresionismo abstracto al nuevo realismo. Madrid, Cátedra, 1983.
- MANFREDO TAFURI, F. Arquitectura contemporánea. Madrid, Aguilar, 1978.
- MARCHAN FIZ, S. Del arte objetual al arte del concepto. Madrid, Akal, 1986.
- READ, H. La escultura moderna. México-Buenos Aires, Hermes, 1981.
- READ, H. Breve historia de la pintura moderna. Barcelona, Serbal, 1984.

## **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.

**Course GB-17 THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS (45 class hours)**

Lecturer: Dr. Antonio González Gómez ([aglezf@us.es](mailto:aglezf@us.es))

Substitute Lecturer: Dr. Carmen Benítez Guerrero ([cbenitez@us.es](mailto:cbenitez@us.es))

### **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).
4. The Territorial Expansion of the Christian Kingdoms: The Reconquest and the ' Frontier' of Islam (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).
6. The Processes involving the Repopulation, the Occupation, and the Defence of the Conquered Territory. The Frontier as Way of Life: Factors of Equality, and of Social and Economic Development.

#### **CHARACTERISTICS OF THE COEXISTENCE OF THE THREE CULTURES. FROM TOLERANCE TO EXPULSION.**

7. The Difficulties of Living Together and the Case of Ethnic-Religious Minorities: Tolerance, Alienation, and Coexistence in Medieval Spain.
8. Christians and Jews in Al-Andalus: the Mozarabic Population (from the Eighth to the Thirteenth Centuries)
9. Moslems and Jews within the Christian Kingdoms. The Mudejar Population. The Beginnings of Anti-Jewish Feeling (from the Thirteenth to the Fifteenth Centuries).
10. The End of Tolerance. The Attacks upon Jewish Quarters. The Issue of Jewish and Moslem Converts. The Inquisition. The Expulsion of Spanish Jews (from the Fourteenth to the Fifteenth Centuries).

### **BIBLIOGRAPHY**

GARCÍA DE CORTÁZAR, J.A. *Historia de España. La época medieval*. Madrid, 1989.

GONZÁLEZ JIMÉNEZ, M. *Andalucía a debate*. Sevilla, 1994.

JACKSON, G. *Introducción a la España Medieval*. Madrid, 1978.  
LADERO QUESADA, M. A. *Granada. Historia de un país islámico*. Madrid, 1989.  
----. *Los mudéjares de Castilla*. Granada, 1989.  
MACKAY, A. *La España de la Edad Media. Desde la frontera al Imperio*. Madrid, 1980.  
MITRE, E. *La España Medieval*. Madrid, 1979.  
SUÁREZ FERNÁNDEZ, L. *Los judíos españoles en la Edad Media*. Madrid, 1980.  
WATT, M. *Historia de la España Islámica*. Madrid, 1970.

## **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).

**Course GB-18                    PRESENT-DAY SPAIN AND THE CONTEXT OF INTERNATIONAL RELATIONS**

(45 class hours)

Lecturer:                    Dr. Inmaculada Cordero ([icordero@us.es](mailto:icordero@us.es))

Substitute Lecturer:    Dr. Leonardo Ruiz Sánchez ([leonardo@us.es](mailto:leonardo@us.es))

**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).**

Autocracy and Isolationism in the International Context. Portugal and Spanish America: The Dual Hubs of the Regime's Foreign Relations. The Issue of Israel. The Case of Spain at the United Nations. The Opposition to the Franco Regime: from Hope to Disappointment.

**SUBJECT BLOCK 4. THE ROAD TOWARD INTEGRATION WITHIN THE INTERNATIONAL SCENARIO (1953-1959).**

"The Cinderella of the West": the Cold War and International Recognition (Membership of the United Nations, The 1953 Concordat and the Agreements with the United States). The Decolonization of Morocco. The Issue of Gibraltar.

**SUBJECT BLOCK 5. FOREIGN POLICY IN THE SIXTIES.**

Economic Growth and Social Change. Tourism and Emigration. Overtures to the European Economic Community. The Revision of the Agreement with the United States. The Independence of Guinea.

## SUBJECT BLOCK 6. FRANCO'S DICTATORSHIP IN CRISIS.

The Friendship and Cooperation Agreement with the United States. The Crumbling of Francoism. The Impact of "The Revolution of the Carnations" in Portugal. The Deterioration of Relations with the Holy See. The Putting Down of Internal Opposition and International Protests. The Crisis of the Sahara.

## SUBJECT BLOCK 7. THE TRANSITION TOWARD DEMOCRACY. 1975-1982.

Spanish Society and the Building of a New Regime. Political Parties and the Constitution of 1978. The Renewal of Friendship with the United States and the Inauguration of NATO Membership. *Entente* with Eastern Europe.

## BIBLIOGRAPHY

### 1. MANUALS OF SPANISH HISTORY: THE TWENTIETH CENTURY.

CARR, R.: *España, 1808-1975*. Barcelona, Ariel (1985).

COMELLAS GARCÍA LLERÁ, J.L.: *Historia de España Contemporánea*. Madrid, Rialp (1998).

MARTÍNEZ, J.A. (Coord.): *Historia de España Siglo XX 1939-1996*. Madrid, Cátedra (1999).

PAREDES ALONSO, J. (Coord.): *Historia de España Contemporánea*. Barcelona, Ariel (1998).

SOTO CARMENA, A. (Coord.): *Historia de la España Actual (1936-1996). Autoritarismo y Democracia*. Madrid, Marcial Pons (1998).

TUSSEL GÓMEZ, J. (Series Editor): *Manuales de Historia de España*. Madrid, Historia 16 (1990). Volume V. Martínez Velasco, A., Sanchez Mantero, R., and Montero García, F.: *El Siglo XIX*. Volume VI: Tussel Gómez, J. *El Siglo XX*.

### 2. SPECIFIC WORKS

ARMERO, J.M.: *Política exterior de España en democracia*. Madrid, Espasa-Calpe (1989).

BALFOUR, S., and PRESTON, P. (eds.): *España y las grandes potencias en el siglo XX*. Barcelona, Crítica (2002).

CALDUCH, R. (Coord.): *La política exterior española en el siglo XX*. Madrid, Ed. de las Ciencias Sociales (1994).

ESPADAS BURGOS, M.: *Franquismo y política exterior*. Madrid, Rialp, 1988.

HUGUET SANTOS: *Planteamientos ideológicos sobre la política exterior española en la inmediata postguerra, 1939-1945*. Madrid, Universidad Complutense (1989).

MESA, R.: *Democracia y política exterior en España*. Madrid, Eudema (1988).

MORENTE JUSTE, A.: *España y el proceso de construcción europea*. Barcelona (1988).

NÚÑEZ VILLAVERDE, J.: *La política exterior y de cooperación de España hacia el Magreb (1982-1995)*. Madrid, IUD (1996).

PARDO SAINZ, R.M.: *¡Con Franco hacia el Imperio! La política exterior española en América Latina, 1939-1945*. Madrid, UNED (1995).

PEREIRA, J.C.: *Introducción al estudio de la política exterior de España (1982-1995)*. Madrid, Akal (1983).

TUSSELL, J.: *La España de Franco: el poder, la oposición, y la política exterior durante el franquismo*. Madrid, Historia 16 (1989).

TUSSELL, J., et al (eds.): *El régimen de Franco : (1936-1975) : política y relaciones exteriores*. Madrid, UNED (1993).

TUSSELL, J., AVILÉS, J., and PARDO, R. (eds.): *La política exterior de España en el siglo XX*. Madrid, UNED-Biblioteca Nueva (2000).

## 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.

**Course GB-19**            **THE HISTORY OF SLAVERY IN LATIN AMERICA** (45 class hours)

Lecturer:                Dr. Emilio José Luque Azcona ([elugue1@us.es](mailto:elugue1@us.es))

Substitute Lecturer:   Dr. Rocío Delibes Mateos ([rdelibes@us.es](mailto:rdelibes@us.es))

## **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**

CÁCERES, R. (comp.): *Rutas de la esclavitud en África y América Latina*. San José, Costa Rica: Editorial de la Universidad de Costa Rica, 2001.

GALLEGO, J. A.: *La esclavitud en la América española*. Madrid: Encuentro; Fundación Ignacio Larramendi, 2005.

HUGO, T.: *La trata de esclavos: historia del tráfico de seres humanos de 1440-1870*. Barcelona: Planeta, 1998.

KLEIN, H. S.: *La esclavitud africana en América Latina y el Caribe*. Lima: Instituto de Estudios Peruanos, 2008.

LUCENA SALMORAL, M.: *La esclavitud en la América española*. Warszawa: Universidad de Varsovia, Centro de Estudios Latinoamericanos, 2002.

LUCENA SALMORAL, M. (recop.): *Regulación de la esclavitud negra en las colonias de América española (1503-1886): documentos para su estudio*. Alcalá de Henares: Universidad de Alcalá; Murcia: Universidad de Murcia, D.L. 2005.

NEWSON, L. A. y Minchin, S. *From capture to Sale. The Portuguese Slave Trade to Spanish South America in the Early Seventeenth Century*. Leiden, Boston: Brill, 2007.

NISHIDA, M. *Slavery and identity: ethnicity, gender, and race in Salvador, Brazil, 1808-1888*.

Bloomington and Indianapolis: Indiana University Press, 2003.

SCOTT, R. *Slave emancipation in Cuba: the transition to free labor, 1860-1899*. Princeton: University, cop. 1985.

TORNERO TINAJERO, P.: *Crecimiento económico y transformaciones sociales: Esclavos, hacendados y comerciantes en la Cuba colonial (1760-1840)*. Madrid: Centro de Publicaciones del Ministerio de Trabajo y Seguridad Social, 1996.

UYA, O. E.: *Historia de la esclavitud negra en las Américas y el Caribe*. Buenos Aires: Claridad, 1989.

#### Readings to be debated in class

Klein, H. S. : *La esclavitud africana en América Latina y el Caribe*. Lima: Instituto de Estudios Peruanos, 2008. Capítulo 7: Vida, muerte y familia en las sociedades afroamericanas de esclavos, pp. 93-101.

Tornero Tinajero, P. *Crecimiento económico y transformaciones sociales: Esclavos, hacendados y comerciantes en la Cuba colonial (1760-1840)*. Madrid: Centro de Publicaciones del Ministerio de Trabajo y Seguridad Social, 1996, pp. 209-212.

Uya, O. E.: *Historia de la esclavitud negra en las Américas y el Caribe*. Buenos Aires: Claridad, 1989. Capítulo IX: Resistencia a la esclavitud, pp. 207-217.

#### Web Resources

-UNESCO: la ruta del esclavo:

[http://portal.unesco.org/culture/es/ev.phpURL\\_ID=25659&URL\\_DO=DO\\_TOPIC&URLSECTION=201.html](http://portal.unesco.org/culture/es/ev.phpURL_ID=25659&URL_DO=DO_TOPIC&URLSECTION=201.html)

-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.

**Course GB-20**                    **CULTURAL ANTHROPOLOGY OF LATIN AMERICA** (45 class hours)

Lecturer:                         Dr. Assumpta Sabuco i Cantó ([assumpta@us.es](mailto:assumpta@us.es))

Substitute Lecturer:        Dr. David Lagunas Arias ([dlagunas@us.es](mailto:dlagunas@us.es))

## **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.
  - 1.1. Territory: Ecological Factors and Economic Usage.
  - 1.2. General Historical Processes: the Pre-Hispanic Era, Conquest and Settlement, National Independence.
  - 1.3. Specific Historical Processes.
  - 1.4. The Multi-Ethnic Composition of Latin America's Population.
  
2. Theoretical Instruments for the Analysis of Ethnic-National Issues in Latin America.
  - 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. The Latin American Dialectic: National State and Ethnic Groups.
  - 3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
  - 3.2. Indigenous Resistance: Demographic, Cultural, Legal, Religious, and Political Factors.
  - 3.3. National and Continental Frameworks in the Organization of Ethnic Groups.
  - 3.4. Rebellion, Insurgence, and Guerrilla Groups.
  - 3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.
  
4. Ethnic-National Issues in Latin America: Case Studies.
  - 4.1. Mexico.
  - 4.2. The Andine Region.
  - 4.3. Amazonia.
  - 4.4. Central America.

## **BIBLIOGRAPHY**

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- CALVO BUEZAS, Tomás. 1990. *Muchas Américas: cultura, sociedad y política en América Latina*. Universidad Complutense. Madrid.
- ESCALERA REYES, Javier. 1990. *Historias paralelas e identidades diferentes*. In Acosta (coord.) *Andalucía y América*. Consejería de Educación y Ciencia de la Junta de Andalucía. Sevilla.
- JAULIN, R. (comp.). 1976. *El etnocidio a través de las Américas*. Ed. Siglo XXI. Madrid.

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- MUGARIK, GABE. 1995. *Pueblos indígenas. Nuestra visión del desarrollo*. Ed. Icaria.
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1971. *Fronteras indígenas de la civilización*. Ed. Siglo XXI. México.
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- ESTAUENHAGEN, Rodolfo. 1989. *Derechos indígenas*. Ed. El Colegio de México. México.
- VARESSE, Stefano (ed.).
1984. *Los indios ante la nueva invasión*. Ed. Nueva Imagen. México.
1980. "Etnia y nación." *Nueva Antropología. Revista de Ciencias Sociales* Nº 20. México.

## **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 GB-23**            **POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)** (45 class hours)  
Lecturer:                Dr. Julio Ponce Alberca ([jponce@us.es](mailto:jponce@us.es))  
Substitute Lecturer:    Dr. Inmaculada Cordero Oliveró ([icordero@us.es](mailto: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.

## 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;

The holding of debates and exchanges of viewpoint during certain sessions.

## SYLLABUS

1. The End of an Authoritarian Regime within the Processes of Transition affecting Southern Europe (1969-1975).
2. From Carlos Arias Navarro to Adolfo Suárez: Political Reform (November, 1975, to December, 1976).
3. From the Recovery of Fundamental Liberties to the Constitution (January, 1977, to December, 1978).
4. The Difficulties involved in the Consolidation of Democracy and the Crisis in UCD (January, 1979, to October, 1982).
5. The First Socialist Government: Toward Spain's International Integration (1982-1986).
6. The Spain of the Autonomous Regions.
7. Economic Growth and Crisis (1986-1996).

8. Spain's Political System.
9. The Conservative Alternative (1996-2004).
10. Weighing Up the Process and Future Challenges.

## **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:

POWELL, Charles: *España en democracia, 1975-2000* (Barcelona: Plaza y Janés), 2001.

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:

- ✓ on regular attendance and active participation in class sessions;
- ✓ the grading of an optional assignment;
- ✓ 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-24**            **PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY** (45 class hours)  
Lecturer                 Dr. Pablo Martínez Cousinou ([pmartinez1@us.es](mailto:pmartinez1@us.es))  
Substitute Lecturer:   Dr. David Montero S. ([davidmontero@us.es](mailto:davidmontero@us.es))

## **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:

- Angeletti, Norberto (2010): TIME: The Illustrated History of the World's Most Influential Magazine. Rizzoli International Publications Inc. New York
- Beardsworth, John (2007): Advanced Digital Black and White Photography. The Ilex Press Limited.
- Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in Illuminations, ed. Hannah Arendt, trans. Harry Zohn, New York: Harcourt Brace & World, 1955.
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- Berger, John Ways of Seeing. London: [British Broadcasting Corporation](#) and [Penguin Books](#) (2007(2000)).
- Modos de ver. Barcelona, Gustavo Gili.
- (2006 (1972 )). Sobre las propiedades del retrato fotográfico. Gustavo Gili. Barcelona.
- Bright, Susan (2005) Art Photography Now. Aperture. New York
- Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid
- Cartier-Bresson, Henri (2001) The decisive moment. Aperture
- Dondis, D.A. (2002) A Premier of Visual Literacy. Gustavo Gili. Barcelona
- D'Ors, Mauricio (ed.). (2005). Pérez Siquier La Mirada. Ed. Lunweg. Barcelona.
- Easterby, John (2010): 150 Photographic Projects for Art Students. Quarto Inc. London
- Fisher, Andrea. Let us now praise famous women: women photographers for the U.S. government, 1935 to 1944: Esther Bubley, Marjory Collins, Pauline Ehrlich, Dorothea Lange, Martha McMillan Roberts, Marion Post Wolcott, Ann Rosener, Louise Rosskam. London; New York: Pandora Press, 1987. 160 p
- Foncuberta, J. (2010). La cámara de pandora. La fotografía después de la fotografía. Editorial Gustavo Gili. Barcelona.
- Freund, G. (2001(1974)). Photography and society. (La fotografía como documento social. Barcelona, Gustavo Gili)
- González, Chema (2009) Walker Evans. Cuaderno nº 37. Fundación Mapfre. Madrid.
- Hill, P. C., Thomas (2001(1979)). Diálogos con la fotografía. Barcelona, Gustavo Gili.
- Kobré, Kennteh (2004) Photojournalism: the professionals' approach. Elsevier Inc. San Diego
- Ledo Andión, M. (1998). Documentalismo Fotográfico. Madrid, Cátedra.
- Ledo Andión, M. (2005). Cine de fotógrafos. Barcelona, Gustavo Gili.
- López Mondéjar, P. (1999). 150 años de fotografía en España. Barcelona, Lunweg Editores S.A.
- López Mondéjar, Publio: Historia de la fotografía en España. Lunweg. Madrid, 1999.
- Mayer, Marcos (2004): John Berger y los modos de mirar. Campo de ideas. Madrid.
- España. Lunweg. Madrid.

Meiselas, Susan (2009): In History. International Center of Photography. STEIDL. Göttingen  
Newhall, B. (1988 (1937)). The history of photography: from 1839 to the present. Little, Brown. Boston.  
Pomés, Leopoldo (2001) Toros. Centro Andaluz de la Fotografía. Almería.  
Ribalta, Jorge (2008). El archivo universal. Texto para la exposición del mismo nombre. MACBA. Barcelona.  
Rubio, Oliva María (2007) Momentos estelares. La fotografía en el siglo XX. Círculo de Bellas Artes. Madrid.  
Sontag, S. (2003): Regarding the pain of others. Farrar, Straus and Giroux, New York.  
Sontag, S. (1973) On Photography. Picador USA. New York  
Souguez, Marie -Loup (1994). Historia de la Fotografía. Madrid, Cátedra.  
Souguez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra (Grupo Anaya S.A.).  
VV.AA. (1996). Retratos: fotografía española, 1848 - 1995. Fundación Caixa de Catalunya. Barcelona.

#### Magazines:

##### Documentary Photography

[www.ojodepez.org](http://www.ojodepez.org) - Ojo de Pez Magazine - Barcelona

[www.privatephotoreview.com](http://www.privatephotoreview.com)

[www.7punto7.net](http://www.7punto7.net) - 7 Punto 7 Magazine. Madrid

[www.bjp-online.com](http://www.bjp-online.com) - British Journal Of Photography - London

Camera Internacional

[www.photovision.es](http://www.photovision.es) -Revista Photovision - Sevilla

[www.ingentaconnect.com](http://www.ingentaconnect.com) (Photography and culture) Photography And Culture Magazine

##### Art

[www.exitmedia.net](http://www.exitmedia.net) (Exit Book y Exit Express)

[www.camera-austria.at](http://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

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.

**Course GB-26          SEPHARAD: JEWISH HISTORY AND CULTURE WITHIN SPAIN (45 class hours)**

Lecturer:                Dr. Carmen Benítez Guerrero ([cbenitez@us.es](mailto:cbenitez@us.es))

Substitute Lecturer: Dr. Pilar Pavón Torrejón ([pilarpavon@us.es](mailto:pilarpavon@us.es))

**METHODOLOGY**

The Course will develop through a combination of teacher input with regard to the explanation of syllabus contents -always supported by the screening of slides that will convey those same contents-, together with the commenting on, and debate about, materials (texts, images, maps) from the period concerned on the part of students. Syllabus contents will also be backed up by audio-visual media content that will be shown during classroom sessions. Additionally, also to be carried will be a series of cultural visits, guided and commented on by the Course teacher, to different historical-artistic local spots within the city of Sevilla which are especially significant, as in the case of the city's Jewish Quarter.

**SYLLABUS**

INTRODUCTION. Sepharad. The Spanish Middle Ages. Concepts and periodization.

Unit A) – The Birth of Spanish Judaism (5th to 10th centuries)

Topic 1: Jews in Visigothic Hispania

Topic 2: Jews in Al-Andalus

Topic 3: Jews in the Christian Kingdoms of the North

Unit B) – The Splendor of Spanish Judaism (11th-13th centuries)

Topic 4: Jews among the Taifas Kingdoms and the North African Dynasties

Topic 5: Jews in Christian Spain from the 11th to the 13th centuries

Unit C) – The Downfall of Spanish Judaism (14th to 15th centuries)

Topic 6: From the First Signs of intolerance to Expulsion

Topic 7: The Expulsion of 1492

**COURSE ASSESSMENT**

Course assessment will be carried out by means of two exams, one mid-way through the semester and the other at its close. Additionally, students will be given the opportunity of undertaking a reading report on the book by Dr. Montes Romero-Camacho, *Jews in the Spanish Middle Ages*, as a way of improving on the grade obtained in the exams.

**BASIC BIBLIOGRAPHY**

BEL BRAVO, M<sup>a</sup>. A., *Sefarad: Los judíos de España*. Madrid, 1997.

BEINART, H., *Los judíos en España*. Madrid, 1992.

BELMONTE DÍAZ, J.; LESEDUARTE GIL, P., *La expulsión de los judíos: auge y ocaso del judaísmo en Sefarad*. Bilbao, 2007.

CANTERA MONTENEGRO, E., *Aspectos de la vida cotidiana de los judíos en la España medieval*. Madrid, 1998.

DÍAZ-MAS, P., *Los sefardíes: Historia, lengua y cultura*. Barcelona, 1993.

GARCÍA IGLESIAS, L., *Los judíos en la España antigua*. Madrid, 1978.

GARCÍA MORENO, L.A., *Los judíos en la España antigua. Del primer encuentro al primer repudio*. Madrid, 1993.

MITRE FERNÁNDEZ, E., *La España medieval: sociedades, estados, culturas*. Madrid: Istmo, 2016.

MONTES ROMERO-CAMACHO, I., *Los judíos en la Edad Media española*. Madrid: Arco Libros, S.L., 2001.

PEREZ, J., *Los judíos en España*. Madrid, 2006.

SUÁREZ FERNÁNDEZ, L., *Judíos españoles en la Edad Media*. Madrid, 1988.  
SUÁREZ FERNÁNDEZ, L., *La expulsión de los judíos de España*. Madrid, 1991.

**Course GB-27**            **WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS** (45 class hours)  
Lecturer:                Dr. José Miranda Bonilla ([jmiranda@us.es](mailto:jmiranda@us.es))  
Substitute Lecturer:    Dr. José Carlos Saquete Chamizo ([csaquete@us.es](mailto:csaquete@us.es))

## **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.

Wine in Ancient Cultures. Wine and the Religion of Classical Antiquity: Dionysus and Orgiastic Ritual.

### 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.

Varieties of Grape. Methods of Wine Production. Classes of Wine.

### 4.- WINE-PRODUCING REGIONS AND GUARANTEES OF ORIGIN.

Soil and Climate Types. Guarantee of Origin, Rioja. Guarantee of Origin, Ribera del Duero. Full-bodied Wines. Sparkling Wines.

### 5.- BODEGA WINERIES, THE BUSINESS SET-UP AND DISTRIBUTION NETWORKING.

Wine-Producing Companies. Sector Business Organization. Marketing and Markets for Wine.

### 6.- NEW HORIZONS FOR WINE

Acquiring a Wine-Culture Competence. Wine-Associated Tourism. Wine and Health.

## **BIBLIOGRAPHY:**

Flavián, C. Fandos, C. (coord.) (2011) *Turismo gastronómico. Estrategias de marketing y experiencias de éxito*. Prensas Universitarias de Zaragoza. Zaragoza

López Alejandro, M. (2007) *Manual de viticultura, enología y cata* - Ed. Almuzara. Córdoba.

Parra López, J. (2011) *Manual de Cata ¿Es bueno este vino?* Ed. Mundiprensa. Madrid.

Peñín, J. (2000) *Atlas del Vino Español*. Ed. Espasa-Calpe. Madrid.

Peñín, J. (2008) *Historia del Vino*. Ed. Espasa-Calpe. Madrid.

Sánchez Guillén, J. (2009) *El apasionante mundo del vino*. Ed. Almuzara. Córdoba.

## **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** (45 horas lectivas)  
Lecturer:                        Dr. Carmen Fernández Albéndiz ([mcalbendiz@us.es](mailto:mcalbendiz@us.es))  
Co-Lecturer:                    Caín Somé Laserna ([csoome@us.es](mailto:csoome@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 visual aids, 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 cuisine*, 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 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).

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**

- ARBELOS, Carlos: *Recetas y Relatos. Gastronomía de las tres culturas*, Granada, Caja Granada, 2004.
- CONTRERA, Jesús: *Antropología de la alimentación*, Madrid, Eudema, 1993.
- DE LA MOTA, Ignacio H.: *El libro del Café*, Madrid, Ediciones Pirámide, 2006.
- DE LA MOTA, Ignacio H.: *El libro del Chocolate*, Madrid, Ediciones Pirámide, 2008.
- DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003
- DOLAGARAY, Iñigo: *El libro del Te*, Madrid, Ediciones Pirámide, 2005.
- 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
- ESTEBAN, José: *La cocina en Galdós y otras noticias literario-gastronómicas*, Madrid, Fortunata y Jacinta, 2006.
- FERNÁNDEZ-ARMESTO, Felipe: *Historia de la comida. Alimentos cocina y civilización*, Barcelona, Tusquest, 2004.
- GARCÍA VISCAINO, Félix: *La cocina flamenca, memorias y guisos*, Madrid, Celeste 2000-
- MARTÍNEZ LLOPIS, Manuel: *Historia de la gastronomía española*, Madrid, Alianza Editorial, 1989.
- MOLINA, Juan Antonio: *Breve Historia de la Gastronomía Andaluza*, Sevilla, editorial Castillejo, 1999.
- LÓPEZ ALEJANDRE, Manuel M<sup>º</sup>: *Manual de Viticultura, enología y cata*, Córdoba, Almuzara, 2007.
- OLIVARES ROSELLO, V.: *El cerdo ibérico. Crianza productos y gastronomía*, Aracena, Iniciativas Leader Sierra de Aracena y Picos de Aroche S.A., 2002
- SANZ, Yolanda: *Soy lo que Como. Aprende a comer sano para vivir feliz*, Madrid, Santillana, 2007.
- TEJERA OSUNA, Inmaculada: *El libro del pan*; Madrid: Alianza editorial, 1993.
- TOUSSAINT-SAMAT, Maguelonne: *Historia Natural y Moral de los Alimentos. El azúcar, el chocolate, el café y el té*, Madrid, Alianza Editorial, 1991
- VALLES ROJO, *Cocina y alimento en los siglos XVI y XVII*, Valladolid, Junta de Castilla y León, 2007.
- VARELA, Gregorio: *El pan en la alimentación de los españoles*; Madrid, Eudema, 1991.
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- VV.VVA.: *Antropología de la Alimentación: Ensayo sobre la dieta Mediterránea*, Sevilla, Consejería de Cultura y Medio Ambiente, Junta de Andalucía, 1993.
- WERLE, Loukie y COX, Jill: *Ingredientes*, Germany, Könemann, 2005.

**Course GB-29**            **WOMEN IN THE HISTORY OF LATIN AMERICA** (45 class hours)

Lecturer:                Dr. Sandra Olivero Guidobono ([solivero@us.es](mailto:solivero@us.es))

Substitute Lecturer: D. José Luis Caño Ortigosa ([jcano5@us.es](mailto:jcano5@us.es))

**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

4. Family Life: Mothers, Wives, and Daughters.

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

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- Gonzalbo Aiazpuru, Pilar y Ares, Berta (coords.). *Las mujeres en la construcción de las sociedades iberoamericanas*. Sevilla-México: CSIC-El Colegio de México, 2004Gutiérrez de Velasco, Luzelena (coord.). *Género y cultura en América Latina*. México: El Colegio de México, 2003.
- González Cruz, David (ed.). *Vírgenes, reinas y santas. Modelos de mujer en el mundo hispánico*. Huelva: Centro de Estudios rocieros y Universidad de Huelva, 2007.
- Lavrin, Asunción y Loreto, Rosalía (eds.). *Diálogos espirituales. Manuscritos femeninos hispanoamericanos, siglos XVI-XIX*. Puebla: Instituto de Ciencias Sociales y Humanidades de la Benemérita Universidad Autónoma de Puebla, 2006.
- Luna, Lola G. (comp.). *Género, clase y raza en América Latina*. Barcelona: Universidad de Barcelona, 1991.
- Martín, Luis. *Las hijas de los conquistadores. Mujeres del Virreinato del Perú*. Barcelona: Casiopea, 2000.
- Molyneux, Maxine. *Movimientos de mujeres en América Latina. Estudio teórico comparado*. Madrid: Cátedra-Universidad de Valencia-Instituto de la mujer, 2003.
- Morant, Isabel (dir.). *Historia de las mujeres en España y América Latina*. 4 vols. Madrid: Cátedra, 2005.
- Muriel, Josefina. *Las mujeres de Hispanoamérica. Época colonial*. Madrid: MAPFRE, 1992.
- Numhauser, Paulina. *Mujeres indias y señores de la coca. Potosí y Cuzco en el siglo XVI*. Madrid: Cátedra, 2005.
- Potthast, Bárbara y Menéndez, Susana (coords.). *Mujer y familia en América Latina, siglo XVIII-XX*. Málaga: Algazara, 1996.
- Potthast, Bárbara y Scarzanella, Eugenia. *Mujeres y naciones en América Latina. Problemas de inclusión y exclusión*. Madrid-Frankfurt: Iberoamericana-Vervuert, 2001.
- 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.
- Twinam, Ann. *Vidas públicas, secretos privados. Género, honor, sexualidad e ilegitimidad en la Hispanoamérica colonial*. Buenos Aires: FCE, 2009.

## ASSESSMENT

Partial exam: 35%

Final exam: 35%

Participation in class (works read and presented in groups of two in classes): 10%

Final exhibition work, of two, on the subject of the course (oral presentation and Power point): 20%

**Course GB-30**                    **WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF AND QUALITY**  
(45 class hours)  
Lecturer:                        Dr. Magdalena Illán Martín ([magdaillan@us.es](mailto:magdaillan@us.es))  
Co-lecturer:                    Dr. Antonio J. Santos Márquez ([anjo@us.es](mailto:anjo@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**

- Introduction: Models and Counter-Models. Woman-as-Fetish.
- 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 Sybilla 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-Louise Vigée-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

#### 4.1. - Introduction: Women in Nineteenth-Century Society: the *Woman Question*. Women Artists, the Academies, and Art Criticism.

#### 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:

- Women in Nineteenth-Century Spanish Society. Professional Women Artists. Art Criticism.
- Key Nineteenth-Century Women Artists in Spain: Victoria Martín Barhié, Madame Anselma (Alejandrina Gessler), María Luisa de la Riva, Adela Ginés, Julia Alcayde, Fernanda Francés, Carolina del Castillo, Luisa Vidal, Aurelia Navarro.

### 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.

#### 5.1. - 1900-1945: Women Artists in the Early *Avant-Garde* Movements.

- On the Margins of Vanguardism: Romaine Brooks.
- Expressionism: Gabriele Muntz; 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 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 Gontcharova; Varvara Stepanova; Liubov Popova.
- *Dadá*: 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.

6.2. - 1939-1978: Conditioning Factors of a Political and Social Nature. Woman, Art, and Literature in Post-War Spain.

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

SUBJECT BLOCK 7. - WOMEN ARTISTS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES: 1968-2016.

Introduction: Feminist Art Criticism (Gynocriticism): Lucy Lippard, Linda Nochlin. Feminist Art. Post-Feminist Art.

7.1. - Feminist Art. New Thematic Trends in Feminist Art.

- 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 Ringgold; 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.

Introduction: Womern Artists and New Technologies. Cyberfeminism: VNS Matrix.

### **BASIC BIBLIOGRAPHY\*.-**

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

- CHADWICK, W., *Mujer, Arte y sociedad*. Barcelona. Destino, 1999 (ed. 2008).
- DEEPWELL, K., *Nueva crítica feminista de arte. Estrategias críticas*. Madrid. Cátedra, 1998.
- DIEGO, E. DE, *La mujer y la pintura del XIX español*. Madrid. Cátedra, 2009.
- GREER, G., *La carrera de obstáculos. Vida y obra de las pintoras antes de 1950*. (1 Ed. 1979). (Ed. En español, Bercimuel, 2005).
- ILLÁN, M., MALO, L., LOMBA, C., *Pintoras en España (1859-1926). De María Luisa de la Riva a Maruja*

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- MAYAYO, P., *Historia de mujeres, historias del arte*. Madrid. Ensayos Arte Cátedra, 2003.
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  - SÉLLER, N.G., *Women Artists. An Illustrated History*. Londres. Virago Press, 1987.
  - WOOLF, V., *Una habitación propia* (1929). Barcelona, Seix Barral, 1995.

### **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.

**Course GB-33**            **TOURISM IN SPAIN: KEYS AND DESTINATIONS** (45 class hours)

Lecturer:                Dr. Ana García López ([angar@us.es](mailto:angar@us.es))

Substitute Lecturer:    Dr. David Sampedro ([sampedro@us.es](mailto: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.

Item 2. Tourism: basic concepts. Origins and historical evolution of Tourism in Spain. The State's role in the targeting of destinations.

### UNIT II. Factors key to Tourism as a spatial phenomenon. Tourism in Spain: Segments and Travel Destinations.

Item 3. Spatial and temporal expansion of Tourism in coastal areas: sun-and-sand tourism. The geo-touristic denominations as applied to Spain's coastline. Case studies regarding the Mediterranean coast and offshore island destinations: the Canaries and the Balearic Isles.

Item 4. Natural and rural zones as emergent destinations: National Parks as ecology-related destinations. Emergent tourism-based activities in Spain's rural environment. Case Study: Doñana National Park, enotourism / wine tourism. Routeways and destinations.

Item 5. Spain's key urban destinations: Culture and Heritage as tourist attractions. Material Holdings as Patrimony and Spain's World Heritage Cities. Case Studies: the Camino de Santiago as a cultural route-way. Metropolitan destinations, Madrid, Barcelona and Sevilla.

### 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

- ALAN A. LEW, C. HALL, M.; TIMOTHY, H (2008): *World Geography of Travel and Tourism: A Regional Approach*. [V 338.48 LEW](#)
- ALONSO, J. (2002): *Geografía turística: general y de España*. Madrid, Ed. Centro de Estudios Ramón Areces.
- FORONDA ROBLES, C; GARCÍA LÓPEZ, A (2009): La apuesta por la calidad como elemento diferenciador en los destinos turísticos: planes y productos renovados, en *Revista CUADERNOS DE TURISMO n° 23* enero-junio 2009, pág 89-110. Universidad de Murcia.
- GARCÍA SÁNCHEZ, A (coord.) (2014): *20 años de la actividad turística en España*, AECIT. Editorial Síntesis. Madrid
- NUEVO ATLAS DE ESPAÑA (2001): *Geografía general y temática*. Barcelona, Salvat.
- PARDELLAS DE BLAS, X (2014): *La actividad turística española en 2013*, AECIT. Editorial Síntesis. Madrid
- VERA, F; LÓPEZ, F; MARCHENA, M (2011): *Análisis territorial del turismo y planificación de destinos turísticos*. Editorial: Tirant lo Blanch. Colección: [Crónica](#) . [V MA 338.48 ANA](#)
- [WILLIAMS, S.](#) (2009): *Tourism geography: a new synthesis*. London; New York: Routledge [V 338.48 WIL](#)

### Further Resources Key Websites:

- World Health Organization: <http://unwto.org/>
- 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>
- Edutravel Consulting Group: <http://www.grupoedutavel.com/>
- Andalucía Experiences: <http://www.andaluciaexperiencias.com/es/>

### 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.

**Course GB-34**                    **TOURISM TURISTIC** (45 class hours)  
Lecturer:                        Dr. Luis M. López Bonilla ([luismi@us.es](mailto:luismi@us.es))  
Co-lecturer:                    Dr. Jesús Manuel López Bonilla ([lopezbon@us.es](mailto:lopezbon@us.es))

## **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.

UNIT 9. The Marketing-mix strategy (IV): Tourism-based communication.

- 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**

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- BIGNE ALCAÑIZ, E.; FONT AULET, X.; ANDREU SIMO, L. (2000). Marketing de Destinos Turísticos: Análisis y Estrategias de Desarrollo. Editorial ESIC. Madrid.
- CHIAS I SURIOL, J. (1993): El Mercado son Personas. Ed. Mc Graw-Hill.
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- LÓPEZ A. (1992). Manual de Marketing General y de Servicios Turísticos. Editorial Síntesis. Madrid.
- LÓPEZ BONILLA, J.M.; LÓPEZ BONILLA, L.M. (2015): Manual de Investigación de Mercados Turísticos. Ediciones Pirámide, Madrid.
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- PARENTEAU, A (1995): Marketing Práctico de Hostelería, Restauración y Turismo. Ed. Síntesis, Madrid.
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- REY MORENO, M.; REVILLA CAMACHO, M.A.; GIL JIMÉNEZ, J.; LÓPEZ BONILLA, J.M. (2004): Fundamentos de Marketing Turístico. Ed. Síntesis, Madrid.
- REY MORENO, M.; REVILLA CAMACHO, M.A.; LÓPEZ BONILLA, J.M.; GIL JIMÉNEZ, J. (2003): Elementos Prácticos de Marketing Turístico. Edición Digital @tres, S.L.L., Sevilla.
- SANTESMASES, M. (1999): Marketing. Conceptos y Estrategias. 4ª Edición. Madrid: Ediciones Pirámide.
- SEATON, A.V. (1996): The Marketing of Tourism Products: Concepts, Issues and Cases. Ed. International Thomson Business Press.
- SERRA, A (2002): Marketing Turístico. Ed. Pirámide-ESIC, Madrid.
- VALLS, J. (1996): Las Claves del Mercado Turístico. Ed. Deusto, Bilbao.

### **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.

**Course GB-35**            **CULTURE AND TRADITIONS IN ANDALUSIA** (45 class hours)

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

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

**OBJECTIVES**

To provide an understanding of the rich heritage and diversity of traditional Andalusian culture, while enabling it to be appreciated.

**METHODOLOGY**

The syllabus topics that make up the program will be developed during class sessions by means of a combination of teacher input, as well as via the analysis of audiovisual documents, so that student participation will lead on from these, it is hoped.

**COURSE SYLLABUS**

1. Andalusia at a crossroads of cultures. Geographical emplacement and strategic position between continents and seas. Andalusia within the context of the Spanish State: political-administrative organization of Andalusia as autonomous entity.
2. Andalusia as a geographical and historical space. Its physical environment: unity and diversity. Its large-scale ecological units and cultural landscapes.
3. The History of Andalusia. Origins and key phases in the process of configuration of Andalusia's history and culture. Andalusian identity: its key aspects. Visions of Andalusia throughout the centuries: 'romantic' travelers and construction of a collective consciousness concerning Andalusia.
4. Population and population system. Towns, agro-eco cities, cities. Vernacular architecture.
5. Social structure. Family and kinship. Marriage customs. Gender relations. Life cycle and rites of passage. Ethnic minorities.
6. Social interaction and associationism in Andalusia: formal and informal associationism. Values and patterns of behavior: egalitarianism, personalisms, clientelisms, localisms. Associative models: clubs, casinos...
7. Religion in Andalusia. Official religion and popular religiosity. Organizational system and religious practices: guilds and brotherhoods
8. Cultural manifestations and Andalusia's ethnological heritage: holiday-related system, traditional crafts and artisanship, folk music.

**ASSESSMENT CRITERIA**

Attendance and active participation in class sessions: 20%

Grades obtained in mid-course exams: 50%

Essay assignments (2 during the course): 30%

**BIBLIOGRAPHY**

- AGUDO TORRICO, J. I. MORENO (Coords) (2012) *Expresiones culturales andaluzas*. E. Aconcagua. Sevilla.
- CANO GARCÍA, G., dir. *Conocer Andalucía. Gran Enciclopedia andaluza del s. XXI. Vol. 6, Cultura andaluza*. Córdoba: Tartessos, 2000; Vol. 7. *Sociedad andaluza*. Sevilla: Tartessos, 2001.
- DOMÍNGUEZ ORTIZ, A. *Andalucía, ayer y hoy*. Málaga: Sarriá, 2000.
- ESCALERA REYES, J. A. COCA PÉREZ (Coords) (2013) *Movimientos sociales, participación y ciudadanía en Andalucía*. E. Aconcagua. Sevilla.
- HURTADO SÁNCHEZ, J. y FERNÁNDEZ DE PAZ, E., eds. *La cultura andaluza en el umbral del siglo XXI*. Sevilla: Ayuntamiento de Sevilla, 2001.
- JIMENEZ DE MADARIAGA, CELESTE, JOSÉ HURTADO SÁNCHEZ (Coords.) (2012) *Identidades culturales y dinámicas sociales*. E. Aconcagua. Sevilla.

MORENO NAVARRO, I. *Andalucía: identidad y cultura*. Málaga: Agora, 1993

**Course GB-36**                    **GLOBAL CHANGE IN THE MEDITERRANEAN WORLD** (45 class hours)  
Lecturer:                         Dr. César Borja Barrera ([cesarborja@us.es](mailto:cesarborja@us.es))  
Back-up Lecturer:             Dr. Ismael Vallejo Villalta ( [ivallejo@us.es](mailto: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 1. General ntroducción.** The Course's scientific context. Its methodological framework .

Bibliographical guidance. The setting up of the Course in general.

**Syllabus Area 2. The natural environment: basic concepts.** Natural environment and natural system. The Natural Earth System. The structure and workings of the natural system: the ecosystem-based approach. The hierarchical classification (genetic-functional) of ecosystems and ecological regionalization. Geological, climatic and anthropic changes: the paleogeographic approach.

**Syllabus Area 3. Global change and human impact on the natural environment.** Global change and human impact: two sides of the same coin. Scope of, and perspectives on, the historical process of human impact. Hominization, Humanization and Anthropization: the long road taken by a differentiated species.

**Syllabus Area 4. Desertification.** An environmental emergency on a global scale: conceptualization and scope. The desertification paradigm. The magnitude of the problem: an environmental emergency on a global scale. Combating desertification: Mediterranean scenarios.

**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.

**Syllabus Area 6. Biodiversity loss.** Conceptualization and types of biodiversity. Scope of the problem and the present-day situation. The struggle against the loss of biodiversity. Mediterranean biodiversity and uniqueness.

**Syllabus Area 7. Mediterranean cultural landscapes.** The Mediterranean: Humankind and the environment. Mediterranean biodiversity and uniqueness. Desertification, accelerated morphogenesis and soil loss. The effects of global change on the Mediterranean basin.

#### KEY BIBLIOGRAPHY

**Duarte, C.** (Coord.) (2006). *Cambio global. Impacto de la actividad humana sobre el sistema*. CSIC. Madrid, 171 págs.

**Ibañez, J.J.; Valero Garcés, B.J. y Machado, C.** (eds) (1997). *El paisaje mediterráneo a través del espacio y del tiempo. Implicaciones en la desertificación*. Geofomas Ediciones, Logroño, 462 págs.

**López Bermúdez, F.** (2002). *Erosión y desertificación. Heridas de la Tierra*. Ed. Nivola. Col. Matices, 3. 190 págs.

**Muriel, J.L. y Casas, J.** (Eds.) (2003). *Biodiversidad y espacios naturales protegidos*. Organismo Autónomo de Parques Nacionales. MMA. Madrid, 140 págs.

**Spanish National Ecosystem Assessment** (2014). *Ecosystem and Biodiversity for Human Well Being. Synthesis of the Key Findings*. Biodiversity Foundation of Spanish Ministry of Agriculture, Food and Environment. Madrid, 90 pp.

**Evaluación de los ecosistemas del Milenio en España** (2010). *Ecosistemas y biodiversidad de España para el bienestar humano*. Fundación Biodiversidad (MARM). Documento Inédito. Madrid, 704 págs.  
<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.

**Course GB-37      INITIATION TO THE PRACTICE OF FLAMENCO THROUGH RHYTHM: DANCE, SINGING, AND THE GUITAR (45 class hours)**

Lecturer:                María M. Rodríguez ([martho\\_90@hotmail.com](mailto:martho_90@hotmail.com))

Substitute Lecturer: Patricia Lozano ([plozano@flamencoheeren.com](mailto:plozano@flamencoheeren.com))

## **INTRODUCTION**

The flamenco-appreciative audience is not usually a mere passive spectator. To fully understand and enjoy a flamenco performance, or even to participate in an improvised get-together, it is essential to be knowledgeable, with regard to its practical dimension, about the language of song (cante), dance (baile) and guitar music (toque).

One of the exclusive characteristics of flamenco is its percussive accompaniment with hand-clapping by using one's palms, as well as feet tapping, where the performer-participant has to master the complex rhythmic language of this Andalusian art.

In the course of a performance, the hand-clappers have the function of maintaining the base-line of the rhythm (rhythmic cycles), while, at the same time, they must be able to react to the stretches of improvisation in which the other performers (the singer, the guitarist, and the dancer) may become involved, since it is those same handclappers constitute the link among the three disciplines.

## **OBJECTIVES**

One of the master keys to the understanding of the language of flamenco is that of rhythmic measure. Thus it is that this Course has the following objectives:

1. To bring the student closer to the expression of this art through the practice of percussive accompaniment (hand-clapping by using one's palms, feet tapping, knocking sounds, whistling sounds, noisy back-up, etc.)
2. To know the traditional structures of flamenco dance and understand the language and codes used by the different disciplines
3. To develop students' rhythmic and choreographic memory
4. To promote the ability to work as a team

## **REQUIREMENTS**

**No** prior knowledge of flamenco is required.

**No** guitar is needed.

Avoid the use of footwear with rubber soles.

The use of some sort of recording device (an actual recorder, mobile phone, etc.) will be necessary

## **METHODOLOGY**

All the theoretical content of the Course is designed so as to facilitate its subsequent implementation by means of the following procedures:

1. Rhythm-based exercises using a metronome at different speeds.
2. Throughout the Course, accompanying invited artists with hand-clapping, while making use of one's palms, too.
3. The performance of simple choreographic fragments of dance.
4. The analysis of the melodic structures of basic singing styles, as well as of traditional flamenco guitar repertoire.

## **SYLLABUS**

The syllabus content is organized in two blocks:

#### I. Theoretical content

1. Study of the fundamental concepts of rhythm and rhythmic values (black notes, quavers, semi-quavers, triplets and rests), as well as binary, ternary, and combination measures.
2. Analysis of the traditional structure of the key dance types: explanation of the use and characteristics of the structural elements involved (waiting beats, rhythmic cadences, callings out loud, foot tapping, and final rhythmic cadences)

#### II. Practical content

3. To learn and practice the technique of palm-based hand-clapping (open and muffled) to achieve precision through:
  - a clean and homogeneous sound
  - coordination between hands and feet
4. Execution of the basic rhythmic values: black notes, quavers, semi-quavers, triplets and rests
5. Make simple rhythmic configurations based on counterpointing and syncopation.
6. Working on measures typical of tangos (binary), sevillanas (ternary), sure-measured *bulerías* and fast-time *alegrías* (as 12-beat combinations)
7. To identify the structural elements of different styles of flamenco dance (waiting beats, uptoning cadences, callings out loud, foot tapping and final rhythmic cadences) and accompany them appropriately with palm-based hand-clapping

#### ASSESSMENT CRITERIA

- Mid-way Exam: 20% (theory exam 10%, practical exam 10%)
- End-of-Semester Exam: 30% (theory exam 15%, practical exam 15%)
- Final Essay Assignment 20%
- Active Participation: 30%

#### BIBLIOGRAPHY

Expósito, J. M. (2013). *El compás flamenco de todos los estilos*. APOSTROFE.

Marín, L. F. (2004). *Teoría musical del flamenco: ritmo, armonía, melodía, forma*. Acordes Concert.

Núñez, F. (2013). *Comprende el Flamenco*. Madrid: RGB Arte Visual.

#### Webpages to be consulted

<http://www.flamencopolis.com/archives/4539>

<https://flamencometro.com/wp-content/uploads/2017/05/Los-Compases-Flamencos.pdf>

#### Glossary of Terms

<http://www.flamencopolis.com/archives/2160>

## **CONTEMPORARY HISPANIC STUDIES**

**FACULTY OF PHILOLOGY**  
**CONTEMPORARY HISPANIC STUDIES**

***Courses available in the First Semester***

FS-06	GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA
FS-08	THE ARAB WORLD TODAY. CONTEMPORARY HISTORY AND INTERNATIONAL RELATIONS
FS-09	MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO
FS-12	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FS-14	PAINTING IN LITERARY SEVILLE
FS-17	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
FS-18	THE SOCIAL PSYCHOLOGY OF LANGUAGE LEARNING

***Courses available in the Second Semester***

FS-02	CONVERSATION AND COMPOSITION IN SPANISH
FS-06	GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA
FS-07	INTRODUCTION TO SPANISH CULTURAL STUDIES
FS-08	THE ARAB WORLD TODAY. CONTEMPORARY HISTORY AND INTERNATIONAL RELATIONS
FS-09	MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO
FS-12	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FS-13	LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK
FS-14	PAINTING IN LITERARY SEVILLE
FS-15	PHOTOGRAPHING THE LITERARY SEVILLE
FS-16	LITERARY AND CULTURAL TRADITIONS IN SPANISH-SPEAKING COMMUNITIES
FS-17	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
FS-18	PSYCHOLOGY AND FOREIGN LANGUAGE LEARNING

Prof. Dr. Ángel Jiménez Fernández ([ajimfer@us.es](mailto:ajimfer@us.es))Prof. Dr. Manuel Padilla Cruz ([mpadillacruz@us.es](mailto:mpadillacruz@us.es))**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 contrast. 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, Way of Dressing, Type 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.)
6. Making an Appointment and Getting the Details Clear. Clarifying Doubts and Explaining Hitches. Apologizing.
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, and about Furnishings and Content.

## Bibliography

### a) Manuals

ÁLVAREZ, A. I. *Escribir en español*. Madrid: Castalia, 2000.

ÁLVAREZ, M. *Tipos de escrito I: narración y descripción*. Madrid: Arco Libros, 2003.

----- *Tipos de escrito II: exposición y argumentación*. Madrid: Arco Libros, 1999.

----- *Tipos de escrito III: epistolar, administrativo y jurídico*. Madrid: Arco Libros, 2002.

----- *Tipos de escrito IV: escritos comerciales*. Madrid: Arco Libros, 1997.

BUITRAGO JIMÉNEZ, A. y J. A. TORIJANO PÉREZ. *Guía para escribir y hablar correctamente en español*. Madrid: Espasa-Calpe, 2000.

GARCÍA, S., A. MEILÁN y H. MARTÍNEZ. *Construir bien en español. La forma de las palabras*. Oviedo: Ediciones Nobel, 2005.

GERRARD, L. y S. LONG. *Redacción y revisión: estrategias para la composición en español*. Columbus, OH: McGraw-Hill Higher Education, 1993.

GÓMEZ TORREGO, L. *Hablar y escribir correctamente. Tomo II. Gramática normativa del español*. Madrid: Arco Libros, 2006.

HERNÁNDEZ GUERRERO, J. A. *El arte de escribir*. Barcelona: Ariel, 2005.

----- y M. C. GARCÍA TEJERA. *El arte de hablar*. Barcelona: Ariel, 2004.

MARTÍN VIVALDI, G. *Curso de redacción: teoría y práctica del estilo*. Madrid: Thompson Learning Ibero, 2000.

MARTÍN GARCÍA, M. E. et al. *Curso de redacción. Teoría y práctica de la composición y del estilo*. Madrid: Thompson Learning Ibero, 2007.

MARTÍNEZ, H. *Construir bien en español. La corrección sintáctica*. Oviedo: Ediciones Nobel, 2003.

MARTÍNEZ, J. A. *Escribir sin faltas: manual básico de ortografía*. Oviedo: Ediciones Nobel, 2004.

REYES, G. *Cómo escribir bien en español. Manual de redacción*. Madrid: Arco Libros, 2003.

### b) Grammars

BUTT, J. y C. BENJAMÍN. *A New Reference Grammar of Modern Spanish*. Londres: Edward Arnold, 1989.

GONZÁLEZ HERMOSO et al. *Gramática de español lengua extranjera*. Madrid: Edelsa, 1994.

----- *Español lengua extranjera. Curso práctico. Nivel 2*. Madrid: Edelsa, 1994.

SÁNCHEZ, A., E. MARTÍN y J. A. MATILLA. *Gramática práctica del español para extranjeros*. Madrid: SGEL, 1995.

### c) Single-Language Dictionaries

*DICCIONARIO de frases hechas de la lengua española*. Barcelona: Larousse, 1999.

GUTIÉRREZ CUADRADO, J. et al. *Diccionario Salamanca de la lengua española*. Madrid: Santillana/Universidad de Salamanca, 1996.

REAL ACADEMIA ESPAÑOLA. *Diccionario de la lengua española*. Madrid: Espasa, 2001.

### d) Books of Verbs

ALONSO MORO, J. *Verbos españoles*. Madrid: Difusión, 1998.

*CONJUGACIÓN verbal de la lengua española*. Barcelona: Larousse, 2000.

## 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.

Dra. Carolina Sánchez-Palencia ([csanchez@us.es](mailto:csanchez@us.es))

**Objectives:**

This course explores gender representations (ranging from feminist perspectives, gender performances or the theory and practice of female writing, to questions of sexual politics and identity, patterns of masculinity and queer visibility) within the Spanish literature, cinema and media produced during the last four decades. Besides analyzing a selection of works by some 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 texts and films included in the syllabus. Students will be expected to participate actively in the class sessions and to write or present different assignments.

**Syllabus**

--Where do we come from in terms of gender? 19<sup>TH</sup> C. discourses on femininity: *Carmen* (Vicente Aranda)

-The evolution of the feminist movement from the Republic to Franco's Regime: La Sección Femenina. Carmen Martín Gaité's *Courtship Customs in Postwar Spain*. *El Laberinto del Fauno* (Dir. Guillermo del Toro).

-Images of women in Spanish advertising.

-Gender violence. Spanish gender politics: *Solas* (Dir. Benito Zambrano); *Volver* (Dir. Pedro Almodóvar)

-Debates about prostitution in present-day Spain: *Princesas* (Dir. Fernando León de Aranoa)

-Queer politics in Spain. *Todo sobre mi madre/La mala educación* (Dir. Pedro Almodóvar)

**Assessment**

- There will be a mid-term exam and a final exam (prompts for both will be given in advance). Both are in-class exams (60% of final grade)
- Class attendance and participation = 15%

Prof. Dr. Ricardo Navarrete ([rnavarrete@us.es](mailto:rnavarrete@us.es))Prof. Dr. José M<sup>a</sup> Tejedor Cabrera ([itejedor@us.es](mailto:itejedor@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 the class with a pronounced sense of the tensions and turning points that have shaped the Spanish past and help to understand its present.

Classes will combine lectures with in-class discussions of readings from course-pack materials and the students' oral presentations. Classes will be supplemented by audio-visual material associated with the readings. Extra-curricular activities include field trips to diverse local monuments, as well as film showings.

**Se Syllabus Content: Themes.**

1.	General Introduction to Spanish Culture and how to cope with cultural shocks (and with this course)
2.	Cultural Life and Education in Seville (in case there be any)
3.	Heartburn in Spain: symptoms, causes, and treatment
4.	The Press (or what's going on in Spain right now?)
5.	How Spanish Television Mesmerized the Country (holiday)
6.	A Visit to the Park of María Luisa
7.	Serious stuff: Spanish History from the Beginnings to the Golden Age
8.	Spain's recent history at a glance (in <i>Youtube</i> )
9.	MIDTERM
10.	Everything you always wanted to know about Seville's History
11.	A walk along the river bank
12.	And you say this is politics?
13.	More serious stuff: the big names of Classical Spanish Culture <i>Semana Santa</i>
14.	Top Ten Names in Spanish Modern Culture
15.	Do Spaniards really enjoy life? popular festivities and traditions
16.	Popular Music: from Flamenco Fusion to Rap
17.	What music do Spaniards listen to? Classical and non-flamenco popular music <i>Feria de Abril</i>
18.	The Story of Bullfighting in the Age of Cultural Rights
19.	Spanish early movies (classical movies you'd rather forget) <i>Día del Trabajo</i>
20.	Oral presentations
21.	Oral presentations
22.	FINAL EXAM

**Bibliography:**

Recommended basic readings:

Casey, James. *Early Modern Spain: A Social History*. Ebrary.

Hooper, John. *The Spaniards: A Portrait of the New Spain. Los nuevos españoles* (Library)  
Rodgers, Eamonn, ed. *Encyclopedia of Contemporary Spanish Culture*. Ebrary.  
Sánchez Mantero, Rafael. *A Short History of Seville*. Silex Ediciones, 1991. Bookshops/ *Historia Breve de Sevilla* (Ebrary)  
Shubert, Adrian. *A Social History of Modern Spain*. Ebrary.

**Grading System:**

Class Participation and Assignments: 60% (attendance: 20%; oral presentations: 20%; and quizzes: 20%)  
Exams: 40% (20% each)

Prof. Dr. Ana Torres García ([torresga@us.es](mailto:torresga@us.es))

Substitute Lecturer: Gracia López Anguita ([glopezanguita@us.es](mailto:glopezanguita@us.es))

### Objective-Course description

This course will introduce the student 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 Eastern (Mashreq) and Western (Maghreb) Arab states during this period and the development of their relations with Europe and the United States. Special attention will be given to Spanish relations with the Maghreb, particularly with Morocco.

### Methodology

Classes will be lectured, but student active participation will be encouraged through the discussion of assigned readings, screening of films and student presentations.

### Program

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. The rise of the Arab Nation-States. The origins of the Arab-Israeli conflict.
3. The Cold War and Arab nationalism. The Suez crisis.
4. The legacy of European colonialism in the Maghreb (I). The Western Sahara conflict and intermaghrebi relations.
5. The legacy of European colonialism in the Maghreb (II). Spanish and French relations with the Maghreb. The Algerian crisis.
6. The development of United States policy toward the Arab-Israeli conflict (I). From the establishment of the state of Israel to the Gulf War.
7. The development of United States policy toward the Arab-Israeli conflict (II). From the Gulf War to the Peace Process. The impact of 9/11 terrorist attacks.
8. The Arab uprisings of 2011.

### Bibliography

Ayubi, Nazih. *Distant neighbours: the political economy of relations between Europe and the Middle East-North Africa*. Reading: Ithaca Press, 1995.

Brown, L. Carl. *Diplomacy in the Middle East*. London; New York: I. B. Tauris, 2004.

Cleveland, W. *A History of the Modern Middle East*. Boulder, Colo.: Westview Press, 2004.

Emerson, Michael, et al. *Political Islam and European foreign policy: perspectives from Muslim democrats of the Mediterranean*. Brussels: Centre for European Policy Studies, 2007.

Jankowski, James P. *Nasser's Egypt, Arab nationalism, and the United Arab Republic*. Boulder, Colo.: Lynne Rienner Publishers, 2002.

Lesch, David W. *The Middle East and the United States: a historical and political reassessment*. Boulder: Westview Press, 2007.

Pennell, C. Richard. *Morocco since 1830: A History*. London: Hurst & Company, 2000.

Rogan, Eugene. *The Arabs: A History*. London: Penguin, 2nd Revised edition, 2012.

Smith, Charles C. *Palestine and the Arab-Israeli Conflict*. 6th Revised edition. Palgrave Macmillan, 2007.

Willis, Michael. *Politics and power in the Maghreb: Algeria, Tunisia and Morocco from independence to the Arab Spring*. London: C. Hurst & Co., 2012.

Zoubir, Yahia H., y Haizam Amirah Fernández (Eds). *North Africa: politics, region, and the limits of*

transformation. New York: Routledge, 2007.

Zoubir, Yahia H. y Gregory White. (Eds.) North African politics: change and continuity. London: Rotledge, 2016.

### **Film**

Nasser 56. Mohamed Fadel (dir.), 1996.

### **Course Evaluation**

15% Active participation in class

25% Midterm/Film review (4-5 pages, double-spaced)\*

30% Short paper submission and presentation\*

30% Final examination (Geography quiz and one essay type question, class notes allowed; (3% penalty for 3 or more unjustified absences).

\* Late submissions will be penalized

### SHORT PAPER INSTRUCTIONS

Students can choose between 3 options:

- Option A. Read the book *The lemon tree: an Arab, a Jew, and the heart of the Middle East* (2007) or *Children of the Stone: The Power of Music in a Hard Land* (2015) both by Sandy Tolan and write a review on it.
- Option B. Write an essay on a particular aspect of your interest related with current events taking place in the Arab world. The student will make use of different and diverse sources of information, including for example: <[www.aljazeera.com](http://www.aljazeera.com)> and <[www.jadaliyya.com](http://www.jadaliyya.com)>.
- Option C. Watch an Arab movie (see the list below) and write a review on it.

Format of the paper:

-Length: 5-10 pages.

-Text: typed, Times New Roman, 12, double-spaced.

-Include bibliography and references as needed.

-Include conclusion with personal opinion and comments.

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### RECOMMENDED MOVIES FOR THE STUDY OF THE CONTEMPORARY ARAB WORLD

(all available at the Universidad de Sevilla Library)

On colonialism and independence:

- The Battle of Algiers. Gillo Pontecorvo. 1966. Algeria/Italy.
- Lion of the desert. Moustapha Akkad. 1979. Libya/United States.

On society:

- Bab el Oued City. Merzak Allouache. 1994. Algeria, France, Germany, Switzerland.
- The closed doors. Atef Hetata. 1999. Egypt.
- Cairo 678 [El Cairo, 678]. Mohamed Diab, 2010. Egypt.
- Where do we go now? Nadine Labak, 2011. Lebanon.
- Wadjda [La bicicleta verde]. Haifaa al-Mansour, 2013. Saudi Arabia.

On the Arab-Israeli conflict:

- Divine Intervention. Elia Suleiman, 2003. Palestine/France.
- The time that remains, Elia Suleiman, 2010. France.

- Paradise Now. Hany Abu-Assad, 2005. Palestine.
- Lemon Tree (Los limoneros). Eran Riklis, 2008. Israel/ Germany / France. (The copy available in US Library is in Arabic, Hebrew, and English, with N

Prof. Clara Mora Chinoy ([claramorachinoy@gmail.com](mailto:claramorachinoy@gmail.com))

### **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" (rhythmic 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 Flamenca, "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.
UNIT 10	Modern Flamenco Andalucía: 1950 - 1970; "Rock Andaluz", Morón de la Frontera, The roots of today's dance, Mario Maya and Antonio Gades. 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.)

**Course FS-12****PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS**

(45 contact hours)

Prof. Dr. Fco. Javier Tamayo Morillo ([fitamayo@us.es](mailto:fitamayo@us.es))

Substitute Lecturer: Dr. Manuel Padilla ([mpadillacruz@us.es](mailto: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 iprogressive 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.

10. Grammatical Sentences: Basic Sentence Constituents. Sentence Structure in Spanish: the Order of Sentence Constituents and its Effect upon Sentence Structure during Communication. Expressions to aid Classroom Communication.
11. The Noun Phrase: Gender and Number in Nouns and Adjectives. The Use of Articles, Demonstratives, and Structures involving Possession. The Grades of Adjectives. *Ser* and *Estar*:

- Description and Location. Nationalities, Countries and Professions.
12. Personal Pronouns: the Use of Subject Pronouns within Sentences. *Tú* and *Usted*. Object Pronoun Forms. The Verbs *gustar*, *encantar* and *doler*.
  13. The Present Indicative Tense. How it is Formed. Its Uses. Reflexivity in Spanish. Pronominal Verbs in Spanish. Everyday Activities and Leisure.
  14. The Future Indicative Tense. How it is Formed. Uses of the Future Indicative. The Periphrastic Configuration *ir a + infinitive*. Planning Activities.
  15. The Imperative. Its Different Forms. Issuing Instructions and Giving Advice.
  16. The Conditional Tenses. How they are Formed. Uses of the Conditional. Sentence Structures involving the Conditional: the Main Types. Expressing the Wish to Do Something.
  17. 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.
  18. The Subjunctive Mood. Verb Tenses and the Subjunctive Mood. Basic Uses of the Subjunctive. Expressing Prohibition.

### **Bibliography**

Butt, J. & Benjamin, C. *A New Reference Grammar of Modern Spanish*. London: Edward Arnold, 1989 (various editions).

Gómez Torrego, L. *Hablar y escribir correctamente: gramática normativa del español actual*. Madrid: Arco/Libros. 2006.

Real Academia Española, Asociación de Academias de la Lengua Española. *Nueva gramática de la lengua española: Manual*. Madrid: Espasa, 2010.

Whitley, M.S. *Spanish/English Contrasts: a Course in Spanish Linguistics*. Georgetown University Press. 2002.

[www.cvc.cervantes.es/aula/didactired/didactiteca](http://www.cvc.cervantes.es/aula/didactired/didactiteca)

(The Instituto Cervantes Didactics Library)

[www.cvc.cervantes.es/aula/pasatiempos](http://www.cvc.cervantes.es/aula/pasatiempos) (Interactive didactic activities aimed at students of Spanish)

[www.cvc.cervantes.es/lengua/refranero](http://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](http://www.rae.es) (Diccionario de la Real Academia de la Lengua Española)

[www.wordreference.com](http://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).

Prof. Dr. Michael Padilla Vincent ([michael.v.padilla@gmail.com](mailto:michael.v.padilla@gmail.com))

Substitute Lecturer: Patricia Gil Soltero ([patricia\\_braulio@hotmail.com](mailto: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 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:

CHAVE ÁVILA, R. & PÉREZ DE URALDE, J.M., *La economía social y la cooperación al desarrollo: Una perspectiva internacional*, Valencia: Universitat de València, 2012.

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

KINGSBURY, D., MCKAY, J., HUNT, J., MCGILLIVRAY, M. & CLARK, M., *International Development: Issues and Challenges 2<sup>nd</sup> Edition*, UK: Palgrave Macmillan, 2012

#### **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/>

Center for Global Development – Report by Ruth Levine and the What Works Working Group, *Millions Saved: Proven Successes in Global Health*, Washington DC: Center for Global Development, 2004.

[http://www.cgdev.org/section/initiatives/\\_active/millionssaved](http://www.cgdev.org/section/initiatives/_active/millionssaved)

The Harvard Kennedy School – Public policy and administration school, four-part series of blog post by Michael Eddy, *The F-word: Failure in international development creating space for learning and innovation*, Harvard Kennedy School, 2012.

<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<sup>L</sup><sub>SEP</sub>

30% Final exam

Prof. Eric Davis ([ericdavispainter@gmail.com](mailto:ericdavispainter@gmail.com))

Substitute Lecturer: Ines Loring Moxo ([ines@fanloring.com](mailto:ines@fanloring.com))

### 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 FS-15****PHOTOGRAPHING THE LITERARY SEVILLE** (45 class hours)  
(Second semester)Prof. Dr. Michael Padilla ([michael.v.padilla@gmail.com](mailto:michael.v.padilla@gmail.com))Substitute Lecturer: Joaquín Asencio, BFA Film ([joaquinascencio@gmail.com](mailto:joaquinascencio@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**

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.
6. Exposure: the secrets behind properly exposed images.
7. Portraits: what is portraiture and how great ones are made.
8. An introduction to online media and the role of photography in the 21<sup>st</sup> 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 and PowerPoint presentations will be made available with the relevant material.

GARRET, J & HARRIS GRAEME, *Collins Complete Photography Course*, London, 2008

**Online Content**

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.andyadamspphoto.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

Prof. Dr. Gabriela Fernández ([gfernan@us.es](mailto:gfernan@us.es))

Prof. Dr. Cristina Molinos ([cmolinos@us.es](mailto:cmolinos@us.es))

### 1. Aims

This training course offers a theoretical and practical approach to the teaching of English as a foreign language (EFL) to Spanish-speaking students. Classroom practice will be fostered which includes activities in the class, activities outside the class under the supervision of a tutor and the opportunity to take part of the course in a Spanish school with Spanish students in the city of Seville. This way, not only theoretical content but also the cultural aspects which are involved in the practice of teaching English as a foreign language will be dealt with.

### 2. Methodology

From a methodological perspective, theory will be determined and learned from the practice. Classroom interaction and dynamics guided by the teacher will be dealt with in class; students will work in pairs and in small groups and will have to get involved in creative tasks such as lesson planning, original learning resources design, classroom observation and teaching. Part of the course will take place in a Spanish school in Seville.

### 3. Syllabus

3.1. EFL Acquisition and Learning.

3.2. Popular EFL Methodologies.

3.3. The English Teacher.

3.4. EFL Students in Spanish Schools.

3.5. Classroom Dynamics.

3.6. How to teach

- pronunciation, grammar, vocabulary and culture to EFL students.
- speaking, listening, reading and writing.

3.7. Teaching Resources in the EFL Classroom. The English coursebook, other resources and digital support.

3.8. Error Correction and Feedback.

3.9. Assessment.

The present syllabus may be subject to certain readjustments which will depend on the students' profile and their learning preferences and needs.

### 4. Assessment Attendance is compulsory.

4.1. Classroom activities 20%

4.2. Tests 30%

4.3. Teaching practice in schools 50%

### 5. Bibliography

Harmer, J. (2016, 2007) *The Practice of English Language Teaching*. Harlow: Longman.

Masats, D. And Nusbaum, L. (eds.) (2016) *Enseñanza y aprendizaje de las lenguas extranjeras en educación secundaria obligatoria*. Madrid: Síntesis.

Pinter, A. (2013) *Teaching Young Language Learners*. Oxford (England); New York: OUP.

Richards, J.C. and Rodgers, T. S. (2014) *Approaches and Methods in Language Teaching*. Cambridge:

CUP.

Roth, G. (2002) *Teaching Very Young Children: Pre-school and Early Primary*. London: Richmond, D. L.

Ur, P. (2012) *A Course in English Language Teaching*. Cambridge: CUP.

Prof. Dr. Christian Abelló Contese ([chac@us.es](mailto:chac@us.es))

Prof. Dr. Belén Ramírez Gálvez ([belen@us.es](mailto:belen@us.es))

### Description

This course is an introduction to second language acquisition, that is, a first acquaintance with how a non-native language (L2) is learned once a first language (L1) has already been developed. Second language acquisition is a dynamic process that millions of individuals worldwide are engaged in; it is also a growing interdisciplinary field of study within the megafield of applied linguistics.

The focus of attention is on the L2 learners' individual differences. These refer to personal variation in language learning as evidenced by a number of interrelated factors such as age, aptitude, personality traits, motivations, attitudes, social identities, gender, intelligence, learner beliefs, learning strategies, among others. Such differences tend to be psychological/affective, social/sociocultural, cognitive/biological in nature. SLA researchers have claimed that such differences enhance or inhibit both the process and the product of L2 acquisition. The claim is that individual differences partially determine how fast learners learn and how successful they become towards the end of their learning process.

In the long term, the process of L2 acquisition may be related to individual bilingualism in that a growing expectation—yet not the automatic result of it—is that by the end of the L2 acquisition process—whenever that 'end' actually takes place for individual learners—the original L2 learner will hopefully have reached an advanced proficiency level and have become an autonomous L2 user (i.e., a bilingual individual).

### Aims

The following are the main aims of this course: Students are expected to **(i)** develop an informed, reflective, and analytical attitude regarding the factors that play a role in the processes of acquiring and using of two (or more) languages; **(ii)** recognize the meanings of key terms and concepts used in the field of second language acquisition and bilingualism studies; and **(iii)** make connections between the descriptive contents covered and their own past and present experiences involving foreign/second language learning and use.

### Methodology and activities

This course includes both descriptive as well as practical contents and the teaching methodology used is eclectic (informed eclecticism). In-class activities will include lecturing, guided discussions on selected issues, oral presentations prepared by the students on topics of their choice, and informal presentations by guest speakers (both L2 learners of English and Spanish-English bilinguals).

### Syllabus

#### Unit 1: Introducing Second Language Acquisition

- First vs. second language acquisition
- Diversity in language learning and learners
- Second language learning contexts: Naturalistic, mixed, instructed context.

#### Unit 2: The psychology of SLA

- Languages and the brain: basic concepts of neurolinguistics / neuroscience
- Language processing and its subprocesses: noticing, storing, integration, organization, retrieval.

### **Unit 3: Social and psychological differences in L2 learners**

- Age
- Intelligence
- Aptitude
- Personality
- Learning and cognitive style
- Learning strategies
- Attitudes
- Motivation
  - Gender
  - sociocultural identities
  - Socio-economic factors

### **Unit 4: Individual bilingualism**

- Who is a bilingual?
- Definitions of bilingualism; basic distinctions
  - Sequential bilingualism
  - Psycholinguistic aspects of individual bilingualism

### **Assessment**

Grading will consist of the following four (4) criteria:

- Class preparation (mainly reading assignments), attendance, and participation: 10 %
- Individual oral presentation (on a topic to be chosen): 20%
- Midterm test: 35 %
- Final test: 35 %

### **Required Materials**

Class booklet (available at the School's copy center at the beginning of the semester)

### **References**

Cook, V. & D. Singleton. 2014. *Key Topics in Second Language Acquisition*. Multilingual Matters.  
Hummel, K. (2014). *Introducing Second Language Acquisition. Perspectives and Practices*. Wiley Blackwell.

Lightbown, P. & N. Spada. 2013. *How Languages are Learned*. OUP.

Saville-Troike, M. & K. Barto. (2017). *Introducing Second Language Acquisition*. CUP.

### **References (dictionaries)**

Byram, M. & A. Hu. (2013). *Routledge Encyclopedia of Language Teaching and Learning*. Routledge.

Field, F. (2011). *Key Concepts in Bilingualism*. Palgrave.

Loewen, S. & H. Reinders. (2011). *Key Concepts in Second Language Acquisition*. Palgrave.

Richards, J. C. & R. Schmidt. (2010). *Longman Dictionary of Language Teaching and Applied Linguistics*. Longman.

Swann, J. et al. (2004). *A Dictionary of Sociolinguistics*. Edinburgh University Press.

Thornbury, S. (2006). *An A-Z of ELT*. Macmillan.

Winstanley, J. (2006). *Key Concepts in Psychology*. Palgrave.

## FACULTY OF GEOGRAPHY AND HISTORY

### CONTEMPORARY HISPANIC STUDIES

#### *Courses available in the Second Semester*

GS-01	SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY
GS-02	CONTEMPORARY SPAIN: ECONOMY, SOCIETY AND ENVIRONMENT
GS-03	GREAT MASTERS AND THE MAJOR ARTISTIC TRENDS IN SPAIN DURING THE TWENTIETH CENTURY
GS-04	US-EUROPEAN RELATIONS SINCE WORLD WAR II
GS-05	INTERNATIONAL MARKETING
GS-06	SPANISH CUISINE, SPANISH CUISINES
GS-07	PHOTOGRAPHY: THEORY AND TECHNIQUES
GS-10	ANATOMY & PHYSIOLOGY II
GS-11	ANATOMY & PHYSIOLOGY (LAB)
GS-12	WINE IN SPAIN: HISTORY AND WINE TASTING
GS-13	SOCIAL PSYCHOLOGY

## Course GS-01

## SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY

(45 contact hours)

Prof. Dr. Fernando Lozano Gómez ([flozanogomez@us.es](mailto:flozanogomez@us.es))

Substitute Lecturer: Dr. Salvador Ordóñez ([sagulla@us.es](mailto: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:

1. - Sevilla. Roman remains in Seville. The old city in the Alfalfa and Encarnación area. Pagan Temple of Calle Mármoles. 4 hours.
2. - Sevilla. Roman remains in Seville. The river and the ancient port. The foundations of the Cathedral. Early Christian temples and the Iglesia del Salvador. 4 hours.
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

- Almagro Gorbea, M., Ruiz Zapatero, G. (ed.), *Los Celtas: Hispania y Europa*, Madrid 1993.
- Alvar, J., Blázquez, J.M. (ed.), *Los enigmas de Tarteso*, Madrid, Cátedra 1993.
- Aubet, M.E., *Tiro y las colonias fenicias de Occidente*, Barcelona, 1994.
- Bermejo, J., *Mitología y mitos de la España Prerromana*, Madrid 1982.
- Blázquez, J.M., Alvar, J., González Wagner, C., *Fenicios y cartagineses en el Mediterráneo Occidental*, Madrid, 1999.
- Caro Baroja, J., *Los pueblos de España*, Madrid 1976.
- Codoñer Merino, C. "Los escritores hispanos cristianos", en *Historia de España* (R. Menéndez Pidal. Dir. J.M. Jover) t. II vol. II, Madrid, 1982, pp. 523 ss.
- Chaves, F. (ed.), *Griegos en Occidente*, Sevilla 1992.
- Díaz-Andreu, M. y Keay, S., *The Archaeology of Iberia. The Dynamics of Change*, Londres, 1997.
- Domínguez Monedero, A., *Los griegos en la Península Ibérica*, Madrid, Arco-Libros. 1996.
- López Paz, P. *La ciudad romana ideal. El territorio*, Santiago de Compostela, 1994.
- Neville, A., *Mountains of Silver & Rivers of Gold. The Phoenicians in Iberia*, Oxford, 2007.

Richardson, J. S., *Hispaniae, Spain and the Development of Roman Imperialism, 218-82 BC*, Cambridge, 1986.

\_\_\_\_\_, *The Romans in Spain*, Oxford, 1998.

Rodríguez Cortés, J. *Sociedad y religión clásica en la Bética romana*, Salamanca, 1991.

Prof. Dr. Pablo Fraile Jurado ([pfraile@us.es](mailto:pfraile@us.es))Prof. Dr. Víctor Rodríguez Galiano ([vrodriguez8@us.es](mailto:vrodriguez8@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 3: THE SPANISH NATURAL AND CULTURAL HERITAGE AS ECONOMIC RESOURCE.** The growth of leisure facilities and tourism in relation to the main attractions of the physical and human landscape. Environmental threats: the difficult balance between economic growth and sustainable development.

**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 5: POPULATION AND SOCIAL WELFARE SYSTEM IN SPAIN.** Changes and trends. Migration: Push-Pull factors. Population Distribution and Demographic Dynamics. Health Care System and Public Education. The crisis and budget cuts. Privatization of public services.

**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 8: THE SPANISH FINANCIAL CRISIS.** The booming housing market and construction industry severe recession. Spanish Economy Strengths and Weaknesses. Spanish unemployment. The Government measures to reduce public debt. The sparking wave of social protests.

**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**

<b>Assessment type</b>	<b>% of formal assessment</b>
Class attendance. Reading and participation	10%
Midterm exam and presentations	30%
End of term exam and presentations	30%
Group project presentation*	30%

\* 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**

ARREBOLA, A. (Dir) (2002). *Spain: Monuments and Landscapes: a complete view*, EDARA, Córdoba.

CONSTELA, X. and MIRAMONTES, A. (2006): "A note related to the model of urbanization in Galicia: does it exist?", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 93-105.

EUROPEAN UNION (2010): *Investing in Europe's future. Fifth report on economic, social and territorial cohesion*. Available on:

[http://ec.europa.eu/regional\\_policy/sources/docoffic/official/reports/cohesion5/index\\_en.cfm](http://ec.europa.eu/regional_policy/sources/docoffic/official/reports/cohesion5/index_en.cfm)

EUROPEAN COMMISSION (2007): *Key facts and figures about Europe and the Europeans*,

[http://europa.eu/abc/keyfigures/index\\_en.htm](http://europa.eu/abc/keyfigures/index_en.htm)

EUROPEAN COMMISSION (2010): *Europe in 12 lessons*. <http://eeas.europa.eu/>

EUROPEAN COMMISSION (2013): *Key figures on Europe 2013*

[http://epp.eurostat.ec.europa.eu/cache/ITY\\_OFFPUB/KS-EI-13-001/EN/KS-EI-13-001-EN.PDF](http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-EI-13-001/EN/KS-EI-13-001-EN.PDF)

GIL OLCINA, A. y GÓMEZ MENDOZA, J. coord. (2001): *Geografía de España*, Barcelona, Ariel Geografía.

INTERNATIONAL GEOGRAPHICAL UNION (2008): *Spain and the Mediterranean, a reflection from the Spanish Geography*, XXXI IGU Congress Tunis 2008: Spanish Contribution.

INE (2011): *Spain in figures 2011*, Instituto Nacional de Estadística, Madrid.

Available on: [http://www.ine.es/en/inebmenu/mnu\\_sintesis\\_en.htm](http://www.ine.es/en/inebmenu/mnu_sintesis_en.htm)

FARRELL, M. (2001): *Spain in the EU: the road to economic convergence*. PALGRAVE, New York. [Recurso electrónico]

GREEN WORLD RESEARCH (2001). *Examples of European agri-environment schemes and livestock systems and their influence on Spanish cultural landscapes*, Wageningen: Alterra.

MACINNES, J., PÉREZ DÍAZ, J. (2009), "The reproductive revolution" *The Sociological Review* 57 (2): 262-284.

<http://www3.interscience.wiley.com/cgi-bin/fulltext/122368561/HTMLSTART>

OECD (2009): *Rural Policy Reviews: Spain*, Organisation for Economic Co-operation and Development,

PEREZ DÍAZ, J. (2010): "Impact of Ageing for Social and Political Processes in Spain" in *Panorama: Insights into Asian and European Affairs*, Konrad-Adenauer-Stiftung's "Regional Programme Political Dialogue Asia/Singapore", Singapore.

Available at: [www.kas.de/wf/doc/kas\\_20784-1522-2-30.pdf](http://www.kas.de/wf/doc/kas_20784-1522-2-30.pdf)

SOMOZA, J. (2006): "Cultural tourism and new urban centralities. Examples from Spain", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 421-434.

UNITED NATIONS (2010): *World Population Ageing 2009*, Department of Economic and Social Affairs, Population Division, New York.

VALDUNCIEL, J. and VICENTE, J. (2006): "New territories and new landscapes. The morphology of micrometropolitan spaces in North East Catalonia", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 309-320.

## WEBSITES

- Instituto Nacional de Estadística:  
<http://www.ine.es>
- European Union website:  
[http://europa.eu/index\\_en.htm](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](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/atlases/quiz/europequiz/>

**Course GS-03**                    **GREAT MASTERS AND THE MAJOR ARTISTIC TENDENCIES IN SPAIN DURING THE XX CENTURY**  
(45 contact hours)

Prof. Dr. Luis Méndez Rodríguez ([irmendez@us.es](mailto:irmendez@us.es))  
Prof. Dr. Rocío Plaza ([rplaza@us.es](mailto:rplaza@us.es))

### **Objectives**

The Course will analyze 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 will become clear that Spanish artists were more fully 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 will be expected to participate actively in class sessions through the study and analysis of particular works and, in addition, they will undertake an essay based on one of the artists studied.

Students will visit the Centro Andaluz de Arte Contemporáneo in the Monasterio de la Cartuja, Sevilla, as well as a number of art galleries.

### **Syllabus**

- Developments in Spanish Architecture during the 20th Century

- \* Antonio Gaudí (1852-1926)
- \* Rafael Moneo (1937)
- \* Santiago Calatrava (1951)

- Great Master Painters and Trends

- \* Pablo Picasso (1881-1973)
- \* Salvador Dalí (1904-1989)
- \* Antonio López (1936)
- \* Miquel Barceló (1957)

- The European Influence in Sculpture

- \* Pablo Gargallo (1881-1936)
- \* Eduardo Chillida (1924-2002)
- \* Venancio Blanco (1931)

### **Bibliography**

BRIGHTON, A., KLIMOWSKI, A. and APPIGNANESI, R. *Picasso for Beginners*. Cambridge: Icon Books, 1995.

BROWING CHIPP, H. and TUSELL, J. *Picasso's Guernica. History, Transformations, Meanings*. London: Thames and Hudson, 1988.

CALVO SERRALLER, F. *Del futuro al pasado. Vanguardia y tradición en el arte español contemporáneo*. Madrid: Alianza, 1988.

*The FUNDACIÓ Antonio Tapies, Barcelona*. Barcelona: Fundació Antoni Tapies, 2004.

GARCÍA MADARIAGA, L.I. *Panorama de la pintura española contemporánea*. Madrid, 1993.

HARRIS, D. *The Spanish Avant-Garde*. Manchester: Manchester University Press, 1994.

HERNÁNDEZ LEÓN, J.M. y M. LLIMARGAS i CASAS. *Arquitectura española contemporánea*. Barcelona: Lunwerg, 2007.

MARÍN-MEDINA, J. *La escultura española contemporánea (1800-1978). Historia y evaluación crítica.* Madrid, 1978.

MARISCAL, J. and DENT, E. *Javier Mariscal: Designing the New Spain.* New York: Rizzoli, 1991.

*MODERNISMO. Architecture and Design in Catalonia.* New York: Monacelli Press, 2003.

OSUNA LUQUE, C. *Introducción a la escultura española contemporánea.* Sevilla, 2002.

VIÑUALES, J. *Arte español del Siglo XX.* Madrid, 1998.

URRUTIA NUÑEZ, Á. *Arquitectura española contemporánea: documentos, escritos, testimonios inéditos.* Madrid: UAM Ediciones, 2002.

### **Assessment**

Two exams will be set, one mid-way through the Course and the other at its conclusion.

**Course GS-04**                    **US-EUROPEAN RELATIONS SINCE WORLD WAR II**  
(45 contact hours)

Prof. Dr. Carolina García Sanz ([cgarciasanz@us.es](mailto:cgarciasanz@us.es))  
Prof. Dr. Santiago Navarro ([snav@us.es](mailto:snav@us.es))

### 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. 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 and last part of the Course will focus on cultural issues, including public opinion and anti-Americanism.

### 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 20 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.

### Syllabus

#### I. HISTORICAL CONTEXT OF THE TRANSATLANTIC RELATIONSHIP (8 hours)

##### UNITS 1-2

#### Mandatory reading:

Bell, P. M. H.: *Twelve Turning Points of the Second World War*. London, US: Yale University Press, 2011.  
In class, text commentary: "The Long Telegram" (George Kennan, Moscow, 22 February 1946)

#### Selected Bibliography:

Hook, S. W., Spanier J.: *American Foreign Policy since World War II*. Washington, DC: CQ Press, 2004.  
Piehler, G.K, Pash, S.: *The United States and the Second World War: New Perspectives on Diplomacy, War, and the Home Front*. Fordham Univ Press, 2010.

#### Video resource links:

<https://www.youtube.com/watch?v=APunZ3zgcY>

<https://www.youtube.com/watch?v=uK8XE0qA9Rs>

<https://www.youtube.com/watch?v=NuboOYivf-0>  
<https://www.youtube.com/watch?v=YhtuMrMVJDk>  
<https://www.youtube.com/watch?v=GVytOtfPZe8>  
<https://vimeo.com/128373915>  
[http://www.bbc.co.uk/history/worldwars/wwtwo/refugees\\_01.shtml](http://www.bbc.co.uk/history/worldwars/wwtwo/refugees_01.shtml)  
<https://www.youtube.com/watch?v=1W1Pu1NWoWo>  
<https://www.youtube.com/watch?v=jvax5VUvjWQ>  
[https://www.youtube.com/watch?v=dg9\\_GqXa770](https://www.youtube.com/watch?v=dg9_GqXa770)  
<https://www.youtube.com/watch?v=NZMbqL3xuCo>  
<https://www.loc.gov/exhibits/marshall/marsh-dates.html>

## II. INSTITUTIONS (20 hours)

### UNITS 3-5-6

#### Mandatory readings:

In class: Kissinger, H. A.: *1973 "The year of Europe"* (New York, 23 April 1973) in  
[\[https://www.cvce.eu/content/publication/2002/9/30/dec472e3-9dff-4c06-ad8d-d3fab7e13f9f/publishable\\_en.pdf\]](https://www.cvce.eu/content/publication/2002/9/30/dec472e3-9dff-4c06-ad8d-d3fab7e13f9f/publishable_en.pdf)

Sloan, Stanley R.: *Permanent Alliance? : NATO and the Transatlantic Bargain from Truman to Obama*, New York, US: Continuum, 2010, pp.1-30

Steffenson, R.: *Managing EU-US relations: Actors, institutions and the new transatlantic agenda*. Manchester, GB: Manchester University Press, 2005, pp.1-39.

#### Selected Bibliography:

Anderson, J.J., Ikenberry G.J., Risse T.: *The End of the West: Crisis and Change in the Atlantic Order*. Cornell University Press, 2015. Chapters 1-2; 5;

Cebeci, Münevver, (ed). *Issues in EU and US Foreign Policy*. Blue Ridge Summit, US: Lexington Books, 2011.

Eden, D.: *Europe and the Atlantic Relationship*. New York, US: Palgrave Macmillan, 1999.

#### Video resource links:

<https://www.youtube.com/watch?v=v3EmBLHwXBg>

<https://www.youtube.com/watch?v=mF1zjKYliks>

[https://www.youtube.com/watch?v=Qdra6zr\\_mwg](https://www.youtube.com/watch?v=Qdra6zr_mwg)

<https://www.youtube.com/watch?v=luzAoQUM8Kg>

In class: DVD: **One, Two, Three** A comedy film directed by Billy Wilder (1961). Discussion and Review.

## III. SOCIAL AND CULTURAL RELATIONS: PUBLIC OPINION AND ANTIAMERICANISM

(8 hours)

### UNIT 7

#### Mandatory readings:

Gienow-Hecht, J. C.E.: "Always Blame the Americans: Anti-Americanism in Europe in the Twentieth Century" in: *American Historical Review*, October 2006, 26 p.

Kagan, R.: *Of Paradise and Power. America and Europe in the New World Order*. Alfred A. Knopf, 2003.

#### Selected Bibliography:

Broggi, A.: *Confronting America*. Chapel Hill, US: The University of North Carolina Press, 2011.

Garton Ash, T.: *Free World: America, Europe, and the Surprising Future of the West*. Random House, 2004.

Nye, J. S. Jr.: *The Paradox of American Power: Why the World's Only Superpower Can't Go It Alone*. Oxford University Press, 2003.

### **Video resource links:**

<https://www.youtube.com/watch?v=U3T39bR5duY>

<https://www.youtube.com/watch?v=byO0dc5ZHbk>

### **Class Website**

#### **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://ffwww.eurunion.org>

The EU Commission's site for External Relations: [http://ffeuropa.eu.int/comm/external\\_relations/](http://ffeuropa.eu.int/comm/external_relations/) and [www.ec.europa.eu/external\\_relations](http://www.ec.europa.eu/external_relations)

Foreign Affairs Journal: [www.foreignaffairs.org](http://www.foreignaffairs.org) United Nations: [www.un.org](http://www.un.org)

The Brookings Institute: [www.brookings.edu](http://www.brookings.edu)

US International Affairs: [www.state.gov/www/fregions/internat.html](http://www.state.gov/www/fregions/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/fintrel/EFPUworkingpaperseries.html](http://www.lse.ac.uk/Depts/fintrel/EFPUworkingpaperseries.html)

Real Instituto Elcano: <http://ffwww.realinstitutoelcano.org>

(You can also sign up for their bulletins and newsletters produced in Spanish and English.

<http://ffwww.realinstitutoelcano.org/insidespain.asp>-- This link is useful with regard to Spanish political issues and foreign policy in English.

Spanish Safe Democracy Foundation: <http://ffspanish.safe-democracy.org>

### **ESSAY AND PRESENTATION TOPICS:**

#### **Problems in U.S.–European Relations/ US–European Economic Relations**

##### **NATO and European Security Institutions**

Out-of–Area Issues: Russia

Out-of–Area Issues: The Middle East

Out-of –Area Issues: Turkey

### **Assessment**

Active Participation in class: 20%

Mid–term Exam: 25 %

Essay and Presentation: 25%

Final Exam: 30 %

Prof. Dr. Borja Sanz Altamira ([borja@us.es](mailto:borja@us.es))

Prof. Dr. Luis M. López Bonilla ([luismi@us.es](mailto:luismi@us.es))

### **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.
- 4.2. Marketing Strategies.
- 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.
- 8.3. Survey Instrument Design.
- 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**

- ARMSTRONG, G. and KOTLER, P. *Marketing: An Introduction*. Prentice Hall (Pearson Educational International), 2005, 7th int. ed.
- CRAIG, S. and DOUGLAS, S. *International Marketing Research*. John Wiley & Sons, 2005, 3rd ed.
- BRADLEY, F. *International Marketing Strategy*. Prentice Hall (Pearson Educational), 1999, 3rd ed.
- KOTABE, M. and HELSEN, K. *International Marketing*. SAGE Publications, 2009, 1st ed.
- KOTLER, P. *Marketing Management*. Prentice Hall (Pearson Educational International), 2003, 11th int. ed.
- KOTLER, P. and ARMSTRONG, G. *Principles of Marketing*. Prentice Hall (Pearson Educational International), 2008, 12th ed.
- ONKVISIT, S. and SHAW, J. *International Marketing: Strategy and theory*. Routledge, 2009, 5th ed.
- WILSON, R., C. GILLIGAN. *Strategic Marketing Management*. Elsevier, 2005, 3rd ed.

### **Grading System (Evaluation)**

Didactic Sign-posted Examinations 50% (each Part represents 25%)

Presentation of a group paper	40% (International Marketing Plan)
Class attendance	10%

**Course GS-06      SPANISH CUISINE SPANISH CUISINES**  
**(A cultural approach to the History of food and cooking in Spain)**  
(45 contact hours)

Prof. D. Luis Laplaza ([l.laplaza.hist@gmail.com](mailto:l.laplaza.hist@gmail.com))

Substitute Lecturer: Dña. Montserrat Izaguirre ([izaguirremon@gmail.com](mailto:izaguirremon@gmail.com))

Colaboradores: Antonio Tirado Martín, enólogo y sumiller.

Ángel Custodio Ruiz Martínez, chef.

### **Objective**

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**

What is food? What is cooking?

Introduction to the **geographical diversity of Spain** and some of its unique culinary traditions and habits.

Mesopotamia: The oldest cuisine.

- 1) **Visitors and Invaders.**
- 2) **Spices** from the "East."
- 3) **From Roncesvalles to Santiago:** Eating and cooking along "El Camino de Santiago."
- 4) The "**Revolution**" came from the West: The colonial influence.
- 5) The first American cuisines.
- 6) **La Mancha:** cooking and eating in Don Quixote
- 7) Ss XVI-XXI "**from a national/castizo cooking to a global cuisine.**"

### **Sacred Foods**

- 1) **Olive oil** (cata/oil tasting)
- 2) **Wine:** Vine, Vineyards and Wine, from the Altars to the temples of gastronomy.
- 3) **Cereals and bread**
- 4) Mushrooms and herbs.
- 5) Brave bull gastronomie/La gastronomía del toro bravo

### **The excellence of Mediterranean Diet**

- 6) Myth and reality of the **Mediterranean Diet**
- 7) "**Basque Country**"/Basque Universe: Where excellence and simplicity rule.
- 8) **A unique case:** From Adafinas to Hoyas, Cocidos y Pucheros: The **Jewish influence** and the ritual of **the three rollovers.**
- 9) **LA MESTA:** sheep, shepherds, cheeses and "migas."
- 10) The Spanish miracle: "**Dehesas**" and the "**Iberian Pig.**"

### **Preserving and recycling ‘**

- 11) Introduction to the art and science of **preserving and recycling**
- 12) Left overs based cuisine: Migas, Croquetas, kalatrava, sopas de ajo, sopas de galeras, sopas de tomate...
- 13) A word on salazones/salting, ahumados/smoking, encurtidos/brine and pickling, embotados/canning, and confituras/jams, marmalades and cofitures.
- 14) Soap

### **Cooking and eating in Andalucía**

- 15) **Xmas** Cuisine (Fall) **lent** Cuisine (Spring)
- 16) **Gypsy**-inspired cuisine
- 17) **Andalucía**: From tradition to modernity

### **Apéndice**

- 18) **The three kings**  
Cocoa, coffee and tea

### **Visits and field trips: Winery.**

Fresh food market/Mercado de abastos, Museo Arqueológico y Museo de Arte y Costumbres Populares.

**Vocabulary:** the program will include a list of culinary terms, and idioms.

**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 (description and reflection)

25% Midterm, 20% Paper, 10%

Oral presentation, 25% Final exam

**Mandatory** send an **email** to [l.laplaza.hist@gmail.com](mailto:l.laplaza.hist@gmail.com)

Prof. D. Pablo Martínez Cousinou ([pmartinez1@us.es](mailto:pmartinez1@us.es))Prof. D. David Montero S. ([davidmontero@us.es](mailto:davidmontero@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. - TECNICAL 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:

- Angeletti, Norberto (2010): TIME: The Illustrated History of the World's Most Influential Magazine. Rizzoli International Publications Inc. New York
- Beardsworth, John (2007): Advanced Digital Black and White Photography. The Ilex Press Limited.
- Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in Illuminations, ed. Hannah Arendt, trans. Harry Zohn, New York: Harcourt Brace & World, 1955.
- Berger, John Ways of Seeing. London: [British Broadcasting Corporation](#) and [Penguin Books](#) (2007(2000)). Modos de ver. Barcelona, Gustavo Gili.
- (2006 (1972)). Sobre las propiedades del retrato fotográfico. Gustavo Gili. Barcelona.
- Bright, Susan (2005) Art Photography Now. Aperture. New York
- Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid.
- Cartier-Bresson, Henri (2001) The decisive moment. Aperture
- Dondis, D.A. (2002) A Premier of Visual Literacy. Gustavo Gili. Barcelona
- D'Ors, Mauricio (ed.). (2005). Pérez Siquier La Mirada. Ed. Lunweg. Barcelona.
- Easterby, John (2010): 150 Photographic Projects for Art Students. Quarto Inc. London
- Fisher, Andrea. Let us now praise famous women: women photographers for the U.S. government, 1935 to 1944: Esther Bubley, Marjory Collins, Pauline Ehrlich, Dorothea Lange, Martha McMillan Roberts, Marion Post Wolcott, Ann Rosener, Louise Roskam. London; New York: Pandora Press, 1987. 160 p
- Foncuberta, J. (2010).La cámara de pandora. La fotografía después de la fotografía. Editorial Gustavo Gili. Barcelona.
- Freund, G. (2001(1974)). Photography and society.(La fotografía como documento social. Barcelona, Gustavo Gili)
- González, Chema (2009) Walker Evans. Cuaderno nº 37. Fundación Mapfre. Madrid.
- Hill, P. C., Thomas (2001(1979)). Diálogos con la fotografía. Barcelona, Gustavo Gili.
- Kobré, Kennteh (2004) Photojournalism: the professionals' approach. Elsevier Inc. San Diego
- Ledo Andi6n, M. (1998). Documentalismo Fotográfico. Madrid, Cátedra.
- Ledo Andi6n, M. (2005). Cine de fot6grafos. Barcelona, Gustavo Gili.
- L6pez Mond6jar, P. (1999). 150 a6os de fotograf6a en Espa6a. Barcelona, Lunweg Editores S.A.
- L6pez Mond6jar, Publio: Historia de la fotograf6a en Espa6a. Lunweg.Madrid, 1999.
- Mayer, Marcos (2004): John Berger y los modos de mirar. Campo de ideas. Madrid.
- Espa6a. Lunweg. Madrid.
- Meiselas, Susan (2009): In History. International Center of Photography. STEIDL. G6ttingen
- Newhall, B. (1988 (1937)). The history of photography: from 1839 to the present. Little, Brown. Boston.
- Pom6s, Leopoldo (2001) Toros. Centro Andaluz de la Fotograf6a. Almer6a.
- Ribalta, Jorge (2008). El archivo universal. Texto para la exposici6n del mismo nombre. MACBA. Barcelona.
- Rubio, Oliva Mar6a (2007) Momentos estelares. La fotograf6a en el siglo XX. C6rculo de Bellas Artes. Madrid.]
- Sontag, S. (2003): Regarding the pain of others. Farrar, Straus and Giroux, New York.
- Sontag, S. (1973) On Photography. Picador USA. New York
- Souguez, Marie -Loup (1994). Historia de la Fotograf6a. Madrid, Cátedra.

- Souguez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra (Grupo Anaya S.A.).
- VV.AA. (1996). Retratos: fotografía española, 1848 - 1995. Fundación Caixa de Catalunya. Barcelona.

#### MAGAZINES:

##### Docummentary Photography

[www.ojodepez.org](http://www.ojodepez.org) - Ojo de Pez Magazine - Barcelona

[www.privatephotoreview.com](http://www.privatephotoreview.com)

[www.7punto7.net](http://www.7punto7.net) - 7 Punto 7 Magazine. Madrid

[www.bjp-online.com](http://www.bjp-online.com) - British Journal Of Photography - London

Camera Internacional

[www.photovision.es](http://www.photovision.es) -Revista Photovision - Sevilla

[www.ingentaconnect.com](http://www.ingentaconnect.com) (Photography and culture) Photography And Culture Magazine

##### Art

[www.exitmedia.net](http://www.exitmedia.net) (Exit Book y Exit Express)

[www.camera-austria.at](http://www.camera-austria.at) Camera Austria Magazine

##### Tecnique:

<http://foto.difo.uah.es/curso/index.html>

##### Other:

Centro Virtual Instituto Cervantes

<http://cvc.cervantes.es/artes/fotografia/default.htm>

Analysis of artistic photography. Castellón University (Jaume I)

[http://www.analisisfotografia.uji.es/root2/intr\\_ingl.html](http://www.analisisfotografia.uji.es/root2/intr_ingl.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-10****ANATOMY & PHYSIOLOGY II (LECTURES) (45 contact hours)**

Prof. Dr. María José Peral Rubio ([mjperal@us.es](mailto:mjperal@us.es))

Prof. Dr. Alfonso Mate Barrero ([mate@us.es](mailto:mate@us.es))

Prof. Dr. Pablo García Miranda ([pgarcia2@us.es](mailto:pgarcia2@us.es))

Prof. Dr. María Dolores Vázquez Carretero ([mvazquez1@us.es](mailto:mvazquez1@us.es))

**Objectives**

This course is a continuation of Anatomy & Physiology I. The aim of this course is to acquire knowledge of the general structure and function of the human body. We will focus on the blood, immune, lymphatic, cardiovascular, respiratory, urinary, digestive and reproductive systems. Special emphasis will be placed on the interactions among those systems and on the regulation of physiological functions involved in maintaining homeostasis.

**Syllabus**

Chapter 1. Blood

Chapter 2. Immune System

Chapter 3. Lymphatic System

Chapters 4 and 5. Cardiovascular System

Chapter 6. Respiratory System

Chapters 7 and 8. Urinary System

Chapter 9. Digestive System

Chapter 10. Reproductive System

**Assessment**

Evaluation will consist of four exams that will be taken during classroom sessions. The final grade will be based on the total score of the four exams administered. Attendance and active participation in class is mandatory.

**Bibliography**

-*McKinley, O'Loughlin and Bidle. Anatomy & Physiology: An Integrative Approach 2<sup>nd</sup> Edition.* McGraw-Hill Education, 2016.

-*Guyton and Hall. Textbook of Medical Physiology.* JE Hall, 13<sup>th</sup> edition. Elsevier, 2016.

**Course GS-11 ANATOMY & PHYSIOLOGY II (LABORATORY) (45 contact hours)**

Prof. Dr. María José Peral Rubio ([mjperal@us.es](mailto:mjperal@us.es))

Prof. Dr. Alfonso Mate Barrero ([mate@us.es](mailto:mate@us.es))

Prof. Dr. Pablo García Miranda ([pgarcia2@us.es](mailto:pgarcia2@us.es))

Prof. Dr. María Dolores Vázquez Carretero ([mvazquez1@us.es](mailto:mvazquez1@us.es))

**Objective**

This course is a continuation of Anatomy & Physiology I. The aim of this course is to apply and facilitate the understanding of the knowledge acquired during the lectures.

**Syllabus**

1. Human anatomy models of the systems.
2. Observation of histologic preparations under the light microscope.
3. Peripheral blood smear.
4. Differential White Blood Cell count.
5. Blood typing.
6. Serum iron determination.
7. Coagulation tests. Prothrombin time.
8. Reticulocyte count.
9. Hematocrit. Hemoglobin concentration.
10. Electrocardiography.
11. Arterial blood pressure measurement.
12. Pulmonary function test (spirometry). Simulation of obstructive pulmonary disease.
13. Urine test: biochemistry and microscopy.
14. PhysioEx: Cardiovascular System. Renal system and alterations in base-acid balance. Chemical and physical processes of digestion. Hormone replacement therapy.
15. Problem solving & quantitative problems concerning those physiological concepts presented during the lectures.

**Assessment**

Evaluation will consist of four exams that will be taken during laboratory sessions. The final grade will be based on the total score of the four exams administered. Attendance and active participation in the laboratory is mandatory.

**Bibliography**

-McKinley, O'Loughlin and Bidle. *Anatomy & Physiology: An Integrative Approach* 2<sup>nd</sup> Edition. McGraw-Hill Education, 2016.

-Guyton and Hall. *Textbook of Medical Physiology*. JE Hall, 13<sup>th</sup> edition. Elsevier, 2016.

**Course GS-12****WINE IN SPAIN: HISTORY AND WINE TASTING**

(45 contact hours)

Prof. PhD Borja Sanz Altamira ([borja@us.es](mailto:borja@us.es))

**Objectives**

Wine has long been part of human society and today is an important part of Spanish culture. This course provides a hands-on introduction to the world of wine. Students will meet the main Spanish wine regions and grapes, they will learn how to store and serve wine effectively, and explore different wines through sight, smell, and taste, and the principles of food and wine pairings. This course also covers a variety of topics related to the Spanish wine industry, from wine styles and winegrowing areas to sustainable production and tourism.

**Methodology**

The syllabus will be developed in the most balanced way according to its extension (45 hours), combining Theoretical Classes with support of audiovisual material, and Practical Classes savoring different Spanish wines to better understand the stages of wine tasting.

**Brief contents**

The program has been structured in six modules:

**1. INTRODUCTION TO THE WORLD OF WINE**

Etymology. History of wine. History of Spanish wine.

**2. FROM SOIL TO GRAPE**

The vine and the vineyard. Geography and climate. Classification of Spanish wines and wine regions.

**3. FROM GRAPE TO BOTTLE**

Wine grapes (Spanish varieties). Types of wines (Variants). Wine production methods (Winemaking).

**4. FROM BOTTLE TO GLASS**

Packaging (the bottle and the cork). Storage (Wine cellars). Wine accessories (bottle opener, vacuum wine saver, decanter, wine glass...)

**5. FROM GLASS TO MOUTH**

Wine tasting. Food and wine pairing. Health effects of wine.

**6. WINE TODAY AND TOMORROW**

Professions in the wine industry. Production and consumption. Marketing and wine tourism in Spain.

**Evaluation**

Students will be required to undertake the following activities:

- Two written examinations (midterm and final exam) which represent 70% of the final mark.
- Presentation of a project. This activity represents 20% of the final mark.
- Class attendance which makes the remaining 10% of the student's final mark.

**References:**

Chartier, F. (2012). *Taste Buds and Molecules: The Aromatic Path of Wine and Foods*. Ed. John Wiley & Sons.

Evans, S. J. (2018). *The Wines of Northern Spain*. Kindle Edition.

Goode, J. (2018). *The Science of Wine: From Vine to Glass*. University of California Press.

Johnson, H. (2005). *The Story of Wine*. New Illustrated Edition by Mitchell Beazley.

Peñín, J. (2017). *Peñín Guide to Spanish Wine 2018*. Ed. Pi & Erre Comunicacion S.A.

Robinson, J. (2012). *How to Taste. A Guide to Enjoying Wine*. Ed. The Oxford Companion to Wine.

Robinson, J. & Harding, J. (2015). *The Oxford Companion to Wine*. Ed. Oxford University Press.

**Course Description**

Social Psychology will provide you with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. This class will give you a broad overview of the major theories and findings within social psychology.

**Course Goals and Methodology**

- Demonstrate an understanding of the basic scientific method underlying social psychological research.
- Demonstrate a general knowledge of the major theories and current findings within each of the research topics covered this semester.
- Recognize and appreciate how basic theory and experimental findings apply to everyday situations.

Course time will be split among lecture, discussion, and in-class activities. Students are expected to keep up with the readings and assignments in order to be responsive in class when discussion is called for and to contribute to in-class activities.

**Syllabus**

TOPIC	CONTENT
1. Introduction to Social Psychology	What is Social Psychology? How does it explain human behavior? In this chapter we will take off from these questions to introduce Social Psychology as a field, looking at its methodological possibilities and most sound findings.
2. The Social Self	What is the self? And how do we know our selves? To tackle these two questions, we will revise the contributions of the most relevant theories in the field of self-construction and self-evaluation.
3. Social Perception	How are our impressions formed? How do first impressions work? Do we always perceive the others consciously? Do we control how we process information? We will discuss how we “read” situations, people, elaborating impressions that reach our behaviors and our emotions.
First Exam	

4. Prejudice and Discrimination	When considering prejudice, we come across with two other interrelated concepts: stereotypes and discriminations. These three constructs form a triad that are beneath the process of intergroup conflict and contribute to the creation of negative positions, emotions, and behaviors of the ingroup.
5. Close Relations	What is love and how do we feel attracted to others? In this section, we explore these and more questions connected with love, need of affiliation and intimacy. The topic includes comments on non-verbal communication linked to close relations.
6. Group dynamics	What is a group? How do groups evolve? How can we produce efficiently in teams? We will explore the vast literature on psychology of groups in the context of community and organizations. It also includes comments on how virtual teams should be managed.
Second Exam	

### Grading System (Evaluation)

Individual final mark in this course will be obtained by taking two non-cumulative, multiple-choice tests, and by designing a group dynamic game using a provided template. Exams will be based on lectures, in-class activities, and films/video clips. Tests are designed to gauge your understanding of the material, as well as your ability to analytically apply research findings to everyday situations. The *group dynamic game* will assess student's ability to create with professional guidelines on how to positively influence groups or workteams.

Each part will account as it follows:

- Tests: 50%
- Group dynamic game: 50%

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