



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

IN

THE FACULTIES OF PHILOLOGY AND GEOGRAPHY AND HISTORY

AT

THE UNIVERSITY OF SEVILLA

SPAIN

2021-2022

ENGLISH CONTENTS

1. GENERAL INTRODUCTION	3
2. PARTNER PROGRAMS OF STUDY IN COOPERATION WITH UNIVERSITIES ABROAD	4
3. RECEPTION AND ORIENTATION DAY	5
- Academic Matters	
- Library Services	
- Computer Services	
4. USEFUL UNIVERSITY-RELATED INFORMATION	8
- Guidance on Academic Procedures	
- Cultural Activities:	
- those for students registered in the Partner Programs	
- those of a general nature organized by the Faculty of Philology and the Faculty of Geography and History	
- Support Services for the University Community (SACU)	
5. EXTRACURRICULAR ACTIVITIES:	9
- Volunteering	
- Tándem	
- Language Exchange System	
6. CULTURAL AND SPORTING ACTIVITIES	11
- The Culture Zone (Theater, Cinema, Poetry, Music, Art) and the Sports Zone, under the auspices of the Faculty of Philology and the Faculty of Geography and History.	
- University Sports (SADUS)	
7. ACADEMIC YEAR	12
8. SECOND SEMESTER	
- General Level.	
- Faculty of Philology.	13
- Faculty of Geography and History.	44
10. CONTEMPORARY HISPANIC STUDIES	78

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 20- December 14**), and the other to Winter-Spring (courses of 4 hours per week taught **February 7- May 10**).

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

Regular attendance at class sessions is compulsory and students will be expected to demonstrate their assimilation of course content in the examinations which will be set in each course.

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

Deans of Faculty:

Dr. Francisco J. González Ponce

ponce@us.es

Faculty of Philology

Dr. Javier Navarro Luna

janalu@us.es

Faculty of Geography and History

Program Directors, Courses of Study for Students from Abroad:

Dr. Fátima Roldán Castro

foldan@us.es

Faculty of Philology

Dr. José Miranda Bonilla

jmiranda@us.es

Faculty of Geography and History

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

Secretaría de Cursos Concertados con Universidades Extranjeras

Facultades de Filología y de Geografía e Historia

Universidad de Sevilla

C/ Palos de la Frontera s/n.41004. Sevilla

e-mail: mgalvez1@us.es

Tfno: 954 55 1493

2. PARTNER PROGRAMS OF STUDY IN COOPERATION WITH UNIVERSITIES ABROAD

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

AIFS Study Abroad

Eduardo Padial. Resident Director: EPadial@aifs.co.uk

A.P.I. (Academic Programs International)

Lola Bernal. Resident Director: lola.seville@apiabroad.com

A.S.A. (Academic Studies Abroad)

Steven Davis Site Director: steven@academicstudies.com

CC-CS (The Center for Cross-Cultural Study/Spanish Studies Abroad)

Michelle Durán Ruiz. Director of Academic Affairs michelle.duran@spanishstudies.org

C.E.A. Study Abroad

Víctor González. Center Director: vgonzalez@ceastudyabroad.com

Mary Alice Soriero. Academic Director: masoriero@ceastudyabroad.com

CENTRO MUNDOLENGUA

Yaye Baena. Academic Director: yayebaena@centromundolengua.com

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

Francisco Díez, CIEE Director: fdiez@ciee.org

José Luis Martínez, Academic Director: jmartinez@ciee.org

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

Bernhard Roters. Resident Director: bernhard@clic.es

Antonio Orta Gracia. Resident Coordinator: antonio@clic.es

Global Education and Career Development Abroad

Steven Davis. Managing Director, Sevilla.

Steven.Davis@globaledprograms.com

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

Juan Durá Doménech. Director: jdura@ics-seville.org

Sandra Soto Delgado. Academic Director: ssoto@ics-seville.org

IFE. (Institute for field Education)

Thomas Roman. Codirector. thomas.roman@ife-edu.eu

I.S.A. (International Studies Abroad)

Ángel Eguiluz Pacheco. Senior Vice President Global Operations.: angel@studiesabroad.com

Enrique López Borrego. Resident Director: enrique@studiesabroad.com

SAIIE (Spanish American Institute of International Education)

José Luis Sierra. Academic Director: academic@saiie.com

SIGE (Spanish Institute for Global Education)

Catherine M. Anner. Academic Dean: Catherine@sigecampus.eu

M^a José Gómez Durán. Coordinator: mariajose@sigecampus.eu

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

Miguel Marfe. Director: mmarfemd@gmail.com

3. RECEPTION AND ORIENTATION DAY

Guidance on Academic Matters

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 20, 2019**, for the Fall Semester, and **January 31, 2020**, 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

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 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.

General Cultural Activities Organized by the Faculty of Philology and the Faculty of Geography and History

Throughout the Academic Year numerous cultural activities, lectures, symposia, seminars, and conferences will take place. The dates on which they will be held, as well as information concerning venues and timetables, will appear on the websites of both Faculties.

-Faculty of Philology (www.filologia.us.es)

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

The University of Seville offers many other cultural events through the Centro de 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)

Unidad de Atención al Estudiante Extranjero (Support Unit for Students from Abroad)

E-mails: oficinaextranjeria@us.es y extranjero@us.es

5. EXTRACURRICULAR ACTIVITIES

Volunteering

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

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

Tandem

The Autonomous Language Learning Centre (APLA) of the Faculty of Philology offers throughout the school year a series of activities for the promotion of student and teacher autonomy in the learning and teaching process of L2 such as: linguistic advice and coaching; conversation workshop and training conferences for students and teachers.

APLA is also responsible for managing the Spanish-English Tandem Language and Cultural Exchange Programme. This is a programme tutored by professors from the Faculty of Philology in which native language participants work autonomously and with the guidance and supervision of tutors to develop and improve linguistic, communicative and intercultural competence. This activity, in which more than 2000 students from the University of Seville and other international universities have participated, is acknowledged with 2 ECTS by the University of Seville. More information about the activities of APLA and the registration in the Tandem program:

<http://filologia.us.es/estudiantes/centro-apla/>

<http://filologia.us.es/estudiantes/centro-apla/tandem/>

Contact: apla-filologia@us.es

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 e-mail addresses that have been registered for this purpose at the Office for Students from Abroad. E-mail: 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.

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

SECOND SEMESTER

ACADEMIC CALENDAR

YEAR 2021/2022

4 teaching hours per week / per course

Class sessions: on Mondays and Wednesdays; Tuesdays and Thursdays

Classes begin from 9 a.m on

SECOND SEMESTER: February 7 - May 10, 2022

Exam periods:

Midterm exams: March 9 and March 10

End-of-semester exams: May 9 and May 10

Calendar of holidays and periods without classes

OFFICIAL HOLIDAYS	Día de Andalucía : February, 28 (1)
	Holy Week: between April 11 and April 14 (2)
	Feria: between May 2 and May 7 (3)

(1) National Holiday in the whole of Spain

(2) Regional Holiday, Andalucía

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

FACULTY OF PHILOLOGY

FB Courses available in the SECOND SEMESTER

- FB-03 CORRECTIVE PHONETICS AND CONVERSATION
- FB-07 SPANISH LITERARY MYTHS
- FB-10 CONTEMPORARY SPANISH CINEMA
- FB-12 SPANISH GRAMMAR
- FB-17 THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLE
- FB-23 PSYCHOLOGY OF PERSUASION IN THE MASS MEDIA: FROM ADVERTISING TO PROPAGANDA
- 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-42 LEARNING SPANISH VOCABULARY
- FB-44 CONTEMPORARY SPANISH AMERICAN LITERATURE
- FB-45 TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
- FB-47 UNDERSTAND FLAMENCO THROUGH DANCE

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

Lecturer:

Dr. Ezequiel Moreno Escamilla emescamilla@us.es

Substitute Lecturer:

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-07 SPANISH LITERATURE'S MYTHIC FIGURES (45 class hours)

Lecturer: Dr. M^a del Rosario Martínez Navarro (rosariomtnez@us.es)

Substitute Lecturer: Esther Márquez Martínez (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 Quixote* (*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^a Claver Esteban (josemariaclover@ono.com)

Co-Lecturer:

Dr. Luis Navarrete Cardero (lnavarrete@us.es)**OBJECTIVES**

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

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.

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^a. *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)
Substitute Lecturer: Marta León-Castro (mleoncastro@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.

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-17 **THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLA** (45 class hours)
Lecturer: Dr. María José Osuna Cabezas (majosuna@us.es)
Substitute Lecturer: Sara González A. (sara.gonzalez.angel@gmail.com)

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%

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.

BIBLIOGRAPHY

- BALANDIER, G. (1994): *El poder en escenas*, Barcelona, Gedisa
- CASSIRER, E. (1980) *El mito del estado*, México, FCE
- CHOMSKY, N. (1995): *Los guardianes de la libertad*, Barcelona, Mondadori
- CIALDINI, R. (2014): *Influencia*. Ilustreae, 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
- FERRÉS, J. (1996): *Televisión subliminal*, Barcelona, Paidós
- 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
- HUICI, A. (1996): *Estrategias de la persuasión: mito y propaganda*, Sevilla, Alfar.
- HUICI, A. (2010): *Guerra y propaganda en el siglo XXI*, Sevilla, Alfar
- 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 FB-27 **LITERATURE AND CUISINE: READ, WRITE, COOK, EAT** (45 class hours)
 Lecturer: Luis Laplaza Hdez-Franch (luislaplaza@hotmail.com)
 Co- Lecturer: Mercedes Delgado (mmdelgado@us.es)
 Substitute Lecturer: Montserrat Izaguirre Rodríguez (isaguirremon@gmail.com)
 Collaborators: Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

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-aghdhiya* (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)
- Michell, 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-CELLAT 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 (45 class hours)
Lecturer:	Joaquin J. Fernández (jjfernán@us.es)
Co-Lecturer:	Elisa Díaz Prada (edíazprada@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. Cordon. *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^a 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.).

SOFFER, 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)
Substitute Lecturer: Dr. Manuel Padilla Cruz (mpadillacruz@us.es)

OBJECTIVES

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

CLASSES: THE SET-UP

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

COMPLEMENTARY ACTIVITIES

Two programmed activities will be undertaken so as to complement those carried out in the classroom:

- (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 (The Instituto Cervantes Didactics Library)

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

www.cvc.cervantes.es/lengua/refranero (A selection of proverbs and proverbial phrases in Spanish with their equivalents in a range of other languages.)

www.rae.es (Diccionario de la Real Academia de la Lengua Española)

www.wordreference.com (Diccionario inglés-español-inglés)

ASSESSMENT CRITERIA

Final Grades will be calculated with the following distributive basis in mind:

- Regular class attendance: 10%
- Classwork undertaken: 15%
- Active participation in class sessions: 25%
- The successful completion of an assignment based on the prose work, *Lazarillo de Tormes*: 15%
- A final exam which will involve testing all Course-content: 35%
- Grading on a scale of 10 as maximum: Fail (0-4'9); Pass (5-6'9); Very Good (7-8'9); Excellent (9); With Distinction (10).

Course FB-35**PAINTING IN LITERARY SEVILLE**

Lecturer: Eric Davis (ericdavispainter@gmail.com)

Substitute Lecturer: Inés Loring Moxó (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-42 **LEARNING SPANISH VOCABULARY** (45 class hours)
Lecturer: Dr. Isamary Aldama (ialdama@us.es)
Substitute Lecturer: Dr. M^a Auxiliadora Castillo Carballo (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.^a 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.^a 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.^a *Hablando en plata: de modismos y metáforas culturales*. Madrid: Edinumen, 2007.
romero gualda, M.^a 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.^a 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-44 **CONTEMPORARY SPANISH AMERICAN LITERATURE** (45 class hours)

Lecturer: Dr. Jesús Gómez de Tejada (jgomezdetejada@us.es)

Substitute Lecturer: Sabina Reyes de las Casas (sreyes2@us.es)

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.
- OVEDO, 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	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE (45 class hours)
Lecturer:	Dra. Gabriela Fernández Díaz (gfernand@us.es)
Co-Lecturer:	Dra. Cristina Molinos (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.

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=s9MODAludr8>

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-09 FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA
- 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-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-35 CULTURE AND TRADITIONS IN ANDALUSIA
- GB-38 SEVILLA'S HISTORICAL-ARTISTIC HERITAGE
- GB-39 THE EUROPEAN UNION IN THE FACE OF THE POLITICAL, SOCIO-ECONOMIC, AND TERRITORIAL CHALLENGES OF THE TWENTY-FIRST CENTURY

Course GB-01 **AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN** (45 class hours)
Lecturer: Dr. Alberto Carrillo Linares (acarrillo@us.es)
Substitute Lecturer: Dr. Inmaculada Cordero Olivero (icordero@us.es)

OBJECTIVES

The main objective of this Course is to provide students with as inclusive an overview as possible of the Contemporary History of the Hispanic World, taking into account the period between the final third of the eighteenth century and the present day. In a basic, yet considered way, an exploration will be made of the political, institutional, social, economic, and cultural factors involved. Accordingly, the Course will be geared toward ensuring that students assimilate not only knowledge, but also critical capacity, thus enabling them to acquire a measured understanding of our era, while, at the same time, endeavoring to make them aware of the fundamental structural changes that have contributed to forging this same geographical environment.

With this aim in mind, the syllabus is articulated in terms of units of subject matter which will enable students to bring into conjunction an overall vision, global in character, involving the major historical processes that have affected the development of Spain, and the Hispanic World, since the end of the eighteenth century, together with a more detailed approach to turns-of-event, issues, and junctures of a more specific, and especially noteworthy, kind.

METHODOLOGY

Two modules per week, each lasting two hours, will be used to cover the syllabus. The lectures given will offer guidance with regard to the basic aspects of syllabus content, while students will be encouraged to enlarge upon class sessions by consulting recommended reference works. Certain class sessions, of a more practical nature, will revolve around the analysis and commentary of texts and other kinds of material (informative diagrams, statistical tables, etc.), as well the screening of documentary films.

Fundamentally, emphasis will be placed on the development of a capacity for comprehension, reflexion, and critical acumen. In this sense, the methodological approach employed has as its aim the reinforcement of students' capacity for analysis, synthesis, systematization, and comparison, as well as for the searching out, selection, and categorizing of the elements that constitute the task in hand.

The lecturers taking part in the Course will endeavor to bring students into direct contact with available research sources, together with state-of-the-art bibliography. Thus, teaching will mainly tend toward the guidance of students within their process of personal learning, each of them being encouraged to act innovatively.

SYLLABUS

1. THE CRISIS OF THE *ANCIEN RÉGIME* IN SPAIN
 - 1.1. The Reign of Charles IV.
 - 1.2. The War of Independence.
 - 1.3. The Reign of Ferdinand VII.
2. THE ISABELINE ERA
 - 2.1. The Regency of Maria Cristina and the Carlist War.
 - 2.2. Liberal Spain.
 - 2.3. Economy and Society in the Mid-Nineteenth Century.
3. REVOLUTION AND RESTORATION
 - 3.1. The Revolution of 1868 and the Transitional Regimes.
 - 3.2. The System of the Restoration.

- 3.3. Economic Development and Social Groups.
4. THE CRISIS IN THE SYSTEM DURING THE RESTORATION
 - 4.1. The Crisis of '98 and the War between Spain and the United States.
 - 4.2. The Undermining of the System of Turn-Taking.
 - 4.3. The System in Agony.
5. THE FIRST DICTATORSHIP OF THE TWENTIETH CENTURY
 - 5.1. The Dictatorship of Primo de Rivera and the Attempts at Reform.
 - 5.2. Economic Policy.
 - 5.3. The Regime's Successes and Failures.
6. THE REPUBLICAN EXPERIENCE AND THE CIVIL WAR (1931-1939)
 - 6.1. 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

CARR, R. *España 1808-1975*. Barcelona: Ariel, 1998 (2ª edición)
 COMELLAS GARCIA-LLERA, J.L. *Historia de España Contemporánea*. Madrid: Rialp, 1998
 PAREDES ALONSO, J., coord. *Historia de España Contemporánea*. Barcelona: Ariel, 2006.
 SANCHEZ MANTERO y otros. *Manual de Historia de España, Siglo XIX*. Madrid: Historia 16, 1990.

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.

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.

BIBLIOGRAPHY

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

ANONYMOUS (Bachiller Revoltoso), 1995 [1750]. *Libro de la Gitanería de Triana de los años 1740 a 1750 que escribió el bachiller revoltoso para que no se imprimiera*. Prólogo y Edición de Antonio Castro Carrasco. Sevilla.

AIX GARCÍA, F. 2002: "El arte flamenco como campo de producción cultural. Aproximación a sus aspectos sociales". En *Anduli, Revista Andaluza de Ciencias Sociales*, nº 1.

BALTANÁS, E. y PIÑERO P. M. 1998: "El flamenco y los gitanos en *The Zíncali* de Georges Borrow". EN STEINGRESS, G. y E. BALTANÁS (Eds.) 1998: *Flamenco y nacionalismo. Aportaciones para una sociología política del flamenco*. Universidad de Sevilla y Fundación Machado. Sevilla, pp. 81-92.

BARRIOS, M. 2000 [1972]. *Ese difícil mundo del flamenco*. Universidad de Sevilla.

BERNAL, A. M. 1989: "Sobre el campesinado andaluz y el flamenco". En VV.AA. 1989: *Silverio Franconetti. 100 años que murió y aún vive*. Ayuntamiento de Sevilla, pp. 51-58.

BORROW, G.H. 1999: *Los Zíncali: los gitanos de España*. Madrid. Turner.

CONSEJERÍA DE TURISMO Y DEPORTE (REGIONAL BOARD OF TOURISM AND SPORT). 2002. *Guía del Flamenco de Andalucía*. Sevilla, Junta de Andalucía. Incluye 2 CDs. Los archivos de texto y de sonido se puede descargar del sitio: www.andaluciaflamenco.org

CRUCES ROLDÁN, C. 2004/2002: *Más allá de la Música: Antropología y Flamenco (I) y (II)*. Signatura Ediciones. Sevilla.

CRUCES ROLDÁN, C. 2001: *Flamenco y Patrimonio*. Bienal de Flamenco de Sevilla. Sevilla.

CRUCES ROLDÁN, C. 1999: "Flamenco e Identidad Andaluza". En *Ponencias sobre "El hecho diferencial andaluz"*. Consejería de Relaciones con el Parlamento, Junta de Andalucía, pp. 121-148.

CRUCES ROLDÁN, C. 1993: "*Clamaba un minero así...*" *Identidades sociales y trabajo en los cantes mineros*. Universidad de Murcia.

CRUCES ROLDÁN (Ed.), 1996: *El flamenco: identidades sociales, ritual y patrimonio cultural*. Centro Andaluz de Flamenco. Jerez de la Frontera

GERARDO NAVARRO, J. 1998: "El flamenco, ¿identidad andaluza o identidad de una clase (la de los desposeídos) en Andalucía? En STEINGRESS, G. y E. BALTANÁS (Eds.) 1998: *Flamenco y nacionalismo. Aportaciones para una sociología política del flamenco*. Sevilla. Universidad de Sevilla y Fundación Machado, pp. 223-238.

GRANDE, F. 1979. *Memoria del flamenco*. II Vols. Escasa Calpe, Madrid.

GONZÁLEZ TROYANO, A. 1989: "Noticia cultural de un tiempo romántico". En VV.AA. 1989: *Silverio Franconetti. 100 años que murió y aún vive*. Ayuntamiento de Sevilla, pp. 81-87.

INFANTE, B. 1990: *Orígenes de lo flamenco y el secreto del cante jondo*. Consejería de Cultura, Junta de Andalucía. Sevilla.

LARREA, A. 2004 [1974]. *El flamenco en su raíz*. Signatura Ediciones. Sevilla.

LAVAU, L. 1976: *Teoría romántica del cante flamenco*. Editorial Nacional. Madrid.

LEBLON, B. 1991: *El cante flamenco: entre las músicas gitanas y las tradiciones andaluzas*. Madrid, Ed. Cinterco.

MACHADO and ÁLVAREZ, A. ("DEMÓFILO"), 1881. *Colección de cantes flamencos*. Sevilla. Hay reedición en Signatura Ediciones en 2004 y de sus obras completas en 2005.

MARTÍ, J. 1998: "Discursos musicológicos como constructor etnicitarios". En STEINGRESS, G. y E. BALTANÁS (Eds.) 1998: *Flamenco y nacionalismo. Aportaciones para una sociología política del flamenco*. Universidad de Sevilla y Fundación Machado. Sevilla, pp. 125-136.

MORENO NAVARRO, I. 1996. "El flamenco en la cultura andaluza". En CRUCES ROLDÁN (Ed.), 1996: *El flamenco: identidades sociales, ritual y patrimonio cultural*. Centro Andaluz de Flamenco. Sevilla, pp. 15-34.

- NAVARRO GARCÍA, J.L. 1998: *Semillas de ébano. El elemento negro y afroamericano en el baile flamenco*. Portada Editorial. Sevilla.
- NAVARRO GARCÍA, J.L. y ROPERO NÚÑEZ, M. (Dirs.) 1995. *Historia del flamenco*. V vols. Tartessos, Sevilla
- ORTIZ NUEVO, J.L. 1996. *A su paso por Sevilla : noticias del flamenco en Serva, desde sus principios hasta la conclusión del siglo XIX*. Ayuntamiento de Sevilla. Área de Cultura.
- ORTIZ NUEVO, J.L. 1990: *¿Se sabe algo? Viaje al conocimiento del Arte Flamenco en la prensa sevillana del siglo XIX*. Ediciones el carro de la nieve. Sevilla.
- PENNA, M. 1996: *El flamenco y los flamencos. Historia de los gitanos españoles*. Portada Editorial. Sevilla. 2 vols.
- PINEDA NOVO, D. 1991. *Antonio Machado y Álvarez "Demófilo". Vida y obra del primer flamencólogo español*. Editorial Cinterco. Madrid.
- PLAZA ORELLANA, R. 1999. *El flamenco y los románticos. Un viaje entre el mito y la realidad*. Sevilla, Bienal de Arte Flamenco
- PLAZA ORELLANA, R. 2006: *Bailes de Andalucía en Londres y París (1830-1850)*. Madrid. Ed. Arambel Editores.
- RÍOS RUIZ, M. y BLAS VEGA, J. 1988. *Diccionario enciclopédico ilustrado del flamenco*. Madrid: Cinterco.
- ROPERO NÚÑEZ, M. 1984. *El léxico andaluz de las coplas flamencas*. Universidad de Sevilla
- SCHUCHARDT, H. 1990 [1881]. *Los cantes flamencos*. Sevilla. Fundación Machado. Ed. de G. Steingress, M. Wolf y E. Feenstra.
- STEINGRESS, G. 1993. *Sociología del cante flamenco*. Fundación Andaluza de Flamenco. Jerez de la Frontera.
- STEINGRESS, G. 1998: *Sobre flamenco y flamencología*. Signatura Ediciones. Sevilla
- STEINGRESS, G. 1996: "Ambiente flamenco y bohemia andaluza. Unos apuntes sobre el origen post-romántico del género gitano-andaluz". En CRUCES ROLDÁN (Ed.), 1996: *El flamenco: identidades sociales, ritual y patrimonio cultural*. Centro Andaluz de Flamenco, pp. 83-110.
- STEINGRESS, G. 2006. "...y Carmen se fue a París. Un estudio sobre la construcción artística del género flamenco 1833-1865". Almuzara, Córdoba.
- UTRILLA ALMAGRO, J. 2007. *El flamenco se aprende. Teoría y didáctica para la enseñanza del flamenco*. Córdoba: Ediciones Toro Mítico.
- ZOIDO NARANJO, A. 1999: *La prisión general de los gitanos y los orígenes de lo flamenco*. Portada Editorial. Sevilla.

Recursos web:

<http://www.flamencoentusmanos.es/> [requiere registro gratuito]
<http://www.andalucia.org/flamenco/>

Course GB-17 **THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS** (45 class hours)
Lecturer: Dr. Jesus García Díaz (jesusgd@us.es)
Substitute Lecturer: Dr. Carmen Benítez Guerrero (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. Carolina García Sanz (cgarciasanz@us.es)
Substitute Lecturer: Dr. Leonardo Ruiz Sánchez (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).

PEREDES 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 VILLAVARDE, 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 (eluque1@us.es)

Substitute Lecturer: Dr. Rocío Delibes Mateos (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

-The Atlantic Slave Trade and Slave Life in the Americas: A Visual Record:

<http://hitchcock.itc.virginia.edu/Slavery/index.php>

-Portal de Archivos Pares (Ministerio de Cultura, Gobierno de España):

<http://pares.mcu.es/>

ASSESSMENT CRITERIA

The following will be kept in mind when assigning final grades:

- ✓ The grades obtained in the two written exams to be held: one mid-way through the Course; the other at its close.
- ✓ Each exam will be made up of four short questions, together with a fifth which will be lengthier. Those who do not pass the mid-way exam will be expected to re-sit the first half of the syllabus-content within the end-of Course exam.
- ✓ Active participation in class sessions (reading commentaries).
- ✓ An optional five-page essay in which students will be asked to present their findings concerning the Course.

OBJECTIVES

The 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.

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. 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 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, Lunwerg Editores S.A.

López Mondéjar, Publio: Historia de la fotografía en España. Lunwerg. Madrid, 1999.

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.
 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:

Docummentary Photography

www.ojodepez.org - Ojo de Pez Magazine - Barcelona
 www.privatephotoreview.com
 www.7punto7.net - 7 Punto 7 Magazine. Madrid
 www.bjp-online.com - British Journal Of Photography - London
 Camera Internacional
 www.photovision.es -Revista Photovision - Sevilla
 www.ingentaconnect.com (Photography and culture) Photography And Culture Magazine

Art

www.exitmedia.net (Exit Book y Exit Express)
 www.camera-austria.at Camera Austria Magazine

Films:

CONTACTS Idea by William Klein
 ROBERT FRANK FILMOGRAPHY
 LIFE THROGH 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)
Substitute Lecturer: Dr. Jesús García Díaz (jesusgd@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^a. 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)
Substitute Lecturer: Dr. José Carlos Saquete Chamizo (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)
Co-Lecturer: Santiago Navarro de la Fuente (snav@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-ARRESTO, 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^a: *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.

Course GB-29 WOMEN IN THE HISTORY OF LATIN AMERICA (45 class hours)

Lecturer: Dr. Eugenia Petit-Brehuil (mepetit@us.es)

Substitute Lecturer: Dr. Emilio Luque (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.

ASSESSMENT AND GRADING CRITERIA

Two written examinations will be undertaken, based on the syllabus content of the Course.

SYLLABUS**1. WOMEN'S HISTORY AND GENDER HISTORY**

The Rise of both Gender Studies and Women's Studies.

Sources and Methodology for the Study of Women.

2. WOMEN IN PRE-HISPANIC AMERICA

The Nuclear Areas: Mesoamerica (Mayas and Aztecs) and the Andean World (Incas).

The Marginal Cultural Areas of South America: the Orinoco-related and the Chaco-related Regions.

Female-Related Roles: in Politics, in Society, in the Economy, and in Religion.

3. WOMEN AND THE EUROPEAN CONQUEST

The Evisioning of Female Otherness: *The Chronicles of the Indies*.

Indigenous Women and the Conquerors: the Case of 'La Malinche' during the Conquest of Tenochtitlan (Mexico).

Indigenous Women in the Conquest and Contemporary Writing.

4. THE COLONIAL PERIOD (16th to 18th CENTURIES)

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

The Female World in the Period of Vice-regal Rule: Family, Society and Everyday Life.
Women Writers: Sor Juana Inés de la Cruz.

5. THE REPUBLICAN PERIOD: THE NEW NATIONS.

Women as Part of the Revolutionary Process in Latin America.

Women and Independence. Their Role in the Building of New Nations.

Female Education. Nineteenth-Century Women Writers.

6. WOMEN OF THE 20th AND 21st CENTURIES

Women as Revolutionaries and Women in Politics

Women Workers.

Women from Other Worlds: Women Immigrants from Europe and the Middle East.

Women and Culture: Artists and Writers.

BIBLIOGRAPHY

Andreo García, Juan: "Historia de las mujeres en América Latina: enfoques renovados y urgentes necesidades", en Andreo García, J. y Guardia, Sara B.(eds.): *Historia de las mujeres en América Latina*, Murcia, Universidad de Murcia, 2002

Belli, Gioconda: *El país de las mujeres*, Buenos Aires, Seix Barral, 2014.

Bjerg, María: *Historias de la inmigración en la Argentina*, Bs. As., Ed. Edhasa, 2009.

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

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

Gonzalbo Aizpuru, P. y Ares Queija, B. (coord.): *Las mujeres en la construcción de las sociedades iberoamericanas*, Sevilla-México, 2004.

Guardia, Sara B. (ed.): *Escritoras del siglo XIX en América Latina*, CEMHAL, 2012.

Versión pdf On Line.

Hirsch, Silvia (coord.): *Mujeres indígenas en la Argentina: cuerpo, trabajo y poder*, Buenos Aires, Biblos, 2008.

Lavrin, Asunción: *Las mujeres latinoamericanas. Perspectivas históricas*, México, FCE, 1985.

Luna, Lola G. (comp.): *Género, clase y raza en América Latina*, Barcelona, UBA, 1991.

Molyneux, Maxime: *Movimientos de mujeres en América Latina. Estudio histórico comparado*, Madrid, Cátedra, 2003.

Morant, Isabel (dir.), *Historia de las mujeres en España y América Latina* (4 vols), Madrid, Cátedra, 2005.

Maura, Juan: *Españolas de ultramar en la historia y en la literatura: aventureras, madres, soldados, virreinas, gobernadoras, adelantadas, prostitutas, empresarias, monjas, escritoras, criadas y esclavas en la expansión ibérica ultramarina, (siglos XV a XVII)*, Valencia, Univ. de Valencia, 2005.

Muriel, Josefina: *Las mujeres de Hispanoamérica. Época colonial*, Madrid, Mapfre, 1992.

Ortega López, Margarita: "Sospechosas, feas o brujas: las ancianas de la sociedad popular española del Antiguo Régimen", en (P. Cantó, y M. Ortega, eds.), *Las edades de las mujeres*, Madrid, Universidad Autónoma de Madrid, 2002, 87-403.

Pigna, Felipe: *Mujeres tenían que ser: historia de nuestras desobedientes, incorrectas, rebeldes y luchadoras. Desde los orígenes hasta 1930*, Buenos Aires, 2011.

Potthast, B. y Scarzanella, E.: *Mujeres y naciones en América Latina, siglos XVIII-XX*, Málaga, Algazara, 1996.

Scott, Joan W. : "El Género. Una categoría útil para el análisis histórico", en Amelang, James y Nash, Mary (eds.), *Historia y Género: Las mujeres en la Europa Moderna y Contemporánea*, Valencia, Alfons el Magnánim, 1990, pp. 23-56.

Twinam, Ann: *Vidas públicas, secretos privados. Género, honor, sexualidad e ilegitimidad en la*

Hispanoamérica colonial, Buenos Aires, FCE, 2009.

Vitar, Beatriz: "Mujeres, jesuitas y poder. El caso de las reducciones de las fronteras del Chaco (siglo XVIII)", *Memoria Americana*. Revista de Etnohistoria de la Universidad de Buenos Aires, 12, Buenos Aires, 2004, 39-70.

Course GB-30**WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF AND QUALITY**

(45 class hours)

Lecturer: Dr. Magdalena Illán Martín (magdaillan@us.es)

Co-lecturer: Dr. Antonio J. Santos Márquez (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 Pisan. 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.
- *Naïf*: 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.
- Tendencies 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: Women 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 GB-35 CULTURE AND TRADITIONS IN ANDALUSIA (45 class hours)

Lecturer: Dr. Juan Agudo Torrico (torrico@us.es)

Substitute Lecturer: Dr. Javier Hernández Ramírez (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.

OBJETIVES

This Course is based on two fundamental objectives: firstly, in theoretical sessions, to provide students with an introduction to Sevilla's key monuments and customs, thus enabling them to become familiar with their historical and artistic reality; secondly, to ensure that those same participants in the Course get to know these monuments directly, even propitiating thereby their experiencing of them.

METHODOLOGY

Classes - attendance to which is compulsory - will be interactively theoretical and practical, combining theoretical explanations of syllabus content - using as back-up screenings based on creative productions and documentaries - with reflexion and debate involving students' reactions to the visual content being projected, as well as to the texts recommended for reading. Likewise, each class session will be linked to a visit to the monument being dealt with at the time.

SYLLABUS

- Roman Sevilla.
- The Royal Palace Fortress (Reales Alcázares).
- Sevilla's Cathedral.
- The Outer Walls in the Macarena Quarter.
- The Santa Cruz neighborhood.
- The Church of the Savior (El Salvador).
- The Bullring.
- The Square known as La Plaza de España
- María Luisa Park.
- The Convent of Saint Paula.
- The Alameda and its surroundings.
- Triana and Saint Ann's Church (Santa Ana).

BIBLIOGRAPHY

- Gabinete pedagógico de Bellas Artes: Itálica. Cuaderno del alumno. (Pedagogical Committee on Fine Arts): Itálica. Student's Workbook; Sevilla, Consejería de Educación y Consejería de Cultura, Junta de Andalucía, 1990.
- Gabinete pedagógico de Bellas Artes: Museo de Bellas Artes de Sevilla. Cuaderno del alumno; Sevilla, Consejería de Educación y Consejería de Cultura, Junta de Andalucía, 1990.
- Lleó Cañal, Vicente: *El Real Alcázar de Sevilla*; Barcelona, Lunweg, 2007.
- Luque Teruel, Andrés: *Barrio de la Macarena*; Sevilla, Jirones de Azul, 2008.
- Valor Piechotta, Magdalena; y Ramírez del Río, José: "Las *murallas* de Sevilla: Apuntes historiográficos y arqueológicos"; *Qurtuba*, 4, 1999, Págs. 167-199.
- Several Authors: *La catedral de Sevilla*; Sevilla, Guadalquivir, 1989.

ASSESSMENT CRITERIA

The evaluation will meet two criteria:

Course monitoring and on-going evaluation.

Knowledge acquired: tests or exams.

OBJETIVES

The main objective of this Course will be to ensure that students acquire basic knowledge concerning the European Union in a global world. By the end of the Course students should have become familiar with documentation resources which provide information on Europe, with the tools for accessing the statistics they contain, as well as with specific European Union-related vocabulary. A further objective consists of motivating students to become involved in the European Union from an academic perspective, while keeping in mind their own personal *foci* of interest.

METHODOLOGY

The assimilation of syllabus content by students from a predominantly spatial perspective will be sought, in which territorial and regional factors acquire key importance. It is for this reason that the different syllabus items will be made to interact with state-of-the-art cartography, as well as with the graphic expression of statistics. Lecturer-student contact, via face-to-face tutoring, or via email, will be foregrounded as an important instrument of interaction, should doubts arise, as well as for ensuring progress and improvement on the part of students within this field of action.

SYLLABUS

POLITICAL-INSTITUTIONAL FACTORS

Topic 1.- The process of European construction: major milestones and current issues.

Topic 2.- Organizational set-up charts and the functioning of the key European institutions.

Unit 3.- Schengen Space and the voice of Europe in the world.

EQUITY WITHIN THE EUROPEAN PROJECT

Topic 4.- A Policy of Cohesion: social inequalities and regional differences.

Topic 5.- The European Territorial Strategy, Cross-Border Cooperation and environmental issues.

Unit 6.- The migration issue in Europe.

ECONOMIC ISSUES

Unit 7.- The Monetary Union: the euro.

Unit 8.- The CAP (Common Agricultural Policy) and other community sector policies.

BIBLIOGRAPHY

Anderson, Perry (2012). *El nuevo viejo mundo*. Tres Cantos (Madrid). Akal.

Arzoz, Xabier (editor, 2008). *Respecting linguistic diversity in the European Union*. Amsterdam. John Benjamins.

Calvo Hornero, Antonia (2009). *Fundamentos de la Unión Europea*. Madrid. Editorial Universitaria Ramón Areces.

Cuenca García, E. (2007). *Economía de la Unión Europea*. Madrid. Pearson Educación.

Fernández Navarrete (2007). *Fundamentos económicos de la Unión Europea*. Madrid. Thomson-Paraninfo.

Grandguillot, Dominique (2014). *Les institutions de l'Union européenne: les points clés pour comprendre l'Union européenne*. Paris. Gualino.

Güell, Antoni (coordinador, 1998). *El dilema de Europa: entre la unión monetaria y la construcción social*.

Barcelona. Ediciones del Bronce.

Holland, Martin (1995). *European integration: from community to union*. London. Pinter Publishers.

Jáuregui Bereciartu, Gurutz (1997). *Los nacionalismos minoritarios y la Unión Europea: ¿utopía o ucronía?* Barcelona. Ariel.

Lamo de Espinosa, E. (coordinador, 2010). *Europa después de Europa*. Madrid. Academia Europea de Ciencias y Artes.

Linde Paniagua, E. *et al.* (2000). *Organización del estado y la Unión Europea*. Madrid. Colex.

López Palomeque, F. (1999). *Geografía de Europa*. Barcelona. Ariel.

Mariscal, Nicolás (2003). *Teorías políticas de la integración europea*. Madrid. Tecnos.

Martín de la Guardia, Ricardo M. (2004). *Nuevas realidades geoestratégicas de una Unión Europea ampliada*. Salamanca. Universidad Pontificia de Salamanca, Instituto de Estudios Europeos y Derechos Humanos.

Martín González, Y. (2007). *Manual de documentación de la Unión Europea: descripción, análisis y recuperación de la información comunitaria*. Gijón. Trea.

McGiffen, Steven Paul (2005). *The European Union: a critical guide*. London. Pluto Press.

Morata, Francesc (1999). *La Unión Europea: procesos, actores y políticas*. Barcelona. Ariel.

Puyol Antolín, R, y Vinuesa Angulo, R. (editores, 1997). *La Unión Europea*. Madrid. Síntesis.

Rifkin, J. (2004). *El sueño europeo*. Paidós.

Romero, José y Rodero, Adolfo (directores, 1993). *España en la CEE: del Acta Única al Tratado de Maastricht*. Córdoba. ETEA.

Slettedahl Macpherson, H & Kaufman, W. (2002). *New perspectives in transatlantic studies*. Lanham, Md. University Press of America.

Sloterdijk, Peter (2004). *Si Europa despierta: reflexiones sobre el programa de una potencia mundial en el fin de la era de su ausencia política*. Valencia. Pre-textos.

Tamames, Ramón (1996). *La Unión Europea*. Madrid. Alianza.

Verhofstadt, Guy (2006). *Los Estados Unidos de Europa: manifiesto por una nueva Europa*. Santiago de Compostela. Servizo de Publicacións e Intercambio Científico, Universidade de Santiago de Compostela.

Vilariño Pintos, E. (1996). *La construcción de la Unión Europea*. Madrid. Arco Libros.

Wagner, Emma *et al.* (2012). *Translating for the European Union institutions*. Manchester, UK. St. Jerome Pub.

Complementary Activities

While taking into consideration student timetabling and availability, attendance at seminars related to syllabus subject-matter, both within the University of Sevilla, as well as in other *fora*, together with visits and / or field trips with the same aim in mind, may also arise as the Course evolves.

ASSESSMENT CRITERIA

The evaluation and grading of the Course content will be based on the following criteria:

- Regularity in attendance and active participation in class sessions (20%)
- The undertaking of an essay on a topic related to the contents of the syllabus (25%)
- An exam dealing with syllabus content dealt with throughout the Course (55%)

6 hours per week will be available so as to facilitate personal lecturer-student contact aimed at clarifying any doubts that may arise on their part.

CONTEMPORARY HISPANIC STUDIES

FACULTY OF PHILOLOGY
CONTEMPORARY HISPANIC STUDIES

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-09	MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO
FS-12	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FS-14	PAINTING IN LITERARY SEVILLE
FS-15	PHOTOGRAPHING THE LITERARY SEVILLE
FS-17	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE
FS-19	THE IMAGE OF SPAIN THROUGH FILM AND DIGITAL FICTION

Prof. Dr. Ángel Jiménez Fernández (ajimfer@us.es)Prof. Dr. Manuel Padilla Cruz (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)Rocío Cobo Piñero (rociocobo@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.

Metodology:

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? 19TH 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%

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. Clara Mora Chinoy (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.)

Prof. Dr. Fco. Javier Tamayo Morillo (fitamayo@us.es)

Substitute Lecturer: Dr. Manuel Padilla (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:

- (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

(The Instituto Cervantes Didactics Library)

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

www.cvc.cervantes.es/lengua/refranero (A selection of proverbs and proverbial phrases in Spanish with their equivalents in a range of other languages.)

www.rae.es (Diccionario de la Real Academia de la Lengua Española)

www.wordreference.com (Diccionario inglés-español-inglés)

Assessment Criteria

Final Grades will be calculated with the following distributive basis in mind:

- Regular class attendance: 10%
- Classwork undertaken: 15%
- Active participation in class sessions: 25%
- The successful completion of an assignment based on the prose work, *Lazarillo de Tormes*: 15%
- A final exam which will involve testing all Course-content: 35%
- Grading on a scale of 10 as maximum: Fail (0-4'9); Pass (5-6'9); Very Good (7-8'9); Excellent (9); With Distinction (10).

Prof. Eric Davis (ericdavispainter@gmail.com)

Substitute Lecturer: Ines Loring Moxó (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%

Prof. Dr. Michael Padilla (michael.v.padilla@gmail.com)

Substitute Lecturer: Joaquín Asencio, BFA Film (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 21st century.
9. Photo narrative: how to set up and execute a coherent photo story.
10. Literary Seville, exploring the literary history of the city through images.

Bibliography

Students will be provided with specific readings for each topic discussed in class 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.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

Prof. Dr. Gabriela Fernández (gfernand@us.es)Prof. Dr. Cristina Molinos (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.

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 analysing 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 espínazo del diablo* (Guillermo del Toro, 2001).
- *Extranjeros de sí mismos* (Javier Rioyo y 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).

- * *Betrayer* (Blackpowder Games, 2014).
- * *That Dragon Cancer* (Numinous Games, 2016).
- * *September 12th* (Gonzalo Frasca, 2003).
- * *JFK* (Traffic Games, 2004).
- * *The Marriage* (Rod Humble, 2007).
- * *The Passage* (Jason Rohrer, 2007).
- * *The Graveyard* (Tale of Tales, 2008).

2. Commentary on, and explanation of, the thematic and formal aspects of the following movies:

- *Carmen* (Vicente Aranda, 2003).
- *Al sur de Granada* (Fernando Colomo, 2003).
- *Carmen* (Vicente Aranda, 2003).
- *El laberinto del fauno* (Guillermo del Toro, 2006).
- *Eres mi héroe* (Antonio Cuadri, 2003).
- *Abre los ojos* (Alejandro Amenábar, 1997).
- *Los amantes del Círculo Polar* (Julio Médem, 1997).
- *Hable con ella* (Pedro Almodóvar, 2002).
- *Átame* (Pedro Almodóvar, 1991).
- *El traje* (Alberto Rodríguez, 2002).
- *Sólo mía* (Javier Balaguer, 2001).
- *La flaqueza del bolchevique* (Manuel Martín Cuenca, 2003).
- *Los lunes al sol* (Fernando León de Aranoa, 2002).
- *Días contados* (Imanol Uribe, 1994).
- *Nadie conoce a nadie* (Mateo Gil, 1999).
- * *The Beginner's Guide* (Davey Wreden, 2015).

As far as this selection of movies is concerned, some of them will be screened in the Audiovisual Lecture Room, while students elsewhere will view others, 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 ROMANTIC IMAGE OF SPAIN
2. THE IMAGE OF SPAIN IN THE ANCIENT REGIME.
3. THE IMAGE OF SPAIN UNDER FRANCO.
4. THE POST-MODERNITY IN THE SPANISH CINEMA.
5. THE SHY REALISM IN THE SPANISH CINEMA.
6. SERIOUS GAMES. THE REPRESENTATION OF THE IMAGE OF SPAIN IN VIDEO GAMES.

BIBLIOGRAPHY

Selected Bibliography based on Historical Subject-Matter:

- AA.VV. (1974): *Cine español, cine de subgéneros*. Equipo Cartelera Turia. Fernando Torres editor. Valencia.
- AA.VV. (1975): *Siete trabajos de base sobre el cine español*. Fernando Torres editor. Valencia.
- AAA.VV. (1995): *Historia del cine español*. Cátedra. Signo e Imagen. Madrid.

- AARSETH, E. J. (1997). *Cybertext: Perspectives on ergodic literature*. Baltimore: Johns Hopkins University Press.
- ALTMAN, Rick: (2000): *Los géneros cinematográficos*. Paidós. Barcelona.
- ARANDA, J. Francisco (1975): *Luis Buñuel, biografía crítica*. Lumen. Barcelona.
- AUSTIN, J. L. (1962). *How to do things with words*. London: Oxford University Press.
- BARANOWSKI, T., Buday, R., Thompson, D. I. & Baranowski, J. (2008). Playing for real: Video games and stories for health-related behavior change. *American Journal of Preventive Medicine* 34(1), 74-82. <https://doi:10.1016/j.amepre.2007.09.027>
- BARREIRA, D.F. (1968): *Biografía de Florián Rey*. ASDREC. Madrid.
- BAUDRY, J. L. (1975). Le dispositif. *Communications* 23(1), 56-72.
- BAZIN, A. (1966) *¿Qué es el cine?* Madrid: Rialp.
- BOGOST, I. (2017, 25 de abril). Video Games Are Better Without Stories. Film, television, and literature all tell them better. So why are games still obsessed with narrative? The Atlantic. Recuperado de: <https://www.theatlantic.com/technology/archive/2017/04/video-games-stories/524148/>
- BORAU, José Luis (dir.) (1998): *Diccionario del cine español*. Alianza. Madrid.
- BREUER, J. S., & Bente, G. (2010). Why so serious? On the relation of serious games and learning. *Eludamos. Journal for Computer Game Culture* 4(1), 7-24.
- BURCH, Noel (1985): *Praxis del cine*. Fundamentos. Madrid.
- C. ALLEN, Robert y GOMERY, Douglas (1995): *Teoría y práctica de la historia del cine*. Paidós Comunicación. Barcelona.
- CAMPORESI, Valeria (1994): *Cine para grandes y chicos*. Turfan. Madrid.

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 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.

.

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-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

Prof. Dr. Fernando Lozano Gómez (flozanogomez@us.es)Substitute Lecturer: Dr. Salvador Ordóñez (sagulla@us.es)**Program:**

The main goal of this course is to give students **an overview of Spain's Classical heritage**. The course pays special attention to Phoenician, Greek and Roman presence in Spain, not only from a **historical** point of view, but also taking into account the **mythological construction of Spain's past and key cultural traditions**. The course also explores Spain's religious background, mainly the long process of Christianization of Southern Spain.

The course is divided in classes and **field trips** that will be key elements in helping the student to have a clearer perception of each historical period.

The program is divided as follows:

1. - Eastern traders and warlords in Spain: Phoenicians and Carthaginians.
2. - Travelling Heroes: Greeks and their myths in Spain.
- 3.- The coming of Rome and the creation of Hispania: Conquest and cultural changes.
- 4.- Pagans and Christians: the long process of Christianization of Spain.

The classes are combined with the following field trips:

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. Mónica Aguilar Alba(malba@us.es)Prof. Dr. Víctor Rodríguez Galiano (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

Assessment type	% of formal assessment
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

EUROPEAN COMMISSION (2007): *Key facts and figures about Europe and the Europeans*,

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

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

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

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
- European Environmental Agency
<http://www.eea.europa.eu/>
- Instituto de Estadística y Cartografía de Andalucía:
<http://www.juntadeandalucia.es/institutodeestadisticaycartografia/index.html>
- Centro virtual Cervantes. Paisajes de España
<http://cvc.cervantes.es/actcult/paisajes/>
- Mapa interactivo de España:
<http://w3.cnice.mec.es/eos/MaterialesEducativos/mem2002/mapa/>
- Recursos didácticos de la Asociación de Geógrafos Españoles:
http://age.ieg.csic.es/recur_didacticos/index.htm
- GAPMINDER, world statistics:
<http://www.gapminder.org/>
- Blog of prof. Vinçen Navarro (Professor of Political and Social Sciences at the Pompeu Fabra University and Professor of Health and Social Policy at the Johns Hopkins University).
<http://www.vnavarro.org/>
- Online map quizzes: <http://www.lizardpoint.com/fun/geoquiz/euroquiz.html>;
<http://www.oup.co.uk/oxed/secondary/geography/atlases/quiz/europequiz/>

Prof. Dr. Borja Sanz Altamira (borja@us.es)

Prof. Dr. Luis M. López Bonilla (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)

Substitute Lecturer: Dña. Montserrat Izaguirre (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

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 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 - Ojo de Pez Magazine - Barcelona

www.privatephotoreview.com

www.7punto7.net - 7 Punto 7 Magazine. Madrid

www.bjp-online.com - British Journal Of Photography - London

Camera Internacional

www.photovision.es -Revista Photovision - Sevilla

www.ingentaconnect.com (Photography and culture) Photography And Culture Magazine

Art

www.exitmedia.net (Exit Book y Exit Express)

www.camera-austria.at Camera Austria Magazine

Technique:

<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

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...

Prof. Dr. María José Peral Rubio (mjperal@us.es)

Prof. Dr. Alfonso Mate Barrero (mate@us.es)

Prof. Dr. Pablo García Miranda (pgarcia2@us.es)

Prof. Dr. María Dolores Vázquez Carretero (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* 2nd Edition. McGraw-Hill Education, 2016.

-Guyton and Hall. *Textbook of Medical Physiology*. JE Hall, 13th edition. Elsevier, 2016.

Prof. Dr. María José Peral Rubio (mjperal@us.es)

Prof. Dr. Alfonso Mate Barrero (mate@us.es)

Prof. Dr. Pablo García Miranda (pgarcia2@us.es)

Prof. Dr. María Dolores Vázquez Carretero (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* 2nd Edition. McGraw-Hill Education, 2016.

-Guyton and Hall. *Textbook of Medical Physiology*. JE Hall, 13th edition. Elsevier, 2016.

Prof. André Salla (info@flordesalvinos.com)

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%

Basic bibliography

Allport, F. H. (1920). The influence of the group upon association and thought. *Journal of Experimental Psychology*, 3(3), 159.

Allport, F. H. (1924). Response to social stimulation in the group. *Social psychology*, 260-291.

Allport, F. H. (1942). Methods in the study of collective action phenomena. *The Journal of Social Psychology*, 15(1), 165-185.

Bandura, A., Ross, D., & Ross, S. A. (1963). Vicarious reinforcement and imitative learning. *The Journal of Abnormal and Social Psychology*, 67(6), 601.

Baron, R. A., Byrne, D., & Suls, J. (1989). Attitudes: Evaluating the social world. Baron et al, *Social Psychology*. 3rd edn. MA: Allyn and Bacon, 79-101.

Festinger, L., Schachter, S., & Back, K. (1950). *Social processes in informal groups*.

Haney, C., Banks, W. C., & Zimbardo, P. G. (1973). Study of prisoners and guards in a simulated prison. *Naval Research Reviews*, 9(1-17).

Klineberg, O. (1940). *The problem of personality*.

- Lewin, K., Lippitt, R., & White, R. K. (1939). Patterns of aggressive behavior in experimentally created "social climates". *The Journal of Social Psychology*, 10(2), 269-299.
- Mcdougall, W. (1908). *An introduction to social psychology*. Londres: Methuen.
- Milgram, S. (1963). Behavioral study of obedience. *The Journal of Abnormal and Social Psychology*, 67(4), 371.
- Murchison, C. (1935). *A handbook of social psychology*.
- Murphy, G., & Murphy, L. B. (1931). *Experimental social psychology*.
- Sherif, M. (1935). A study of some social factors in perception. *Archives of Psychology* (Columbia University).
- Tajfel, H., Billig, M. G., Bundy, R. P., & Flament, C. (1971). Social categorization and intergroup behavior. *European journal of social psychology*, 1(2), 149-178.
- Triplett, N. (1898). The dynamogenic factors in pacemaking and competition. *American journal of Psychology*, 9(4), 507-533.
- Weiner, B. (1986). *An attributional theory of motivation and emotion*. New York: Springer-Verlag.