



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

IN

THE FACULTIES OF PHILOLOGY AND GEOGRAPHY AND HISTORY

AT

THE UNIVERSITY OF SEVILLA

SPAIN

2022-2023

ENGLISH CONTENTS

1. GENERAL INTRODUCTION	15
2. PARTNER PROGRAMS OF STUDY IN COOPERATION WITH UNIVERSITIES ABROAD	17
3. RECEPTION AND GUIDANCE DAY	19
- Academic Matters	
- Library Services	
- Computer Services	
4. USEFUL UNIVERSITY-RELATED INFORMATION	22
- 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. EXTRA-ACADEMIC ACTIVITIES:	24
- Volunteering	
- Tandem	
- Language Exchange System	
6. CULTURAL AND SPORTING ACTIVITIES	25
- 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	27
8. FIRST SEMESTER	28
- Faculty of Philology.	
- Faculty of Geography and History	
9. SECOND SEMESTER	128
- Faculty of Philology.	
- Faculty of Geography and History	
10. CONTEMPORARY HISPANIC STUDIES	258

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 19- December 13**), and the other to Winter-Spring (courses of 4 hours per week taught **February 6- May 11**).

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

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

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

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

CEA 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

Nicole Horvath. Seville Program Director: nicole.horvath@globaledabroad.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

SAIE (Spanish American Institute of International Education)

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

SIGE (Spanish Institute for Global Education)

María Teresa Alonso. President: macarena@spanishinstitute.net

María José Gómez Durán. Academic Director: mariajose@spanishinstitute.net

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

Miguel Marfe. Director: mmarfemd@gmail.com

3. GUIDANCE ON ACADEMIC MATTERS

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 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, for three-hours in the morning and in the afternoon, in the Office of Courses for Students from Abroad, in order to provide academic and logistic support for students in the programs, in the form of help with the writing of texts, the filling-in of forms, matters related to the Culture and Sports Zones, etc. The student on duty may also collaborate with the activities linked with the Partner Programs.

Cultural Activities for Students Registered in the Partner Programs

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

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

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

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

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

The University of Seville offers many 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-mail: oficinaextranjeria@us.es
extranjero@us.es

Phone: 954 48 13 92 / 954 48 13 93

5. EXTRA-ACADEMIC ACTIVITIES

Volunteering

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

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

Tándem

The Autonomous Language Learning Centre (APLA) of the Faculty of Philology offers throughout the 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 the phone numbers and e-mail addresses that have been registered for this purpose at the Office for Students from Abroad. E-mail: ghcuext@us.es

6. CULTURAL AND SPORTING ACTIVITIES

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

Faculty of Philology

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

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

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

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

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

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

auladeportes_filologia@hotmail.com.

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

Faculty of Geography and History

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

The Culture Zone is structured around the following groups:

- The Games, Role-Play, and Cards Workshop
- The Music Workshop
- The Drama Workshop
- The Cinema Workshop
- The Library Committee.

The Geography-History Sports Zone has organized teams and tournaments in the following activities: men's soccer, men's indoor soccer, men's basketball, men's volleyball, women's indoor soccer, women's volleyball, uni-hockey (current champions in the University of Sevilla), handball, tennis and paddle tennis, chess, and table tennis. Our Office is located next to the Copyshop of the Faculty of Geography and History.

University Sports Activities (SADUS)

The University of Sevilla's Sports Zone offers you the chance of participating in a wide range of other activities. For further information: www.sadus.us.es.

**ACADEMIC CALENDAR
YEAR 2022/2023**

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

FIRST SEMESTER: September 19 - December 13, 2022

Exam periods:

Midterm exams: October 19 and 20

End-of-semester exams: December 12 and 13

Calendar of holidays and periods without classes

OFFICIAL HOLIDAYS	October 12 November,1 between december,5 and december 8	National Holiday in the whole of Spain (1) National Holiday in the whole of Spain (1) Inmaculada Concepción (2)
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(1) National Holiday in the whole of Spain

(2) Regional Holiday, Andalucía

SECOND SEMESTER: February 6 - May 11, 2023

Exam periods:

Midterm exams: March 15 and march 16

End-of-semester exams: May 10 and May 11

Calendar of holidays and periods without classes

OFFICIAL HOLIDAYS	Día de Andalucía : February, 28 (1) Holy Week: between April 2 and April 9 (2) National Holiday in the whole of Spain: May 1 Feria de Sevilla: between May 24 and May 27 (1)
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(1) Regional Holiday, Andalucía

(2) National Holiday in the whole of Spain

(3) Regional Holiday, Andalucía

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

FIRST SEMESTER

FACULTY OF PHILOLOGY (FA)

FA Courses available in the FIRST SEMESTER

FA-02	CONTRASTIVE GRAMMAR: SPANISH-ENGLISH
FA-03	CORRECTIVE PHONETICS AND CONVERSATION
FA-08	SPANISH AMERICAN LITERATURE
FA-09	CONTEMPORARY SPANISH CINEMA
FA-25	LITERATURE AND COOKERY: WRITING, READING, COOKING AND EATING
FA-30	INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS
FA-31	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FA-37	PAINTING IN LITERARY SEVILLE
FA-43	TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE

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

Lecturer:

Dr. Joaquin Moreno Pedrosa (jmoreno3@us.es)

Substitute Lecturer:

Dr. José Agustín Vidal Domínguez (jvidal@us.es)**OBJECTIVES**

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

CONTENT:

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

BIBLIOGRAPHY*Textbook and readings for this class:*

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

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

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

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

Other readings can be obtained from Copistería or the Internet.

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

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

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

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

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

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

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

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

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

Gramáticas

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

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

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

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

Diccionarios

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

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

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

ASSESSMENT

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

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

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

Lecturer: José Javier Rodríguez Toro (jjrodriguez@us.es)

Substitute Lecturer: Dr. Juan Pablo Mora Gutiérrez (jmora@us.es)

OBJECTIVES

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

SYLLABUS**I. CORRECTIVE PHONETICS****1. Articulation: The Parts of the Vocal Tract; Places and Manners of Articulation.****Practical Activities:**

- 1) Describing the parts that make up the vocal tract. Labeling a diagram of the parts of the vocal tract.
- 2) Describing and reproducing sounds according to a range of places and manners of articulation in English and Spanish.

2. The Sounds of the Spanish Language: Phonemes, Sounds, and Written Forms (Orthographic Rules).**Practical Activities:**

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

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

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

4. Varieties of Spanish: Description of the Main Phonetic Features of the Kinds of European-Iberian and Hispanic-American Spanish Characterized by the High Degree of Circulation They Enjoy.

Practical Activities:

- 1) The screening of video footage and video-blog input in which the different varieties of European-Iberian and Hispanic-American Spanish may be appreciated. Students will be expected to determine the key phonetic and suprasegmental features.
- 2) Role play: each group will reproduce a specific variety of Spanish.

II. CONVERSATION

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

Practical Activities:

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

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

Practical Activities:

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

7. Linguistic Registers: Formal and Informal.

Practical Activities:

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

ASSESSMENT AND GRADING CRITERIA

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

Bibliography

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

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

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

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

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

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

Course FA-08**SPANISH AMERICAN LITERATURE** (45 class hours)

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

Substitute Lecturer: Ana Davis González (anadavgon@alum.us.es)

OBJECTIVES

Providing students with a general overview of the syllabus content will be aimed at.

METHODOLOGY

Both theoretical and practical classes will be held in order to explore the different sections of syllabus content. Practical activities will be organized around text commentaries on selected stories from among the programmed readings.

SYLLABUS

- 1.- Modernism in Spanish America: Characteristics and Evolution. Fin-de-siècle Culture and Society. The Renovation of Literary Language : Poetry and Prose.
2. The Modernist Short Story. The short stories contained in *Azul* by Rubén Darío.
3. Horacio Quiroga and the Spanish American Short Story in the Twentieth Century. From Modernism to Creolism. Humankind face to face with the Jungle.
4. The Spanish American Narrative Boom. The Distressed World of Juan Rulfo. Fantasy Literature and Rewriting, according to Jorge Luis Borges.
5. Gabriel García Márquez and Magic Realism.

BIBLIOGRAPHY

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- CAMACHO DELGADO, J. M. *Comentarios filológicos sobre el realismo mágico*. Madrid: Arco Libros, 2006.
- DONOSO, J. *Historia personal del boom*. Barcelona: Seix Barral, 1982.
- GÁLVEZ, M. *La novela hispanoamericana contemporánea*. Madrid: Taurus, 1987.
- GARCÍA MORALES, A. *Rubén Darío. Estudios en el Centenario de Los Raros y Prosas profanas*. Sevilla: Universidad de Sevilla, 1998.
- GOIC, C. *Historia y crítica de la literatura hispanoamericana. Vol. 2. Del Romanticismo al Modernismo*. Barcelona: Crítica, 1990.
- *Historia y crítica de la literatura hispanoamericana. Vol. 3. Época Contemporánea*. Barcelona: Crítica, 1988.
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- MORA, C. de. *En Breve. Estudios sobre el cuento hispanoamericano contemporáneo*. Sevilla: Universidad de Sevilla, 2000.
- OVIEDO, J. M. *Historia de la literatura hispanoamericana. Vol. 2, Del Romanticismo al Modernismo*. Madrid: Alianza Universidad, 1997.
- *Historia de la literatura hispanoamericana. Vol. 3, Posmodernismo, Vanguardia, Regionalismo*. Madrid: Alianza Universidad, 2001.

-----*Historia de la literatura hispanoamericana. Vol. 4, De Borges al presente.* Madrid: Alianza Universidad, 2001.

SCHULMAN, I. A. *Nuevos asedios al modernismo.* Madrid: Taurus, 1987.

SHAW, D. L. *Nueva narrativa hispanoamericana. Boom. Posboom. Posmodernismo.* Madrid: Cátedra, 1999.

COMPLEMENTARY ACTIVITIES

Set Readings

Rubén Darío. *Azul... / Cantos de vida y esperanza.* Madrid: Cátedra, 2003.

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

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

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

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

ASSESSMENT

The overall evaluation of the Course (in terms of a final single grade expressed in decimals) will be based on the following options:

Option A:

- 25%: regularity in attendance and active participation in class sessions via a text commentary (to be presented orally as a class activity, as well as in written form)
- 25%: the score obtained in a mid-semester exam
- 50%: the score obtained in an end-of-semester exam

Option B

50% the score obtained in a mid-semester exam

50%: the score obtained in an end-of-semester exam

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

Lecturer:

Dr. José María Claver (josemariaclover@ono.es)

Co-Lecturer:

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

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

METHODOLOGY

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

PRACTICAL SYLLABUS

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

BIBLIOGRAPHY

In English:

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- 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.
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- 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).
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- SCHWARTZ, R. *Spanish Film Directors, 1950-1985: 21 profiles*. Metuchen, New Jersey: Scarcrow Press. 1986.
- TORRES, A. M., ed. *Spanish Cinema 1896-1983*. Translation from Spanish by E. Nelson Modlin. Madrid: Ministerio de Cultura. 1986.
- VIDAL, N. *The Films of Pedro Almodóvar*. Madrid: Ministerio de Cultura. 1988.

In Spanish:

- BARROSO, M. Á.; GIL-DELGADO, F. *Cine Español en cien películas*. Madrid: Ediciones Jaguar. 2002.
- BORAU, J. L. (dtor.) *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.
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- PÉREZ PERUCHA, J. *Antología Crítica del Cine Español*. Madrid: Cátedra. 1997.
- SEGUIN, J.-Cl. *Historia del Cine Español*. Madrid: Acento. 1995.
- STRAUSS, F. *Pedro Almodóvar*. Madrid: El País. 1994.
- VARIOUS AUTHORS. *Historia del Cine Español*. Madrid: Cátedra. 2001.
- VARIOUS AUTHORS. *Un Siglo de Cine Español*. Madrid: Academia de las Artes y Ciencias Cinematográficas de España. 1997.
- VARIOUS AUTHORS. *Cine Español. 1896-1988*. Madrid: Ministerio de Cultura. 1989.

ASSESSMENT

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

FIRST MID-SEMESTER EXAM

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

Length: One side of an A4 sheet.

This exam, corrected and graded, will act as proof of commitment vis-à-vis home institutions.

END-OF-COURSE EXAM

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

Length: One side of an A4 sheet.

This exam, corrected and graded, will be kept by lecturers as written proof of students' commitment.

A fail grade will be given to any student who does not sit either of the exams. The final grade is based on the average grade obtained from both exams. Exam-session dates cannot be put forward or back unless exceptional circumstances prevail and which would require justification in writing on the part of Program Directors or Tutors.

The following factors will be taken into account when assigning grades:

- a) The adequate assimilation of fundamental syllabus content.
- b) A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
- c) A capacity to set areas of subject-matter in relation to others.

The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.

Course FA-25**LITERATURE AND CUISINE: READ, WRITE, COOK, AND EAT**

(45 class hours)

Lecturer: Luis Laplaza Hdez-Franch (luislaplaza@hotmail.com)

Co- Lecturer: Co-professor: Montserrat Izaguirre (isaguirremon@gmail.com)

Culinary advisor: Ángel Custodio Ruiz Martínez, chef.

OBJECTIVES

This class is designed to introduce students to the diversity of Spain's cuisine. It does not intend to cover all aspects of Spanish cooking, but rather wishes to be an "appetizer" that would seduce you with its appearances, aromas, and tastes, and make you hungry to learn more about Spain's gastronomic achievements.

METHODOLOGY

The course consists of two distinct segments. A theoretical part in which the origins and evolution of some products as well as "processes of transformation" of Spanish food will be studied. The practical second part of the course consists of cooking from a number of recipes which exemplify Spanish cuisine, tradition, and culture.

SYLLABUS**Preliminaries**

Thoughts on What is food? What is cooking?

Part one

1) Introduction to the geographical diversity of Spain and some of its unique culinary traditions and practices.

2) Visitors and Invaders.

3) Spices from the "East."

4) A "Revolution" from the West: The Colonial influence.

5) Food and religion. Symbolism, ceremonies, celebrations, and taboos.

Part two: the Mediterranean "Trilogy" and the Excellence of the Mediterranean Diet

6) Olive trees and olive oil (cata/olive oil tasting)

7) Bread, cereals and beer.

8) Vine, Vineyards and Wine: from the "Altars of Antiquity" to the "Temples of Gastronomy." (Visit of a winery and wine tasting(?). Brandies, Whiskies, and other spirits.

9) Myths and truths about the Mediterranean Diet.

Part three: Uniquely Spanish animal husbandry, cheese making, and cooking traditions.

9) LA MESTA: sheep, shepherds, and cheese.

10) The “Spanish Miracle”: “Dehesas” and the “Iberian Pig.”

11) A unique case: From Adafinas to Hoyas y Cocidos. The Jewish influence and the ancient ritual of “los tres vuelcos,” a three-course meal taken from the old Sabbath stew.

12) “Basque Country”/Basque Universe: Where excellence and simplicity rule.

Part four

13) Cooking and eating in the Middle Ages and Renaissance. Eating in La Mancha, the Land of Don Quixote.

14) Ss XVII-XXI “from a national/castizo cooking to a global cuisine.”

a) Hidden treasures: cooking in the monasteries

b) Culinary revolutions

c) From traditional “castizo” cooking to “nouvelle” and “mollecular” cuisines.

Part five: cooking and eating in Andalucía

15) Christmas Cuisine (Fall semester). Lent Cuisine (Spring).

16) Gypsy-inspired cuisine.

17) Andalucía: From tradition to modernity.

Part six: A culinary supplement

18) Introduction to the art and science of preserving and recycling

a- A word on salting (salazones), smoking (ahumados), brine and pickling (encurtidos y escabeches), blunting (embotados), compotes and jams (compotas y mermeladas).

b- Left over-based cuisine: migas (crumbs), croquetas, bread pudding/kalatrava, garlic and tomato soups

c- Soap

19) Mushrooms, herbs, drugs, and poisons.

Visits:

Winery

Fresh food market/Mercado de abastos, Museo Arqueológico, Museo de Arte y Costumbres Populares.

Vocabulary: the course will offer students a list of culinary terms and idioms.

Readings: A list of pertinent readings in English will be provided

Evaluation

Active participation in class, the keeping of a portfolio with recipes cooked - including their ingredients, as well as notes on their preparations and applicable historical perspectives. A report with descriptions and impressions of the visit to the market.
20%

25% Midterm, 25% Paper, 5% Oral presentation, 25% Final exam

Course FA-30**INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (45 class hours)**

Lecturer: Dr. Isidro Pliego Sánchez (ipliego@us.es)

Substitute Lecturer: Dr. Yolanda Morató Agrafojo (octubre10@hotmail.com)

OBJECTIVES

This course aims to present the basic principles of translation between English and Spanish, for which a number of basic concepts will be explained to understand the process of translation.

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

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

METHODOLOGY

Class sessions will be mostly practical. The student will be asked to produce translations, to investigate the meaning of texts and to propose translation relationships for certain cultural and linguistic segments. Therefore, the student will be asked to participate as follows:

- Translating texts.
- Doing exercises about dictionaries and other reference sources.
- Translating concrete language aspects (like proverbs, semantic fields, specialized languages...), as well as elaborating translation data cards.
- Explaining in writing and/or orally how he/she has reached his/her translation conclusions.

SYLLABUS

The topics of the course will develop around the texts to be translated. They include the following:

- The concept of *Competence*.
- Literal Translation.
- Oblique Translation.
- Translation Techniques.
- Assisted Translation and Machine Translation.
- The Translator's Workbench.
- Orthotypography of English and Spanish.

BIBLIOGRAPHY

MARTÍNEZ DE SOUSA, José. "Fuentes de información lexicográfica". En: María Pinto y José A. 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.).

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

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

Course FA-31**PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS**

(45 class hours)

Lecturer: Dr. Francisco Javier Tamayo Morillo (fitamayo@us.es)

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

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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 FA-37**PAINTING IN LITERARY SEVILLE (45 class hours)**

Lecturer: Eric Davis (ericdavispainter@gmail.com)

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

OBJECTIVES

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

METHODOLOGY

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

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

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

SYLLABUS**1. Theory.**

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

2. Practical. Visits to places of literary interest to draw and paint.

- 2.1. Ancient Seville; the Archeology Museum.
- 2.2. The Islamic Seville of the poet-king Al-Mu'tamid.
- 2.3. Medieval Seville and "Romanceros"; the Barrio Santa Cruz.
- 2.4. Seville in the Golden Age of Cervantes; City Hall; Archive of the Indies,

the Guadalquivir River.

2.5. Romantic Seville; Bécquer, operas of Seville, María Luisa Park.

2.6. Seville in the XXth C.; A. Machado y Luis Cernuda.

MATERIALS

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

ASSESSMENT

Partial exam: 30%

Active participation in class: 30%

A final project, essay, or artwork: 40%

Course FA-43**TEACHING ENGLISH TO SPANISH STUDENTS: METHODOLOGY AND PRACTICE**

(45 class hours)

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

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- Pinter, A. (2013) Teaching Young Language Learners. Oxford (England); New York: OUP.
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- 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.

FACULTY OF GEOGRAPHY AND HISTORY

GA Courses available in the FIRST SEMESTER

GA-01	CULTURE AND SOCIETY IN PRESENT-DAY SPAIN
GA-07	FLAMENCO: CULTURAL EXPRESSION OF ANDALUCÍA
GA-09	MEDIEVAL SPAIN AND THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS (SS. VIII-XV)
GA-15	POLITICAL TRANSITION AND DEMOCRACY IN SPAIN
GA-19	PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY
GA-20	ECONOMY, SOCIETY AND THE ENVIRONMENT IN SPAIN
GA-21	CUISINE CULTURE IN SPAIN
GA-22	WINE IN SPAIN: HISTORY, CULTURE, AND ECONOMICS
GA-26	SEVILLA'S HISTORICAL-ARTISTIC HERITAGE

Course GA-01 **CULTURE AND SOCIETY IN PRESENT-DAY SPAIN** (45 class hours)
Lecturer: Dr. Juan Agudo Torrico (torrico@us.es)
Substitute Lecturer: Santiago Montero Cruzada (smcruzada@us.es)

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

1. INTRODUCCIÓN

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

2. SPAIN'S POLITICALADMINISTRATIVE STRUCTURE

The historical process at work within Spain's emergence as a State.

Geographical and historical factors affecting Cultural Plurality.

The present-day political-administrative model: State, Autonomous Communities, Municipal Boroughs. Spain and the European Union.

3. CULTURAL DIVERSITY WITHIN SPAIN

The environmental variable as a factor within the construction of Spain's cultural diversity: dry Spain and wet Spain.

The Cantabrian Cornice: Galicia, Asturias, Cantabria, the Basque Country.

The Culture of the Mediterranean: Catalonia, Levant, Andalucía. The Central Tableland.

4. RURAL SPAIN AND URBAN SPAIN

The historical configuration of the present-day dual-based system of differentiation within Spain.

Scattered population and centred population.

Agricultural townships and medium-sized townships.

The large metropolitan sprawls.

5. SPAIN'S SOCIO-ECONOMIC STRUCTURE

The productive sectors.

Spain's social structure.

Emigration and Immigration.

The Welfare State and the Social Security system.

6. AGE AND GENDER IDENTITY

Education and Socialization: the Education System.
Age and social status: Rites of Passage.
Gender Identity and Social Roles.
Women's standing in present-day Spain
Spain's Youth.
Relations between the Sexes: 'Machismo' and Feminism.

7. RELIGION IN SPAIN

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

8. TRADITIONAL FESTIVE EVENTS (FIESTAS)

Significance and function of Festive Events.
The Festive Cycle.
Secular and religious Festive Events.
Public and private Festive Events: social relations within the festive environment.

BIBLIOGRAPHY (General monographic sources)

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ASSESSMENT CRITERIA

Attendance on a regular basis and active participation in class sessions: 20%
Grades obtained in the mid-semester and end-of-semester exams: 50%
Essay assignments (2 to be undertaken as the Course develops): 30%

Course GA-07

FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA
(45 class hours)

Lecturer: D. Iván Periañez B. (ivanperibola@gmail.com)

Substitute Lecturer : Dr. David Florido (dflorido@us.es)

SUMMARY OF CONTENTS AND OBJECTIVES

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

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

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

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

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

METHODOLOGY AND ASSESSMENT CRITERIA

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

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

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

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

- ✓ Attendance and participation:
Account will be taken of regular attendance and active participation in the learning activities during each session. With this aim in mind, a class register will be kept. A maximum of five unwarranted absences during the semester will be permitted, while, during the first two weeks of class, it will be each student's responsibility to hand in a file card which will include his or her name, a photograph, details of the Program to which he or she belongs, as well as an e-mail address. During class sessions lecturers will encourage students to play a participative role in the activities and exercises that will be set up.
Weighting within final grade: 20%.
- ✓ The undertaking of a short assignment which, from a comparative standpoint, will involve the analysis of two public performances or events in which Flamenco is on display. As class sessions go forward, an explanation will be given of what is involved in the structure, content and requirements of the assignment, while written guidelines will also be provided. In this same sense, students are recommended to attend tutorial hours so that lecturers may oversee the development of each assignment. Assignments are to be handed in at the close of the semester.
Weighting within final grade: 40%
- ✓ The sitting of an exam in which each student is expected to be able to analyze an across-the-board subject from within the syllabus, while also confirming an ability to comment on visual material in which Flamenco is involved. Also, he or she will be expected to answer questions with reference to concepts and terms explained during class sessions. As the Course progresses, students will be provided with past-papers, together with models concerning how to answer subject-based and concept-based questions so that they become familiar with what is expected of them in this kind of exercise.
Weighting within final grade: 40%

SYLLABUS AND DISTRIBUTION OF THEORETICAL-PRACTICAL SESSIONS

1. Introduction: Flamenco as the expression of what is musical, of ritual, and of social interaction. Its relation to cultural identity within Andalucía and to the cultural traditions that go into that same identity's making.
2. Key characteristics of Flamenco as musical expression: components of the musical discourse concerned, rhythm, styles, or handles on style. Approaches to the learning and performance of Flamenco music: micro-composition, resources of expression, instrumentalization. Sounding Flamenco-like.
3. Expressive characteristics of Flamenco as dance: counterpointing as the structural basis of Flamenco dance, the structure of dance set-ups, the recent evolution of dance forms.
4. The origins of Flamenco as a junction of viewpoints. Historical/cultural context, from the Enlightenment to Romanticism. The issue of the term *Flamenco*.

5. Historical reconstruction of commercial Flamenco. Phases: the café-singer, Flamenco opera, Neoclassicism, Present-day Flamenco. Issues concerning the identity of Flamenco as Music: Flamenco and Andalusí culture, gipsy style, purists and 'cante-jondo flamencans', Flamenco and Heritage.
6. Flamenco and its social dimension: the practice of 'using' Flamenco. Everyday contexts for Flamenco: the family circle, neighborhoods, festive occasions.
7. Flamenco as literary expression. Key characteristics of its language and of the structure of the 'copla' ballads.

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- 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
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- 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.

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

Course GA-09

MEDIEVAL SPAIN (FROM THE EIGHTH TO THE FIFTEENTH CENTURIES) AND THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS (45 class hours)

Lecturer:

Dr. Jesús García Díaz (jesusgd@us.es)

OBJECTIVES

This Course will explore the role played by Christians, Moslems, and Jews in the emergence and development of Medieval Spain. The time-span involved will extend from the Islamic Conquest of the Iberian Peninsula in 711 - and the subsequent establishment of the so-called Frontier - up to the Conquest of Granada by the Catholic Monarchs in 1492, when co-existence among the Three Cultures is brought to an end.

Thus, in the first syllabus block (A) an historical overview will be undertaken of the emergence and evolution of Medieval Spain, while paying specific attention to the different political entities that settled over time within the peninsula's geographical space between the beginning of the eighth century and the end of the fifteenth. In this case, a specific study will be made of the phenomenon of the so-called Frontier and the process involved in its territorial modification, while understanding it as one of the fundamental axes of Hispanic medieval history.

In the second block of the syllabus (B) a close analysis will be made of the characteristics of the coexistence among Muslims, Christians and Jews during this historical period. Specifically, what will be addressed is the range of issues that this coexistence among the three civilizations entailed within the Iberian Peninsula over the centuries, including those which affected socio-cultural relations, as well as the interaction of three mind-sets.

METHODOLOGY

The Course will evolve, from a theoretical perspective, by means of explanatory input on syllabus content provided by the lecturer - always backed up by a series of PowerPoint presentations which will act as study material for students to work from. The theoretical segments will be seen to interact with a practical component involving commentaries on sources, texts and historical maps, as well as on press articles and audiovisual input. In this sense, participatory class sessions will be aimed at, in which students will play a key role by contributing directly to discussions via their considerations concerning the content materials being dealt with.

Likewise, constant review / revision activities will be carried out so as to ensure a more effective assimilation of content, taking into account the challenges involved in studying a somewhat remote subject-matter in a foreign language. In this regard, interactive activities will be used (for example, through *Kahoot*) so as to enable content

to be revised in a more dynamic way. Moreover, a general review during the class sessions prior to each exam will be carried out so that students can have queries clarified which may have cropped up during their sessions of personal study.

In addition, cultural visits within the city of Sevilla, guided and commented on by the lecturer, will be held to a range of different historical-artistic landmarks which are especially significant, given the Course's syllabus.

All the materials used throughout the Course (presentations, documentaries, texts, review activities, etc.) can be downloaded directly from the lecturer's website.

SYLLABUS

INTRODUCTION. The Hispanic Middle Ages. Concept and periodification.

A. ON THE EDGE OF ISLAM. THE EMERGENCE AND EVOLUTION OF MEDIEVAL SPAIN.

1. Antecedents of the Conquest: Visigothic Hispania. 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 Far-reaching Territorial Expansion of the Christian Kingdoms: The Reconquest and the 'Frontier' of Islam (from the Eleventh to the Thirteenth Centuries).
5. The hegemony of the Christian kingdoms and the last stronghold of peninsular Islam. The Nasrid Kingdom of Granada. The end of the Reconquest and the Decline of the Frontier (XIV-XV centuries).The Kingdom of Granada. The End of the Reconquest and of the 'Frontier' (from the Fourteenth to the Fifteenth Centuries).




B. CHARACTERISTICS OF THE COEXISTENCE OF THREE CULTURES IN MEDIEVAL SPAIN. FROM TOLERANCE TO EXPULSION.

6. Christians in Al-Andalus: the Mozarabic Population (from the Eighth to the Thirteenth Centuries).
7. Muslims under Christian rule: the Mudejar Population. (from the Eleventh to the Fifteenth Centuries).
8. Jews in the Hispanic Middle Ages: From Tolerance to the Beginnings of Anti-Jewish Feeling. (from the Eighth to the Fourteenth Centuries).
9. The End of Tolerance. The Issue of Jewish and Moslem Converts. The Inquisition and the Expulsion of Jews (from the Fourteenth to the Fifteenth Centuries).

10. The difficulties involved in real coexistence among the different ethnic-religious minorities. Tolerance and marginalization. Living Together or Coexistence?




Complementary Activities

Complementary activities will be carried out during class hours and will function as back-up to the knowledge being acquired as the Course develops. The three scheduled activities concerned clearly form an integral part of the syllabus contents.




-  Activity 1. Visit to the nucleus of the Sevilla of the Almohads.
-  Activity 2. Visit to the Sevilla of Three Cultures: its Gothic-Mudejar dimension and the Muslim Quarter.
-  Activity 3. Visit to Sevilla's Jewish Quarter.

Assessment Criteria

Assessment and grading will be based on the undertaking of two exams, one a mid-semester exam and one at the close of the semester, in terms of the following structure:

-  **Theory:** Students will be expected to deal with two theoretical questions (out of three options which will be proposed by the lecturer) based on the syllabus items worked through during class sessions.
-  **Concepts:** The matching of ten concepts with their respective definitions will be called for.
-  **Commentary (optional):** Students will have the option of improving their grade by one complete score point (i.e. ten tenths) by undertaking a commentary on a particular image or text which would have been dealt with during class sessions.

In addition, students will have the option of raising their final grade by a complete score point (i.e. ten tenths) by means of optional complementary assignments. Three assignment modalities are proposed:

-  Modality 1. A short essay on one of the syllabus items
-  Modality 2. Review-commentary of/on specific content material suggested by the lecturer (documentaries, texts, readings).
-  Modalidad 3. Review-commentary of/on one of the titles included in the Course bibliography.

BIBLIOGRAPHY

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

(45 class hours)

Lecturer: Dr. Santiago Navarro de la Fuente (snav@us.es)

Substitute Lecturer: Dr. Inmaculada Cordero (icordero@us.es)

OBJECTIVES

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

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

The aims of this Course module are as listed here:

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

SYLLABUS

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

7. Economic Growth and Crisis (1986-1996).
8. Spain's Political System.
9. The Conservative Alternative (1996-2004).
10. Weighing Up the Process and Future Challenges.

METHODOLOGY

Keeping in mind the duration of class sessions (two hours) and the need to deal with a range of levels of comprehension of the Spanish language, a dynamic methodology will be adopted, based on the following procedures:

- a) the explanation of subject content via Powerpoint presentations;
- b) the analysis of texts and documents distributed in Xeroxed copies;
- c) the inclusion of the screening of documentaries covering specific topics;
- d) the holding of debates and exchanges of viewpoint during certain sessions.

BIBLIOGRAPHY

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

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

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

ASSESSMENT

These criteria are based as follows:

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

When grading exams, attention will be paid to the following features: clarity of expression when writing, a sufficiently knowledgeable awareness of syllabus content, a capacity for synthesis, a mature level of understanding.

Course GA-19

**PHOTOGRAPHY: PHOTOGRAPHY: THEORY, HISTORY AND ART
PHOTOGRAPHY**

(45 class hours)

Lecturer:

D. Antonio Pérez Gil (antonioperezgil@yahoo.es)

INTRODUCTION

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

From the first notions provided, up to the conclusions presented at the close, students will be involved in a wide range of photographic practices linked with the major photographic genre types.

The Course's practical character will be backed up by sessions based on the history and theory of Photography as a framework for understanding the different uses, genre types and approaches to the photographic medium which exist, as well as a way of encouraging an analytical reading of contemporary photographic-based pictures.

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

OBJECTIVES

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

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

II. METHODOLOGY

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

III. SYLLABUS

1.- INTRODUCTION. THE WORLD IN PICTURES. APPLICATIONS AND USES OF PHOTOGRAPHY.

- Telling stories through Photography
- Revisiting the origins of Photography
- History of Photography I. From 1839 to the Brownie camera.
- Classifications: Photo-Document; Photo-Advertising; Photo-Art

CONTENTS BLOCK A: PHOTOGRAPHIC TECHNIQUE

2.- FUNDAMENTAL PRINCIPLES

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

3.- DIGITAL PHOTOGRAPHY I

- Introduction: differences and similarities between digital and analog photography.
- Fundamental principles of Digital Photography. Basic concepts. CCD (Charge Coupled Device). Resolution. Color Depth. The Camera's Histogram. White balance settings.
- Types of files.
- Optimization and retouching pictures.
- Workflow and developing raw files.
- Picture size and picture compression.
- Black and white Digital Photography
- High-Dynamic-Range Photos (HDR).

CONTENTS BLOCK B: THEORY AND HISTORY

4.- DOCUMENTARY PHOTOGRAPHY

- Photography as testimony / Truth as appearance.

5.- HISTORY OF PHOTOGRAPHY (II)

- From 1900 to 1955. Photography and the artistic avant-garde. The shattering of the mirror. Street photography.

6.- PHOTOGRAPH AS PORTRAIT.

7.- THE CITY AS SETTING: URBAN LANDSCAPE AND ARCHITECTURE.

8.- HISTORY OF PHOTOGRAPHY (III). PHOTOGRAPHY AND FICTION

- From the sixties to the present day. Photography and storytelling. Conceptual Art. New documentary style.

9.- PHOTOGRAPHY IN SPAIN. From 1900 to the present day.

- The colonial slant. The 30s avant-garde and pictorialism.
- Neorealism's new documents.

10.- PHOTOGRAPHY AND THE MEDIA

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

ASSESSMENT

In this seminar, assessment will be an on-going process based on the handing in of a series of assignments during the course period, together with a test at the close of the semester. A mid-semester test will also be held.

Grading will be based on the following distribution: Class participation: 10%. Practical Assignments: 60%. Final Test 30%

BIBLIOGRAPHY:

Books:

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

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

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

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 Roskam. London; New York: Pandora Press, 1987. 160 p

Foncuberta, J. (2010). La cámara de pandora. La fotografía después de la fotografía. Editorial Gustavo Gili. Barcelona.

Freund, G. (2001(1974)). Photography and society. (La fotografía como documento social. Barcelona, Gustavo Gili)

González, Chema (2009) Walker Evans. Cuaderno nº 37. Fundación Mapfre. Madrid.

Hill, P. C., Thomas (2001(1979)). Diálogos con la fotografía. Barcelona, Gustavo Gili.

Kobré, Kennteh (2004) Photojournalism: the proffesionals' 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 od 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

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

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

VV.AA. (1996). Retrats: 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

Tecnique:

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

Other:

Centro Virtual Instituto Cervantes

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

Analysis of artistic photography. Castellón University (Jaume I)

http://www.analisisfotografia.uji.es/root2/intr_ingl.html

Films:

CONTACTS Idea by William Klein

ROBERT FRANK FILMOGRAPHY

LIFE THROGH A LENS Annie Leibovitz

WAR PHOTOGRAPHER James Natchwey

BLOW UP Michelangelo Antonioni

HOCKNEY (David) - On Photography

SUMO- Helmut Newton

THE GENIUS OF PHOTOGRAPHY - BBC

Additional reading

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

ACTIVITIES

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

- Photo-walk: Getting to Know the City. The Guadalquivir Riverside.
- Photo-walk II: Triana Market.

- Camera Obscura : The Pellet-Shot Tower (Torre de los Perdigones)
- The Seville Municipal Photo Library
- The Andalusian Center for Contemporary Art (CAAC)
- The Forestier Gardens. University of Seville (Seville)
- The Exhibition Casino (Casino de la Exposición)
- The Seville Institute of Culture and the Arts (ICAS)
- The Focus Abengoa Foundation
- The Valentín de Madariaga Foundation
- Museum of the Autonomous Community of Andalusia

Course GA-20**ECONOMY, SOCIETY, AND THE ENVIRONMENT IN THE CASE OF SPAIN**

(45 class hours)

Lecturer: Dr. Rafael Baena Escudero (baena@us.es)

Co-Lecturer: Dr. Javier Navarro Luna (janalu@us.es)

OBJECTIVES

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

SYLLABUS CONTENT

1. The Territorial Structure of the State and its Insertion within the European Union: Community-based, State, Autonomous Community-based, and Local Administrations.
2. Physical and Natural Features: Relief, Climate, Water-Table Infrastructure and Vegetation.
3. Human Interaction with the Environment and its Consequences: Environmental Policy and the Uses Made of It; Natural Environment-based Risks and Planning.
4. Population and its Patterning: Analysis of Population Trends and Migratory Movements. Urban Networking and Infrastructure.
5. Agriculture, the Environment, and Sustainable Growth: Spain's Rural Landscapes.
6. Economic Activity and the Global Crisis: Sector-based Analysis (Industry, the Financial Sector, Business, and Tourism.)

METHODOLOGY

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

BIBLIOGRAPHY

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

Webs

www.ign.es (The National Geographical Institute's Website is general knowledge-based and offers useful guidance. El Portal Web del Instituto *Geográfico* Nacional tiene carácter divulgativo y orientativo.)

www.ine.es (The National Institute for Statistics. Instituto Nacional de Estadística).

<http://club.telepolis.com/geografo/regional/espa/emigrar.htm> (Emigration and Immigration in the case of Spain.)

www.inm.es (The National Institute of Meteorology. Instituto Nacional de Meteorología)

www.igme.es (The Spanish Institute of Geomining. Instituto Geominero de España)

COMPLEMENTARY ACTIVITIES

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

ASSESSMENT CRITERIA

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

- Written tests, upon completion of each of the syllabus-content sections, together with an end-of-Course exam which will involve the definition of basic concepts, together with the analysis of a text linked with the syllabus-contents dealt with during class sessions.
- A group or individual assignment related to any topic on the syllabus and which may be handed in for grading or presented during a class session.

Course GA-21**CUISINE CULTURE IN SPAIN** (45 horas lectivas)

Lecturer:

Dr. Carmen Fernández Albéndiz (mcalfbendiz@us.es)

Substitute-Lecturer:

D. 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 visuals aides, while the practice will consist of different activities in and out of the class related to Spanish gastronomy.

SYLLABUS

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

BIBLIOGRAPHY

ARBELOS, Carlos: *Recetas y Relatos. Gastronomía de las tres culturas*. Granada, Caja Granada, 2004.

CONTRERA, Jesús: *Antropología de la alimentación*, Madrid, Eudema, 1993.

DE LA MOTA, Ignacio H.: *El libro del Café*, Madrid, Ediciones Pirámide, 2006.

DE LA MOTA, Ignacio H.: *El libro del Chocolate*, Madrid, Ediciones Pirámide, 2008.

DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003

DOLAGARAY, Iñigo: *El libro del Te*, Madrid, Ediciones Pirámide, 2005.

DOMINGO, Xavier: *De la olla al mole: antropología de la cocina del descubrimiento*, Málaga, BmmC editores, 2000.

ELÉXPURU, Inés: *La cocina de Al-Andalus*, Madrid, Alianza, 1994

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

FERNÁNDEZ-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.

EVALUATION CRITERIA

The course evaluation will be determined by the following parameters:

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

Course GA-22**WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS**

(45 class hours)

Lecturer: Dr. José Carlos Saquete Chamizo (csaquete@us.es)

Co-Lecturer: Dr. José Miranda Bonilla (jmiranda@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*. Pressas Universitarias de Zaragoza. Zaragoza

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

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

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

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

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

ASSESSMENT CRITERIA

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

Course GA-26 SEVILLA'S HISTORICAL-ARTISTIC HERITAGE

Lecturer: Dra. Escardiel González Estévez (escardiel@us.es)

OBJECTIVES

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, Lunwerg, 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.

CONTEMPORARY HISPANIC STUDIES

FACULTY OF PHILOLOGY

CONTEMPORARY HISPANIC STUDIES

Courses available in the First Semester

FS-06	GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA
FS-07	INTRODUCTION TO SPANISH CULTURAL STUDIES
FS-09	MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO
FS-13	LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK

Course FS-06**GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA (45 contact hours)**

Dr. Juan Hidalgo Ciudad (jhidalgo@us.es)

Dra. Carolina Sánchez-Palencia (csanchez@us.es)

Objectives:

This course explores gender representations (ranging from feminist perspectives, gender performances or the theory and practice of female writing, to questions of sexual politics and identity, patterns of masculinity and queer visibility) within the Spanish literature, cinema and media produced during the last four decades. Besides analyzing a selection of works by some representative authors who form part of the contemporary literary panorama in Spain, students will also examine the different critical paradigms and theories within the field of gender and sexuality studies and how they are formulated within a range of cultural texts and contexts.

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%

Course FS-07**INTRODUCTION TO SPANISH CULTURAL STUDIES**

(45 contact hours) (Second Semester)

Prof. Dr. Ricardo Navarrete (rnavarrete@us.es)

Prof. Dr. José M^a Tejedor Cabrera (jtejedor@us.es)

Objectives:

The main goal of this course is to give students a core familiarity with Spanish history and culture. They are expected to come away from 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)

Course FS-09**MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO**

(45 contact hours)

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.)

Course FS-13**LANGUAGES OF INTERNATIONAL DEVELOPMENT: MEDICINE AND HEALTHCARE** (45 contact hours) (Second semester)

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

Substitute Lecturer: Patricia Gil Soltero

Objectives

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

Methodology

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

Syllabus

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

Bibliography

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

CHAVE ÁVILA, R. & PÉREZ DE URALDE, J.M., *La economía social y la cooperación al desarrollo: Una perspectiva internacional*, Valencia: Universitat de València, 2012.

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

KINGSBURY, D., MCKAY, J., HUNT, J., MCGILLIVRAY, M. & CLARK, M., *International Development: Issues and Challenges 2nd Edition*, UK: Palgrave Macmillan, 2012

Videos:

Desnutrición en emergencias: Evaluación General

SIDA: De la prevención al tratamiento

Control de la Tuberculosis: Estrategia DOTS

La Malaria

Documentales de INDAGANDO TV, la television de la ciencia y la innovación.

<http://www.indagando.tv/>

Online Resources:

World Health Organization – for indicators pertaining to sanitary conditions around the world.

<http://www.who.int/en/>

Center for Global Development – Report by Ruth Levine and the What Works Working Group, *Millions Saved: Proven Successes in Global Health*, Washington DC: Center for Global Development, 2004.

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

The Harvard Kennedy School – Public policy and administration school, four-part series of blog post by Michael Eddy, *The F-word: Failure in international development creating space for learning and innovation*, Harvard Kennedy School, 2012.

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

Assessment

10% Attendance and participation in classroom discussions

10% Completion of activities associated with the documentaries

20% Presentation of a specific development initiative

30% Midterm exam^[1-3]_{SEP}

30% Final exam

FACULTY OF GEOGRAPHY AND HISTORY

CONTEMPORARY HISPANIC STUDIES

Courses available in the first Semester

GS-01	SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY
GS-02	CONTEMPORARY SPAIN: ECONOMY, SOCIETY AND ENVIRONMENT
GS-06	SPANISH CUISINE, SPANISH CUISINES
GS-12	WINE IN SPAIN: HISTORY AND WINE TASTING

Course GS-01

SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY

(45 contact hours)

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.

Course GS-02**CONTEMPORARY SPAIN: ECONOMY, SOCIETY AND ENVIRONMENT**

(45 contact hours)

Prof. Dr. Monica Aguilar Alba (malba@us.es)

Prof. Dr. Pablo Fraile Jurado (pfraile@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.

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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 lesson*. <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.

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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/>

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)

Colaborador: 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

Course GS-12**WINE IN SPAIN: HISTORY AND WINE TASTING**

(45 contact hours)

Prof. André L. Salla (info@flordosalvinos.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:

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