



## **COMM/ART 341E: Spanish Identity: Cinema, Advertising, and Pop Music.**

Professor: Samuel Fernández Pichel, Ph.D.  
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Office hours: Mo. & Wed., 9:45-10:15  
(by appointment only)

**Course Information:**  
Spring 2020  
Monday and Wednesday  
Section A: 10:30-11:50  
Section B: 13:30-14:50

### **Course Description**

This course aims at providing a review on the social representations and discourses about Spanish identity/identities developed in different areas of the arts and the media from *desarrollismo* (modernization) during francoism to the new democratic period. Artistic works and media practices will be understood here as expressions and constituents of *social imaginaries*. The theoretical framework of the social imaginaries allows the discussion about issues of identity and identification from the perspective of people and social groups as “world-making” collectivities, with clear political implications for a presumably post-ideological and post-identity era. An in-depth analysis of an extensive collection of works/media practices will disclose, then, the struggle for hegemony between discourses and counter-discourses on Spanish identity/identities for the last half a century of history in the Spanish state. Tensions around endogenous (domestic) and exogenous (foreign) concepts of Spain and Spanishness as a consequence of globalizing trends and processes will also be considered.

### **Course requirements**

Even when it is **not** mandatory, an intermediate II or advanced level in Spanish would be beneficial for students due to the lack of updated readings and audiovisual material in English in some of the areas covered in the course.

### **Course Goals and Methodology**

The main goals of this course are:

- To understand artistic works/media commodities as “nation-building” discourses and identity markers.
- To apply critical terms and methodology to the analysis of cultural representations.
- To explore the ideological-political dimensions of artistic works/media commodities.

The methodology of the course will be based on traditional lectures, guided screenings, in-class discussions, debates and exercises and student *exposés*. Students will also be called to prepare oral presentations on different topics.

### **Learning Objectives**

Through this course, students will:

- Define basic concepts from the field of cultural and media theory.
- Debate and reach conclusions about Spanish art & media works in a wider cultural and social context.
- Gain positive appreciation for Spanish culture.
- Raise awareness about difference (ethnic, racial, [sub]-national, sexual, political and cultural) through the analysis of media representations.
- Overcome the effects of cultural stereotyping.
- Evaluate media products under a critical perspective encompassing the political/ideological.
- Enhance inter-cultural awareness towards similarities and differences between Spanish and U.S. history and culture.

### **Required Texts**

There will be a course pack with the compulsory reading assignments available at the copy center in the Celestino Mutis Building (Edificio #17) on campus. Supplementary materials may be provided during the course. Power point presentations, extra readings, study guides for every reading in the course pack and handouts for the screenings will be available on Blackboard (virtual platform).

### **Course Reader Bibliography:**

- Albritton, D. (2014). Prime risks: The politics of pain and suffering in Spanish crisis cinema. *Journal of Spanish Cultural Studies*, 15(1-2), 101-115.
- Anderson, B. (2006). *Imagined communities. Reflections on the origin and spread of nationalism*. London & New York: Verso.
- Caro, A. (2014). Understanding advertising to transform society. *Cuadernos.info*, 34, 39-46.
- Chislett, W. (2013). *Spain: What Everyone Needs to Know*. Oxford: University Press.
- De Riquer i Permanyer, B. (1995). Towards a consumer society and the making of a mass culture & Changes in attitudes and behavior. In Graham & Labanyi (Eds.), 265-268.
- Fisher, M. (2009). *Capitalist realism: Is there no alternative?*. Ropley: Zero Books.
- Foucé, H. & del Val, F. (2013). *La Movida*: popular music as the discourse of modernity in democratic Spain. In Martínez & Foucé (Eds.), 125-134.
- Gaonkar, D. P. (2002). Toward new imaginaries: An introduction. *Public Culture*, 4(1), 1-19.

- Gies, D. T. (Ed.) (1999). *The Cambridge Companion to Modern Spanish Culture*. Cambridge: University Press.
- Graham, H. & Labanyi, J. (1995). *Spanish cultural studies: An introduction*. Oxford: University Press.
- Jordan, B. (2000). How Spanish is it? Spanish cinema and national identity. In Jordan & Morgan-Tamosunas (Eds.), 68-78.
- Jordan, B. & Morgan-Tamosunas, R. (Eds.) (2000). *Contemporary Spanish Cultural Studies*. London: Arnold.
- Juliá, S. (1999). History, politics, and culture, 1975-1966. In Gies (Ed.), 104-114.
- Longhurst, A. (2000). Culture and development: the impact of 1960s 'desarrollismo'. In Jordan & Morgan-Tamosunas (Eds.), 17-28.
- López, I. & Rodríguez, E. (2011). The Spanish model. *New Left Review*, 69, 5-29.
- Marc, I. (2013). *Submarinos amarillos*: transcultural objects in Spanish popular music during late francoism. In Martínez & Foucé (Eds.), 115-124.
- Martínez-Expósito, A. (2008). Posthumous tales of One, Great, Free nation: Spanishness in post-Franco Spanish Film. *Athenea Digital*, 14, 143-158.
- Martínez, S. & Foucé, H. (Eds.) (2013). *Made in Spain. Studies in popular music*. New York: Routledge.
- Palacio, M., Ibañez, J. & Bret, L. (2015). A new model for Spanish cinema, Authorship and globalization: The films of Javier Rebollo. *Journal of Spanish Cultural Studies*, 16(1), 29-43.
- Rodríguez, S. (n. d.). Advertising in Spain: A history. *Bookstyle.net*, 142-149.
- Sabanadze, N. (2010). *Globalization and nationalism. The cases of Georgia and the Basque country*. Budapest & New York: CEU Press.
- Tinnell, R. G. (1999). Spanish music and cultural identity. En Gies (Ed.), 287-297.
- Triana-Toribio, N. (2000). A punk called Pedro: la movida in the films of Pedro Almodóvar. In Jordan & Morgan-Tamosunas (Eds.), 274-282.
- Triana-Toribio, N. (2003). *Spanish National Cinema*. London: Routledge.
- Tucker, R. C. (Ed.) (1978). *The Marx-Engels reader* (2<sup>nd</sup> ed.). New York & London: W. W. Norton & Company.

### **Additional texts (selection)**

#### On Media Theory

- Chalkley, T. et al. (2015). *Communication, digital media and everyday life* (2<sup>nd</sup> ed.). Oxford: UP.
- Straubhaar, J., LaRose, R., & Davenport, L. (2014). *Media now. Understanding media, culture and technology*. Boston, MA: Wadsworth.

#### On Cultural Theory and Spanish Cultural Studies:

- Barker, C. (2011). *Cultural Studies: Theory and Practice* (4<sup>th</sup> ed.). London: Sage.
- Barry, P. (2009). *Beginning Theory: An Introduction to Literary and Cultural Theory* (3<sup>rd</sup> ed.). Manchester: University Press.

- Biddle, I. & Knights, V. (2007). *Music, National Identity and the Politics of Location: Between the global and the local*. Aldershot, England & Burlington, VT: Ashgate.
- Costa, J. (2018). *Cómo acabar con la contracultura. Una historia subterránea de España*. Madrid: Taurus.
- Edgar, A. & Sedgwick, P. (2002). *Cultural Theory: The Key Concepts*. London & New York: Routledge.
- Edgar, A. & Sedgwick, P. (2002). *Cultural Theory: The Key Thinkers*. London & New York: Routledge.
- Encabo, E. (Ed.) (2015). *Reinventing Sound: Music and Audiovisual Culture*. Newcastle upon Tyne: Cambridge Scholars.
- Labanyi, J. (Ed.) (2000). *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practice*. Oxford: University Press.
- Labrador Méndez, G. (2017). *Culpables por la literatura. Imaginación política y contracultura en la transición española (1968-1986)*. Madrid: Akal.
- Lenore, V. (2018). *Espectros de la movida. Por qué odiar los años 80*. Madrid: Akal.
- Martínez, G. (Ed.) (2001). *Franquismo pop*. Barcelona: Reservoir Books.
- Martins, L. M. (Ed.) (2014). *New Readings in Latin American and Spanish Literary and Cultural Studies*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Meenakshi, G. & Kellner, D. (Eds.) (2006). *Media and Cultural Studies: Keywords*. Malden, Ma: Blackwell.
- Michonneau, S. & Núñez Seixas, X. M. (2014). *Imaginarios y representaciones de España durante el franquismo*. Madrid: Casa de Velázquez.
- Monleón. J. B. (Ed.) (1995). *Del franquismo a la postmodernidad. Cultura española 1975-1990*. Madrid: Akal.
- Moore, A. F. (Ed.) (2003). *Analyzing popular music*. Cambridge: University Press.
- Moreno-Caballud, L. (2017). *Culturas de cualquiera. Estudios sobre democratización cultural en la crisis del neoliberalismo español*. Madrid: Acuarela.
- Palardy, D. Q. (2018). *The Dystopian Imagination in Contemporary Spanish Literature and Film*. Palgrave Macmillan.
- Parejo, N. & Sánchez-Escalonilla, A. (Eds.) (2016). *Imaginarios audiovisuales de la crisis*. Pamplona: EUNSA.
- Storey, J. (1993). *An Introductory Guide to Cultural Theory and Popular Culture*. London: Harvester Wheatsheaf.
- Verdú, V. (2003). *El estilo del mundo. La vida en el capitalismo de ficción*. Barcelona: Anagrama.
- V.V.A.A. (2012). *CT o la cultura de la Transición. Crítica de 35 años de cultura española*. Barcelona: DeBolsillo.

#### On Spanish Film:

- Bentley, B. P. E. (2008). *A Companion to Spanish Cinema*. Woodbridge, Suffolk: Tamesis.
- Davies, A. (Ed.) (2011). *Spain on Screen: Developments in Contemporary Spanish Cinema*. New York: Palgrave MacMillan.
- Faulkner, S. (2013). *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury.

- Feenstra, P. (2012). *New Mythological Figures in Spanish Cinema: Dissident Bodies under Franco*. Amsterdam: University Press.
- Jordan, B. (1998). *Contemporary Spanish Cinema*. Manchester: University Press.
- Jordan, B. & Allinson, M. (2005). *Spanish Cinema: A student's Guide*. London: Hodder Arnold.
- Kinder, M. (1993). *Blood Cinema. The Reconstruction of National Identity in Spain*. Berkeley: University of California Press.
- Labanyi, J. & Pavlovic, T. (Eds.) (2013). *A Companion to Spanish Cinema*. Malden, MA/Oxford: Wiley-Blackwell.
- Resina, J. R. & Lema-Hincapié, A. (assistant) (Eds.) (2008). *Burning Darkness: A Half Century of Spanish Cinema*. New York: State University of New York Press.
- Stone, R. (2002). *Spanish Cinema*. New York: Longman.

#### On Advertising and Pop Music (in Spain):

- Alvarado-López, M. & Martín-Requero, M. (Coords.) (2006). *Publicidad y cultura. La publicidad como homologador cultural*. Sevilla: Comunicación Social.
- Bermejo-Berros, J. (Coord.) (2005). *Publicidad y cambio social. Contribuciones históricas y perspectivas de futuro*. Sevilla: Comunicación social.
- Eguizábal, R. (2009). *Industrias de la conciencia. Una historia social de la publicidad en España (1975-2009)*. Barcelona: Península.
- Fouce, H. (2006). *El futuro ya está aquí: música pop y cambio cultural*. Madrid: Veleció.
- Frith, S., Straw, W. & Street, J. (2001). *The Cambridge Companion to Pop and Rock*. Cambridge: University Press.
- Gámez, C. (2011). *Los años ye-yé: cuando España hizo pop*. Madrid: T & B.
- Grek, V. (2014). *A Musical Mirror: Spain's Ever-Changing Political Landscape and Its Reflection in Popular Music*. Honors Theses 4 (\*holycross.edu).
- Ladrero, V. (2017). *Músicas contra el poder. Canción popular y política en el siglo XX (3ª ed.)*. Madrid: La Oveja Roja.
- Montañés-García, F. (2015). *50 años de anunciantes. Una historia de la publicidad y el consumidor en España*. Madrid: Asociación Española de Anunciantes.
- Mora, K. & Viñuela, E. (Eds.) (2013). *Rock around Spain. Historia, industria, escenas y medios de comunicación*. Lleida: Universitat de Lleida.
- Ordovás, J. (2013). *Viva el pop: de la movida a la explosión indie: una historia gráfica del pop español*. Barcelona: Lunwerg.
- Randall, D. (2017). *Sound System. The Political Power of Music*. London: Pluto Press.
- Valiño, X. (2012). *Veneno en dosis camufladas: la censura en los discos de pop-rock durante el franquismo*. Lleida: Milenio.

#### **Grammar books and dictionaries**

- *Merriam-Webster's Spanish-English Dictionary*. Springfield: Merriam-Webster, 2002.
- *The Oxford Spanish Dictionary: Spanish-English/English-Spanish*. Oxford: University Press, 2008.

**On-line dictionaries:**

- ❑ <http://www.diccionarios.com>
- ❑ <http://www.rae.es/>
- ❑ <http://www.wordreference.com/>

**WEBS:**

- <http://lafonoteca.net/> - Website on Spanish pop music (\*in Spanish).
- <http://www.mecd.gob.es/cultura-mecd/areas-cultura/cine.html> - Official website of the Spanish Ministry of Culture, Education and Sports, including a link to a comprehensive Spanish film database.

**Course Requirements and Grading**

Students' progress will be checked by class participation, an oral presentation, debates, a response essay, and two exams (mid-term plus final). The final grade is broken down as follows:

1. Participation (x2)	10%
2. Debates (x3)	15%
3. Oral presentation	25%
4. Midterm + Final	50% (25% + 25%)

**Participation**

Students will come prepared to class, reading the daily assignment from the course pack. Lively discussions will be encouraged at all times. Class participation will therefore be graded in accordance to both the students' previous readings and reflection about the assigned texts and screenings, and also their daily contribution to class discussion with relevant (text-based and not random or just personal experience-oriented) comments. Two different participation grades will be administered during the semester: one right before the midterm exam, and another before the final exam.

\*Class participation rubrics:

	Levels of Performance			
Criteria	0 Unsatisfactory	1 Poor	1,5 Proficient	2 Excellent
<b>1. Preparation:</b>	No preparation whatsoever (no knowledge on case materials and readings), frequent absences.	Rarely demonstrates preparation; knows some reading facts only.	Adequate preparation (knows reading facts and main points).	Excellent preparation (analyses cases and offers evaluation of topics).
<b>2. Behavior:</b>	Always disruptive.	Present, not disruptive.	Rarely disruptive, mostly engaged.	Never disruptive, always engaged.
<b>3. Listening skills:</b>	Unattentive and disruptive, never listens.	Rarely listens when others speak.	Listens when others speak.	Always listens and builds off of the ideas of others.
<b>4. Overall level of engagement in class:</b>	Refuses to involve in class discussions.	Does not offer much to contribute to class discussions.	Demonstrates ongoing involvement.	Consistent, ongoing involvement; contributes in a very significant way.
<b>5. Engagement in group activities:</b>	No involvement whatsoever.	Sporadic involvement in group activities.	Ongoing involvement.	Participates voluntarily and greatly contributes to group activities.

## Debates

There will be three debate activities during the semester. Prior to the debate sessions, students will be asked to carry some independent research on the suggested topics to engage actively in group discussion. In preparation for the debates, the professor will provide specific guidelines, as well as grading rubrics.

## Oral presentation

Students will work in small groups to comply with this assignment. Each group of students will be asked to present on the contents of the assigned readings for a specific class period. To arrange the presentation, students should either follow closely the questions on the study guides, or to organize the contents more creatively. In either case, every group is expected to produce a clear, concise and illustrative power point/Prezi presentation, on which extra material (images, Youtube videos, website links...) may be included. Time limit for each presentation is 15 minutes; \*make sure: a) not to exceed your allotted time, and b) not to present for less than 10 minutes). The professor will be available during office hours to solve any doubts on the presentations, and will also provide information on grading parameters.

## Exams

Exams are aimed at evaluating both the students' specific knowledge of the topics covered in class and their ability to analyze and provide insightful reflections on the material presented in the readings. Questions will cover the contents of the related section/s of the syllabus (\*the final will NOT be cumulative) and focus on establishing thematic links between units. The final exam's date will be announced in class. Exam dates will not be changed under any circumstances.

Exams and every other assignment will be marked following the Spanish numerical range. Here is a table to illustrate differences in conversion between the Spanish, U.S. and Standard European grading systems:

SPAIN	10	9,9	9,4	8,9	8,4	7,9	7,4	6,9	6,4	5,9	5,4	4,9
		-	-	-	-	-	-	-	-	-	-	-
		9,5	9	8,5	8	7,5	7	6,5	6	5,5	5	0
USA	A	A	A-	B+	B	B	B-	C+	C	C	C-	F
ECTS	A	B	B	C	C	C	C	D	D	E	E	F

Essential factors in order to qualify for an A/A+ grade in this course are:

- To comply with reading assignments on a weekly basis.
- To develop analytical and critical skills.
- To participate in class voluntarily and to contribute to discussions with informed reactions.
- To show excellent writing and interpretative skills when submitting papers and/or exams.

## **General Course Policies**

Leaving the classroom: Leaving the classroom on repeated occasions is disturbing to both your professor and your classmates and may adversely affect your participation grade. Please make use of the 10 minute breaks in between classes to fill up your water bottle, use the restroom, etc.

Punctuality and tardiness: Arriving late to class is disruptive to both the professor and your classmates. Please be punctual as your professor may count your late arrival as half of an absence or simply close the door, not let any late students in and consider it as one full absence.

Communicating with instructor: Please allow at least 48 hours for your instructor to respond to your emails. The weekend is not included in this timeframe. If you have an urgent request or question for your professor, be sure to send it during the week.

## **Attendance and Absentee Policy**

Attendance is mandatory at all classes. As we understand that you might fall ill or be unable to come to class (e.g. due to a religious holiday, a flight delay, a family wedding/reunion, a graduation, a job interview, etc.) at some point during the semester, you are allowed up to 4 absences. You will be responsible for the material covered and any work missed. You will not need to justify your absences (up to 4) in any way unless you miss an exam, a presentation, a quiz, etc. In this case, you must present a doctor's note (signed, stamped and dated) to be able to reschedule the exam, etc. It will still count as an absence but you will be allowed to retake the exam, etc. We don't encourage you to use all 4 days unless you really need them as your participation grade may suffer if you are not in class. If used unwisely and you get sick late in the semester, the following penalties will apply:

- On your 5th absence, 1 point will be taken off of your final Spanish grade
- On your 6th absence, 3 points will be taken off of your final Spanish grade
- On your 7th absence, 5 points will be taken off of your final Spanish grade

For classes that meet once a week, each absence counts as two. For classes that meet daily, the penalties outlined above apply if you go over 6 absences (7<sup>th</sup> absence=5<sup>th</sup> absence above). Exams missed due to an excused absence must be made up within a week of returning to classes. Talk to your professor immediately after your return.

## **Academic Honesty**

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the Internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for

plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. Avoid plagiarism by citing sources properly, using footnotes and a bibliography, and not cutting and pasting information from various websites when writing assignments.

### **Learning Accommodations**

If you require special accommodations, you must stop by the International Center to speak to Carmen G. Hernández (the Faculty coordinator: [cgheroje@acu.upo.es](mailto:cgheroje@acu.upo.es)) to either turn in your documentation or to confirm that our office has received it. The deadline is February 21st. Carmen will explain the options available to you.

### **Behavior Policy**

Students are expected to show integrity and act in a professional and respectful manner at all times. A student's attitude in class may influence his/her participation grade. The professor has a right to ask a student to leave the classroom if the student is unruly or appears intoxicated. If a student is asked to leave the classroom, that day will count as an absence regardless of how long the student has been in class. Cell phone use is not allowed and animals (except seeing-eye dogs) are not permitted in the classrooms.

### **\*Additional policies**

- Please keep your cell phones turned off during class.
- Strictly no food to be consumed in class.
- Laptops for note-taking and class-related searches only.
- \*Non-compliance with any of the above may result in a student to be removed for the remainder of the class period.
- Late arrivals and early departures may count as absences. Check the attendance and punctuality sections above for more details.
- Students' questions will be addressed after class by appointment during office hours, or via e-mail. In the event of an exam or paper submission, make sure to reach the professor 24 hours in advance. Later than that, students' e-mails may not get a timely reply.

### **Course contents**

1. Theories of the social imaginaries.
2. The birth of Spanish consumer culture.
3. The Transition period and the role of the media in the early reconstruction of Spanish identity.
4. *La movida* and the Golden Age of Spanish pop music.
5. From Almodóvar to Amenábar: Spanish cinema and 'glocal identities'.
6. Branding Spanish Identity.




## 7. Spanish identities in the current global environment.

**Class Schedule****I. THEORIES OF THE SOCIAL IMAGINARIES**




Week 1: Introduction: Social imaginaries on new democratic Spain.

Wed.	29 Jan.	Introductions Course syllabus
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Week 2: Social imaginaries: Definitions.






Mo.	3 Feb.	 D. P. Gaonkar, "Toward New Imaginaries" (1-19)
Wed.	5 Feb.	 K. Marx & F. Engels, "Theses on Feuerbach" (143-145)  M. Fisher, "It's easier to imagine the end of the world than the end of capitalism" (1-11)

Week 3: National imaginaries & popular culture

Mo.	10 Feb.	 B. Anderson, "Concepts and definitions" (5-7)  N. Sabanadze, "Paradox of Nationalist Resurgence in the Era of Globalization" (26-34)
Wed.	12 Feb.	Lecture  Samples Debate 1: "Global capitalist imaginaries: Is there an alternative?"




**II. THE BIRTH OF SPANISH CONSUMER CULTURE**

Week 4: Paradoxes of *aperturismo*: economic development vs. political immobilism during francoism.

Mo.	17 Feb.	 A. Longhurst, "Culture and development: the impact of the 1960s 'desarrollismo'" (17-28)  B. de Riquer i Penmayor, "Towards a consumer society and the making of a mass culture" & "Changes in attitudes and behavior" (265-268)  Samples
Wed.	19 Feb.	 I. Marc, " <i>Submarinos amarillos</i> : transcultural objects in Spanish popular music during late francoism" (115-124)  Samples




### III. THE TRANSITION PERIOD AND THE ROLE OF THE MEDIA IN THE EARLY RECONSTRUCTION OF SPANISH IDENTITY

Week 5: CT or “Cultura de la Transición”.




Mo.	24 Feb.	 S. Juliá, “History, politics, and culture, 1975-1996” (104-114)  Samples
Wed.	26 Feb.	Lecture: The Spanish Transition revisited  Samples

### IV. LA MOVIDA AND THE GOLDEN AGE OF SPANISH POP MUSIC

Week 6: *La movida*: main trends and styles (I).







Wed.	4 Mar.	 R. G. Tinnell, “Spanish music and cultural identity” (287-297)  H. Foucé & F. del Val, “ <i>La Movida</i> : popular music as the discourse of modernity in democratic Spain” (125-134)  Film screening: <i>El calentito</i> (Chus Gutiérrez, 2005) (I)
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Week 7: *La movida*: main trends and styles (II).





Mo.	9 Mar.	 Film screening: <i>El calentito</i> (Chus Gutiérrez, 2005) (II)  Film discussion
Wed.	11 Mar.	 Midterm exam

### V. FROM ALMODÓVAR TO AMENÁBAR: SPANISH CINEMA AND “GLOCAL” IDENTITIES

Week 8: “The old and the new”: Almodóvar and postmodern Spanish identities.

Mo.	16 Mar.	 N. Triana-Toribio, “How to ‘reconquer’ signs of identity, 1982-1989” (108-11)  B. Jordan, “How Spanish is it? Spanish cinema and national identity” (68-78)  Samples
Wed.	18 Mar.	 N. Triana-Toribio, “A punk called Pedro: la movida in the films of Pedro Almodóvar” (274-282)  Samples (Almodovar’s movies).  Discussion

Week 9: Embracing the global: Spanish cinema and elusive national identities.

Mo.	23 Mar.	 A. Martínez-Expósito, “Posthumous Tales of One, Great, Free Nation: Spanishness in Post-Franco Spanish Film” (143-158)  Film screening: <i>Abre los ojos</i> (Alejandro Amenábar, 1997) (I)
Wed.	25 Mar.	 Film screening: <i>Abre los ojos</i> (II)  Film discussion

## VI. BRANDING SPANISH IDENTITY

Week 10: Advertising in Spain from the 60s to globalization.

Mo.	30 Mar.	📖 S. Rodríguez, "Advertising in Spain: A history" (142-148) Lecture 👂 Samples
Wed.	1 Apr.	📖 A. Caro, "Understanding advertising to transform society" (39-46). 👂 Samples Debate 2: "Advertising and the world today: issues on surveillance capitalism, advertising with a cause (other than profit?)..."

## VII. SPANISH IDENTITIES IN THE CURRENT GLOBAL ENVIRONMENT

Week 11: Towards a second Transition: The 2008 crisis and the global and sub-national imaginaries in Spain.

Mo.	13 Apr.	📖 I. López & E. Rodríguez, "The Spanish model" (5-29) 👂 Samples
Wed.	15 Apr.	📖 W. Chislett, "What lies ahead?" (187-196) Debate 3: "Spain at the (social and political) crossroads: the Old vs. the New"

Week 12: The re-situation in Spain (I): *Cine resistente*.

Mo.	20 Apr.	📖 D. Albritton, "Prime risks: The politics of pain and suffering in Spanish crisis cinema" (101-115) 👂 Film screening: <i>Gente en sitios</i> (Juan Cavestany, 2013) (I)
Wed.	22 Apr.	📖 M. Palacio & J. C. Ibáñez, "A new model for Spanish cinema" (29-37) 👂 Film screening: <i>Gente en sitios</i> (II) 🎬 Film discussion

Week 13: The re-situation in Spain (II): *Marca España*

Mo.	4 May	Lecture 👂 Samples
Wed.	6 May	Lecture: Mainstream vs. <i>canciones populistas</i> 👂 Samples

Week 14: The re-situation in Spain (III): Mainstream vs. *canciones populistas*

Mo.	11 May	👂 Samples Conclusions
Wed.	13 May	Review

May 18-21	📄 FINAL EXAM
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**CALENDAR:**

Midterm Exam: March 11.

Debates: February 12, April 1, and April 15.

Final Exam (\*between May 18-21): TBC.

**Holidays**

- Thursday, February 27: "Puente." No classes will be held.
- Friday, February 28: Día de Andalucía.
- Monday, March 2: "Puente." No classes will be held.
- Sunday, April 5 - Sunday, April 12: Semana Santa (Holy Week).
- Friday, May 1: Labor Day.
- Saturday, April 26 - Sunday, May 2: Feria de Abril (Seville's April Fair).

\*This syllabus is subject to change.