



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

IN

THE FACULTIES OF PHILOLOGY AND GEOGRAPHY AND HISTORY

AT

THE UNIVERSITY OF SEVILLA

SPAIN

2014-2015

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1. GENERAL INTRODUCTION

The Faculties of Philology and Geography and History of the University of Sevilla, in application of the Resolution of the University's Governing Body passed on May 3, 1994, are pleased to offer a special Study Program **available exclusively to those students belonging to Universities from abroad with which agreements have been signed.**

This Program is made up of two separate semester periods, one corresponding to Fall-Winter (courses of 4 hours per week taught **between September 22 and December 11**), and the other to Winter-Spring (courses of 4 hours per week taught **between February 2 and May 7**).

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).** Exceptions to these regulations regarding term dates and examination dates will only be considered under very special circumstances, with **documentary justification being required, as well as the written permission** of the student's tutor, which will then **need to be ratified by the Directors of the Program for Students from Abroad** within each of the Faculties concerned.

Deans of Faculty:

Dr. Francisco J. González Ponce

ponce@us.es

Faculty of Philology

Dr. Javier Navarro Luna

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Faculty of Geography and History

Program Directors, Courses of Study for Students from Abroad:

Dr. Fátima Roldán

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Faculty of Geography and History

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

Secretaría de Cursos de Extranjeros
Facultades de Filología y de Geografía e Historia
Universidad de Sevilla
C/ Palos de la Frontera s/n. 41004. Sevilla
e-mail: ghcuext@us.es / mgalvez1@us.es
Tfno: 954 55 1493

2. PARTNER PROGRAMS OF STUDY IN COOPERATION WITH UNIVERSITIES ABROAD

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

A.L.A. (Active Learning Abroad)

Arturo Jarque. General Manager: arturo@activelearningabroad.org

A.P.I. (Academic Programs International)

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

A.S.A. (Academic Studies Abroad)

Steven Davis Site Director: steven@academicstudies.com

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

Elisa D. Guidera. Resident Director, International Studies Program: Elisa.Guidera@spanishstudies.org

C.C.I.S. (College Consortium Internacional Studies)

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

Ignacio Martínez. Academic Director: imartinez@ics-seville.org

C.E.A. (Cultural Experiences Abroad)

Juan I. de la Fuente. Director: Juan.delaFuente@GoWithCEA.com

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

Jaime Ramírez, Ph. D. Director Seville Center: JRamirez@ciee.org

Carmen Gragera. Studies Chief & Coordinator for Curses for Foreigners: cgragera@ciee.org

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

Bernhard Roters. Resident Director: bernhard@clic.es

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

Global Education and Career Development Abroad

Steven Davis. Managing Director, Sevilla. Steven.Davis@globaledprograms.com

I.S.A. (International Studies Abroad)

Ángel Eguiluz Pacheco. Director of European Programs: angel@studiesabroad.com

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

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

Marcos Crespo Arnold, Director marcos.crespo.arnold@gmail.com

SIGE (Spanish Institute for Global Education)

Macarena Alonso Pérez-Tinao. Director: macarena@sigecampus.eu

Blanca Acevedo Rodríguez de Guzmán. Academic Dean: blanca@sigecampus.eu

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

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

Miguel Marfe. Director: mmarfemd@gmail.com

Sweet Briar College Junior Year in Spain

Giulia Witcombe. Director: gwitcombe@sbc.edu

Sandra Soto Delgado. Resident Director: ssoto@sbc.edu

María José Villalba Carmona. Office Manager: jmivillalba@sbc.edu

YES Consultoria Internacional A.I.E.

Juan Guerrero Caballero. Director: jguerrero@yesinspain.com

Jacqueline E. Davis. Coordinator: jdavis@yesinspain.com

3. RECEPTION AND ORIENTATION DAY

Guidance on Academic Matters

On **September 19, 2014, at 10.00 a.m.**, in Room XVI of the Faculty of Geography and History, and on **January 30, 2015, at 10.00 a.m.**, in Room 201 (Aula Magna), of the Faculty of Philology, an official Act of Reception, including an orientation session, will be held for all those students who are registered in the Courses of Study for Students from Abroad. During the event students will be welcomed by the Deans of the respective Host Faculties and the Partner Program Directors and Coordinators, as well as by staff of the Humanities Library and the Computer Centers, together with Student Delegates from the Areas of Culture and Sports, among others. Students will be briefed on the general guidelines for the commencement of a new academic semester.

Library Services

The Humanities Library (of the Faculty of Philology and the Faculty of History and Geography), together with the General Library and other Library units in different Centers within the campus as a whole, make up the Library of the University of Sevilla.

As part of the Orientation Day activities, Library staff will provide an **Information Session** where full details will be given of all the available services of the Library with its wide-ranging bibliographical and electronic resources.

The Session will be held on **September 19, 2014**, for the Fall Semester, and **January 30, 2015**, for the Spring Semester. Details of the time and venue will be given during the Act of Reception.

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

1. Getting to Know the Humanities Library

Our Users

Location Points

Library Services Provided

Printed and Electronic Resources

Loans and Inter-Library Loans

Bibliographical Guidance and Information

User Training

Reprographic Services

2. Search Tools

The Fama Catalogue: Uses and Scope

Locating Articles: Dialnet and MetaBUS

3. E-resources on-line:

E-books and Journal Articles on-line

Our Digitalized Collection

4. Personalizing our Information Space: Accessing User Profiles

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

Computer Centers

Faculty of Philology-Computer Center (SIFF)

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 (SIFF) is open from Monday through Thursday, from 11 a.m. to 2 p.m. and from 5 p.m. to 7 p.m., and on Friday, from 11 a.m. to 2 p.m.

The following Services are provided by the SIFF 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.siff.us.es)

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

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

Cultural Activities in the City of Sevilla

Sevilla offers a wide range of cultural activities. For information see the following links:

Teatro Central

<http://www.juntadeandalucia.es/cultura/teatrocentral/php/prTDM.php>

Teatro Real Maestranza

<http://www.teatromaestranza.com>

Teatro Lope de Vega

<http://www.sevillaclick.com/sevilla/003sevillanews/20051215Lopedevega.htm>

Fundación Cultural Cajasol

http://www.elmonte.es/servlet/Satellite?pagename=FundacionElMonte/Page/TempPageHomeFundacion_2098&cid=1164189712993

El Giradillo

<http://www.elgiraldillo.es>

Support Services for the University Community (SACU)

The SACU unit's key aim is to provide students with support in the form of information, guidance, advice, and problem-solving, during their period of study at the University of Sevilla.

For further information, contact:

Servicio de Asistencia a la Comunidad Universitaria (S.A.C.U.) Universidad de Sevilla (www.sacu.us.es)

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

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

5. EXTRACURRICULAR ACTIVITIES

Volunteering

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

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

Work-Experience

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

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

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

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

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

Language Exchange System

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

E-mail: ghcuext@us.es

6. CULTURAL AND SPORTING ACTIVITIES

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

Faculty of Philology

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

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

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

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

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

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

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

Faculty of Geography and History

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

The Culture Zone is structured around the following groups:

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

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

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

University Sports Activities (SADUS)

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

**ACADEMIC CALENDAR
YEAR 2014-2015**

4 teaching hours per week / per course

Class sessions: on Mondays and Wednesdays; Tuesdays and Thursdays

Classes begin from 9 a.m on

FIRST SEMESTER: between September 22 and December 11, 2014.

Official Act of Reception: September 19

Preregistration: September 13

Registration: closes October 10

Exam periods:

Midterm exams: October 29 and 30

End-of-semester exams: December 10 and 11

Calendar of holidays and periods without classes

OFFICIAL HOLIDAYS	October 13 December 8	The monday following all Saints' Day The Immaculate Conception
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- **SECOND SEMESTER:** between February 2 and May 7, 2015

Official Act of Reception: January 30

Preregistration: January 24

Registration: closes February 16

Exam periods:

Mid- term exams: March 11 and 12

End-of-semester exams: May 6 and May 7

Calendar of holidays and periods without class sessions

PERIODS WITHOUT CLASS SESSIONS	Holy Week: between March 30 and April 5 Feria de Sevilla: : between April 20 and April 26
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MID-SEMESTER EXAMS AND END-OF-SEMESTER EXAMS WILL BE HELD EXCLUSIVELY ON THE DATES SET DOWN WITHIN THE
ACADEMIC CALENDAR

FIRST SEMESTER

FACULTY OF PHILOLOGY (FA)

FA Courses available in the FIRST SEMESTER

GENERAL LEVEL

FA-01	LEXICAL AND TERMINOLOGICAL SKILLS IN SPANISH
FA-02	CONTRASTIVE GRAMMAR: SPANISH-ENGLISH
FA-03	CORRECTIVE PHONETICS AND CONVERSATION
FA-04	THE WRITING AND COMPOSITION OF TEXTS
FA-08	SPANISH AMERICAN LITERATURE
FA-09	CONTEMPORARY SPANISH CINEMA
FA-23	MASTERPIECES OF SPANISH LITERATURE I (1200-1500)
FA-24	MASTERPIECES OF SPANISH LITERATURE II (1500-1650)
FA-25	LITERATURE AND COOKERY: WRITING, READING, COOKING, AND EATING
FA-31	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FA-32	THEATER ON THE MOVE: GETTING ACQUAINTED WITH THE CITY FROM WITHIN THEATER
FA-33	THE CONTEMPORARY ARAB-ISLAMIC WORLD
FA-34	LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK

ADVANCED LEVEL (AL)

FA-11	SPANISH GRAMMAR
FA-12	THE PHONETICS AND PHONOLOGY OF SPANISH
FA-14	SPANISH IN AMERICA
FA-18	ARABIC INFLUENCES IN SPANISH LITERATURE
FA-19	THE IMAGE OF SPAIN ON THE CINEMA SCREEN
FA-20	THE ART OF FLAMENCO AS A PROCESS OF COMMUNICATION IN THE TWENTY-FIRST CENTURY: AN INTERDISCIPLINARY APPROACH AND THE AESTHETICS OF MUSIC
FA-21	BUSINESS SPANISH
FA-22	PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES
FA-27	CERVANTES AND <i>DON QUIXOTE</i>
FA-28	CONTEMPORARY SPANISH WOMEN WRITERS
FA-30	INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS
FA-35	LITERARY AND CULTURAL ASPECTS OF SPANISH COMICS

GENERAL LEVEL

Course FA-01

LEXICAL AND TERMINOLOGICAL COMPETENCE IN SPANISH (45 class hours)

Lecturer: Dr. José A. Vidal Domínguez (jvidal@us.es)

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

OBJECTIVES

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

SYLLABUS

- 1) Introduction. Semantics and Lexicology. The Structure of Words. Word Classes. Semantic Fields.
- 2) Dictionary Use in the Learning of Spanish.
- 3) Procedures involved in the Formation of New Words. Derivation and Composition.
Abbreviations, Acronyms, Onomatopoeic Expressions.
- 4) Idioms and Combinations. Expressive Values and Communicative Suitability.
- 5) Aptness, Variation, and Precision in Lexis. Synonymys and Antonymys. Polysemy and Homonymy.
- 6) Lexical Content within Specific Texts.
- 7) Lexical Sources of the Spanish Language. The Use of Borrowings.

BIBLIOGRAPHY

- ALMELA PÉREZ, R. *Procedimientos de formación de palabras en español*. Barcelona: Ariel, 1999.
- CARRATALÁ TERUEL, F. *Manual de vocabulario español*. Madrid: Castalia, 2006.
- CASADO VELARDE, M. *Tendencias en el léxico español actual*. Madrid: Coloquio, 1996.
- DOMÍNGUEZ GONZÁLEZ, P. y otros. *El español idiomático. Frases y modismos del español*. Barcelona: Ariel, 1988.
- GUTIÉRREZ RODILLA, B. *El lenguaje de las ciencias*. Madrid: Gredos, 2005.
- MIRANDA, J. A. *La formación de palabras en español*. Salamanca: Ediciones Colegio de España, 1994.
- MONTANER MONTAVA, M.^a A. *Juegos y actividades para enriquecer el vocabulario*. Madrid: Arco/Libros, 1999.
- LUIS GURILLO, L. *Ejercicios de fraseología*. Madrid: Arco/Libros, 2002.
- RAMOS, A. y SERRADILLA, A. *Diccionario Akal del español coloquial*. Madrid: Akal, 2000.
- MARTÍN CAMACHO, J. C. *El vocabulario del discurso tecnocientífico*. Madrid: Arco/Libros, 2004.
- VIVANCO CERVERO, V. *El español de la ciencia y la tecnología*. Madrid: Arco/Libros, 2006.

ASSESSMENT

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

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

Lecturer:

Salomé Lora (salome_lora@yahoo.es)

Substitute Lecturer:

Dr. José A. Vidal Domínguez (jvidal@us.es)**COURSE DESCRIPTION**

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

CONTENT:

Introduction: Contrastive Grammar. English and Spanish as global languages.

Phonological Differences between English and Spanish

The Lexicon. Differences among languages. New words in Spanish and English. Loanwords from English into Spanish and from Spanish into English.

Idioms in Spanish and English. False Cognates.

Syntax: The Noun Phrase, The Verb Phrase, Other Phrases, The Sentence, The Text.

Language Contact: English and Spanish as languages in contact in the USA and Gibraltar

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

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.

BIBLIOGRAFÍA RECOMENDADA

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.

REQUIREMENTS AND GRADING POLICY:

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

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

Course FA-03

CORRECTIVE PHONETICS AND CONVERSATION (45 class hours)

Lecturer: Delia Cristea (delia_cris@us.es)

Co-Lecturer: Dr. José A. Vidal Domínguez (jvidal@us.es)

OBJECTIVES

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

SYLLABUS

I. CORRECTIVE PHONETICS

1. Articulation: The Parts of the Vocal Tract; Places and Manners of Articulation.

Practical Activities:

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

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

Practical Activities:

- 1) Role-play. Imitating in English the accents of Spanish-Speakers.
- 2) Describing the articulation of the sounds of the Spanish language. Exploring the set-up of the phonemes of Spanish and English to ensure familiarity with the phonetic symbols involved.
- 3) Dictionary searches for words with differing pronunciation in English and Spanish.
- 4) Individual and group practice of the sounds in Spanish which cause 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) Listening comprehension exercises.

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

Practical Activities:

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

4. Varieties of Spanish: Description of the Main Phonetic Features of the Kinds of Peninsular and Hispanic-American Spanish characterized by a High Degree of Circulation.

Practical Activities:

- 1) Viewing films in which the different varieties of Peninsular and Hispanic-American Spanish may be appreciated.
- 2) Visits to regional cultural centers in Sevilla. During the visits students will be asked to record interviews with speakers of the range of dialects that circulate within Peninsular Spain.
- 3) Role play: each group will reproduce a specific variety of Spanish.

II. CONVERSATION

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

Practical Activities:

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

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

Practical Activities:

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

7. Linguistic Registers: Formal and Informal.

Practical Activities:

- 1) Visits to different locations within Sevilla during which students may recognize *in situ* these different kinds of linguistic registers (Sevilla's Ateneo, Regional Cultural Centers, Public Marketplaces, Bars, Shops and Malls).
- 2) Describing the different kinds of formal and informal oral texts being dealt with.
- 3) Constructing in groups different kinds of formal and informal oral texts.

BIBLIOGRAPHY

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

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

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

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

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

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

ASSESSMENT CRITERIA

Active participation in class sessions: 20%

Assignment (see below): 40%

Live Class Presentation of Assignment: 25%

Interview Concerning Blog-Related Activities (mid-term exam): 15%

Course FA-04

THE WRITING AND COMPOSITION OF TEXTS (45 class hours)

Lecturer: Marta Puente (mpuente@us.es)

Co-Lecturer: Marta Rodríguez (martarodriguez@us.es)

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

1. The Graphic System of Spanish: Graphies and Sounds.
2. The Spelling of Words: Accents, Capitals, Abbreviations, Symbols.
3. Matters of Grammar in relation to Composition Writing. Punctuation Rules.
4. Adjectives: Use and Placement.
5. Lexical-Semantic Aspects. Precision in the Use of Language: Ambiguity, Synonymy, Barbarisms, Solecisms. Expression and Style.
6. Composition Writing: the Techniques involved.
7. Procedures: Description, Narration, and Dialogue.
8. Types of Text. Brief Texts: Notes, Announcements, Notices.
9. Types of Text: *Curriculum vitae*. Cookery Recipes.
10. Types of Text. Debate-based Texts: Expressing Opinions. Journalistic Texts: the News Item.

BIBLIOGRAPHY

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

During class sessions further bibliographical titles will be cited.

ASSESSMENT CRITERIA

Given the character of this Course, assessment will be dynamic and on-going. In this sense, the following factors will be kept in mind:

- Regular Attendance.
- Grades obtained in compositions and in other kinds of written exercises.
- The final-exam grade.
- The exam to be held at the end of the Course will consist of a written composition, together with a second kind of written exercise which will be set at that moment (e.g. dictation, the completion of sentences in terms of the kind of exercises undertaken during the semester, etc.).

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

Lecturer: Gulia de Sarlo (gdesarlo@us.es)

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

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

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

BIBLIOGRAPHY

BARRERA, T. *Del centro a los márgenes. Narrativa hispanoamericana del Siglo XX*. Sevilla: Universidad de Sevilla, 2003.

BELLINI, G. *Nueva historia de la literatura hispanoamericana*. Madrid: Editorial Castalia, 1997.

BURGOS, F. *Los escritores y la creación en Hispanoamérica*. Madrid: Castalia, 2004.

CAMACHO DELGADO, J. M. *Comentarios filológicos sobre el realismo mágico*. Madrid: Arco Libros, 2006.

DONOSO, J. *Historia personal del boom*. Barcelona: Seix Barral, 1982.

GÁLVEZ, M. *La novela hispanoamericana contemporánea*. Madrid: Taurus, 1987.

GARCÍA MORALES, A. *Rubén Darío. Estudios en el Centenario de Los Raros y Prosas profanas*. Sevilla: Universidad de Sevilla, 1998.

GOIC, C. *Historia y crítica de la literatura hispanoamericana. Vol. 2. Del Romanticismo al Modernismo*. Barcelona: Crítica, 1990.

----- *Historia y crítica de la literatura hispanoamericana. Vol. 3. Época Contemporánea*. Barcelona: Crítica, 1988.

MARCO, J. *Literatura hispanoamericana: del Modernismo a nuestros días*. Madrid: Austral, 1987.

MORA, C. de. *En Breve. Estudios sobre el cuento hispanoamericano contemporáneo*. Sevilla: Universidad de Sevilla, 2000.

OVIDO, J. M. *Historia de la literatura hispanoamericana. Vol. 2, Del Romanticismo al Modernismo*. Madrid: Alianza Universidad, 1997.

----- *Historia de la literatura hispanoamericana. Vol. 3, Posmodernismo, Vanguardia, Regionalismo*. Madrid: Alianza Universidad, 2001.

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

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

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

COMPLEMENTARY ACTIVITIES

Set Readings

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

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

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

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

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

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

ASSESSMENT

Two exams will be held as the semester develops.

Course FA-09

CONTEMPORARY SPANISH CINEMA (45 class hours)

Lecturer:

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

Co-Lecturer:

Dr. Luis Navarrete (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:

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

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

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

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

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

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

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

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

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

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

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

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

In Spanish:

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

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

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

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

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

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

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

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

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

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-23**MASTERPIECES OF SPANISH LITERATURE I (1200-1500) (45 class hours)**

Lecturer: Ángela Rico Cerezo (anyi206@gmail.com)

Substitute Lecturer: M. Rosario Martínez (rosariomtnez@us.es)

OBJETIVES

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

METHODOLOGY

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

SYLLABUS

1. The historical and cultural context of the Middle Ages in Spain. The contemporary era's interest in, and taste for, the Middle Ages: the setting of the historical novel *A Game of Thrones*.
2. Words become art: concepts, categories, and resources by which to understand and analyze literary texts The general characteristics of Medieval Literature: between orality and literacy (from parchment to the adventure of the printing press).
3. Kingdoms, heroes, knights and castles: the *Cantar de Mio Cid*.
4. Medieval poetic texts in Spain: from songs to women to Jorge Manrique. The *corpus* of old ballads.
5. The origins of Spanish theater: festive celebrations, showpiece displays, and liturgy.
6. Stories, fables, *exempla*: *El conde Lucanor* (Don Juan Manuel's *Count Lucanor*).
7. The first mythic figure in Spanish Literature: old woman, witch, and matchmaker go-between (*Celestina*, *The Matchmaker Woman* [*La Celestina*] by Fernando de Rojas)

BIBLIOGRAPHY

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

Cantar de Mio Cid < <http://miocid.wlu.edu> > University of Texas website.

Don Juan Manuel, *El Conde Lucanor*, ed. Gómez Redondo, Madrid, Castalia, 2013.

Beltrán, Viçent, *Poesía española. 1. Edad Media: lírica y cancionero*; critical anthology edited by Francisco Rico, Madrid, Visor Libros, 2009.

Gómez Redondo, Fernando, *Poesía española. 2. Edad Media: Juglaría, clerecía y romancero*; critical anthology edited by Francisco Rico, Madrid, Visor Libros, 2013.

Mackay, Angus, [*Spain in the Middle Ages: From Frontier to Empire, 1000-1500*](#), several editions.

Rojas, Fernando de, *La Celestina*, eds. Marta Haro y Juan Carlos Conde, Madrid, Castalia, 2011.

Complementary Activities

- Two sessions with screenings of movies based on texts will be held: *El Cid* (1961) and *La Celestina* (1996). Dos sesiones de visionado de películas basadas en los textos: *El Cid* (1961) y *La Celestina* (1996).
- During class sessions, dramatized readings and performances of medieval texts chosen by students will be undertaken.
- There will be a literary walk-about in the Royal Alcázar Palace.

ASSESSMENT CRITERIA

- Mid-point semester exam: 30%
- End-of-semester exam: 30%
- Active participación in class: 20%
- The completion of an assignment, an essay, a critical review, or a live class presentation, etc.: 20%

Course FA-24**MASTERPIECES OF SPANISH LITERATURE II (1500-1650) (45 class hours)**

Lecturer:

Sara Cosano Laguna (saracosano@yahoo.es)

Substitute Lecturer:

M. Rosario Martínez (rosariomtnez@us.es)**OBJETIVES**

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

METHODOLOGY

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

SYLLABUS

1. Historical Context: Renaissance and Baroque Spain.
2. The Renewal of Poetry in the Renaissance: Approaching the Verse of Garcilaso de la Vega.
3. The Invention of the Modern Novel of Realism: *Lazarillo de Tormes*.
4. The Transformation of Theater in the Baroque Era: Toward the New Drama. Cervantes and Lope de Vega.

READINGS

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

The texts to be analyzed:

- Garcilaso de la Vega. A selection of texts.
- *Lazarillo de Tormes*. A selection of texts.
- Miguel de Cervantes, *El retablo de las maravillas*.
- Lope de Vega, *El caballero de Olmedo*.

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

COMPLEMENTARY ACTIVITIES

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

ASSESSMENT CRITERIA

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

The undertaking of both the examinations and the practical assignments will be necessary so as to ensure the awarding of final grades, while the following percentage distribution will be applied:

Mid-semester Exam: 40%

End-of-semester Exam: 40%

Complementary Activities and Participation in Class Sessions: 20%

Course FA-25

LITERATURE AND CUISINE: READ, WRITE, COOK, EAT (45 class hours)

Lecturer:

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

Substitute Lecturer:

Montserrat Izaguirre Rodríguez (isaguirremon@gmail.com)

Collaborators:

Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

OBJETIVES

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

METHODOLOGY

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

SYLLABUS

INTRODUCTION: Why literature and cuisine?

ANTIQUITY

Topic 1 The awakening of cooking

Baking and brewing in Sumer (bread and beer in the "Poem of Gilgamesh")

Bread in Ancient Egypt (Hieroglyphics: "The bakery of Ramses II")

Food and symbol: The Bible (Old and New Testaments)

Gastronomic activity: Baking bread

Topic 2 Some notes on the classical world

Homer's Odyssey: The first barbeque?

Marcus Gavius Apicius, the exaggerated gourmet.

Lucius Junius Moderatus "Columela", from Gades to Rome

Petronius' Satyricon, those Roman.

Viewing of scenes from Francis Ford Coppola's "Apocalypse now"

and Federico Fellini's "Satyricon"

Gastronomic activity: Cooking with Apicius and "torrijas." Tasting of pickles and salted fish.

THE MIDDLE AGES

Topic 3 From compliments to "alboronía" to fried eggs "nostalgia"

Heritage of Abu l-Hasan Ali ibn Nafi "Ziryab"

Al-Yahiz, Amr. "The Book of Misers"

Ibn Razin al-Tuyibi "A book of recipes from Al Andalus"

Ibn Rushd "Averroes." Al-Adwiya wa 'l-aghdhya ("Drugs and Foods")

A couple of notes from the "Talmud"

Ben Sira on gluttony

Maimonides on wine and food (from the "Guide for the Perplexed")

The battle of Don Carnal and Doña Cuaresma in Juan Ruiz's "El libro de buen amor."

Gastronomic activity: Spinach with garbanzo beans, alboronía and fried eggs.

Viewing of scenes from Tassos Boulmetis's: A Touch of Spice

MODERN TIMES

Topic 4 "A Golden Age in which not everything glitters"

"The gastronomic sorrows and joys of the austere Don Quixote and the greedy Sancho Panza"

Lope de Vega, the pot in "El hijo de los leones"

Baltasar del Alcázar's Dinner,

Francisco Delicado en la Lozana Andaluza

Gastronomic activity: "Duelos y quebrantos" and "cottage cheese with quince jelly"

Topic 5 Eating or not eating, that was the question: "in which is recounted the very close relationship between hunger and rogues"

El Lazarillo de Tormes

"El Buscón" de don Francisco de Quevedo

Viewing: El Pícaro

Gastronomic activity: lentejas, y kalatrava.

Topic 6 François Rabelais' "Gargantúa y Pantagruel:" The extreme scatological

Gastronomic activity: Ratatouille, and duck.

Eating in modern times

Topic 7 from Realism to Naturalism

Galdós and Madrid

Emilia Pardo Bazán: "Aristocrat and gourmet"

Juan Valera: "The exotic South"

Gastronomic activity: A "upper case" "COCIDO"

Topic 8 Escritores y gourmets

Julio Camba and his gourmet writings

Víctor de la Serna: Journalist and gourmet

Néstor Luján: The gourmet as a novel writer

Viewing: Babette's banquet.

Gastronomic activity: Espárragos trigueros or tagarninas (wild asparagus)

Estofado de toro (bull's meat stew)

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

Reflexiones sobre un plato vasco

Exuberance in the Caribbean: El bucán de bucanes de Carpentier

Going up the market with Galeano

Gastronomic activity: "Cooking fish Veracruz style" and rice pudding

Topic 10 Isabel Allende: On erotica and cuisine

Visionado: Como agua para el chocolate

Actividad gastronómica:

- In search of the perfect "maridaje":

Spinach "à la crème" with raisins and pine nuts

Fried eggplant with molasses,

Deep delights: chocolate truffle

Topic 11: Notes on food in the detective novel (Four cases, plus one from the riffraff)

Bas, Juan. Modesto homenaje a Ferrán Adriá: la deconstrucción de la tortilla en "Alakranes en su tinta".

Camilleri, Andrea: the flavor of the Mediterranean sea

Himes, Chester: Soul food in Harlem
Mankell, Henning: cold from the Baltic
Vázquez Montalván, Manuel: the continuous “homage”

Gastronomic activity: Escalibada y fideua

Topic 12 Eating in movies (para abrir boca)

The table as a stage, selected scenes from
Almodóvar, Pedro. “Women at the edge of a nervous breakdown” (1988)
Buñuel, Luis. “Viridiana” (the irreverence) (1961)
Byrne, David. “True stories” (eating in Texas) (1986)
Cavani, Liliana. “La Pelle” (1981) (la indigestión)
Chaplin, Charles. “The gold rush” (1925) (tender)
Chaplin, Charles. “A king in New York” (1957)
Coixet, Isabel. “El mapa de los sonidos de Tokyo” (2009)
Del Toro, Guillermo. “El laberinto del fauno” (la tentación) (2006)
DeVito, Danny. “Matilda” (the cake) (1996)
Edwards, Blake. “The Party” (1968)
Molinaro, Eduard. “La cage aux folles” (el humor) (1978)
Rafelson, Bob. “The Postman Always Rings Twice” (1981)
Walsh, Raoul. “Thief of Bagdad” (1924) la expresión

A selection of succulent movies

Akın, Fatih. “Soul Kitchen” (2009)
Arau, Alfonso. “Como agua para el chocolate” (1992)
Axel, Gabriel. “Babette’s Feast” (1987)
Barreto, Bruno. “Doña flor y sus maridos” (1976)
Boulmetis, Tassos. “A touch of spice” (2003)
Ferreri, Marco. “La Grande bouffe” (1973)
Greenaway, Peter. “The Cook, the Thief, his Wife, and her Lover” (1989) (amor/horror)
Ephron, Nora. “Julie and Julia” (2009)
Jeunet, Jean-Pierre. “Delicatessen” (1991)
Lee, Ang. “Eat, Drink, Man, Woman” (the oldest cuisine?) (1994)
Payne, Alexander. “Sideways” (2004)
Taylor, Tate. “The help” (2011)
Zwick, Joel. “My Big Fat Greek Wedding” (2002)
Gastronomic activity: El gazpacho de Carmen Maura, playing with the “Spanish tortilla” y las migas manchegas

Topic 13 Wine in traditional music

Flamenco singing and wine, an inevitable marriage

Gastronomic activity: Wine tasting

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

Apéndices

Topic 14 Thanksgiving/Xmas special (in the Fall)

Bulwer-Lytton, Edward. “The Last Days of Pompeii”: A Roman banquet.
García Lorca, Isabel. “Memoirs.” Christmas dinner with Federico and Manuel de Falla.
Kelly, Jacqueline. “The Evolution of Calpurnia Tate”: A thanksgiving banquet in Texas.

Gastronomic activity: Thanksgiving/Xmas dinner

EVALUATION

10% Active Participation in class

15% Cook book/Portfolio: 10 recipes from class, including: ingredients, how to make it, and the literary context + report on visit to the market

25% Midterm

20% Paper based on one of the literary works or film from the list recommended

15% Oral presentation

15% Final exam

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.

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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-32**THEATER ON THE MOVE: GETTING ACQUAINTED WITH THE CITY FROM WITHIN THEATER** (45 class hours)

Lecturer: Patricia Trujillo López (patruj@gmail.com)

Substitute Lecturer: Dr. Francisco M. Llorente (llorente@uma.es)

Substitute Lecturer: Mercedes Serrano (mercheserranocanovaca@gmail.com)

This Course aims to provide key guidelines by which to get to know, and to learn how to love, Theater, as well as Culture in a broad sense. In this case, the stage setting is the city of Sevilla itself with all that it may entail in human, environmental, and ethnographic terms. Although having done Theater already is not a pre-requisite, what would be valued positively is the way in which students are motivated by actual involvement in Theater and also by wanderlust.

This is a theoretical-practical Course in which, simultaneously, we experience the city of Sevilla, as well as the phenomenon of Theater itself, both as observers and spectators, and as actors and citizens.

The Course will also include a series of walk-about within the city, attendance at several theater performances of different kinds, as well as encounters with professional companies, or with people who are in charge of performance spaces. Finally a play will be created that explores the experience of living in Sevilla.

OBJECTIVES

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

METHODOLOGY

The methodology of the Course will be based on the acquisition of knowledge in a practical and real-life way. Theory and experience will feed into one another within the three didactic spaces that define the Course. Day-to-day class-work will be dynamic in character, taking off from theatrical games, or improvisations... all of them focused from a participatory perspective.

Three didactic spaces will be used by means of which theoretical and practical content will be developed:

- *On-stage* (theater actually being carried out).
- *A Work-top* (where fieldwork is prepared, where fragments of playlets, circus acts, music, dance, flamenco, performed in Sevilla and elsewhere in Andalucía and Europe, are screened).
- *The Street* (where we are on the look-out, where we acquire knowledge about, and live, the city, where we pay visits to a series of theatrical spaces and scenarios).

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

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

SYLLABUS

1. Actor and Actress Training: Concentration, Confidence, Theater of the Senses, Expressive Consciousness, On-stage and Group Listening, Rhythm, Disinhibition, Creativity, Body Language, Gestures, Vocal and Verbal Expression, the Expression of Emotions.
2. Collective Creativity: Image-based Theater, Improvisation, Interpretation of a Part, Character Creation, Theater Art, Text. Staging: Space, Composition, Objects, Movement, Rhythm, Characterization, Costume, Stage Design, Props.
3. Key Andalusian and European Companies: Differing Modes of Creativity, Blending of Different Disciplines, Forms of Resistance to the Economic Crisis.
4. Ethnography: techniques and instruments of observation of surroundings and the systematization of the information collected - Fieldwork Diary, Participatory and Non-Participatory Observation, Group-based Interviews. Officially-projected images of the culture of Andalucía and how they contrast with actual experiences as lived and observed.

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- DEBORD, Guy. *La Sociedad del Espectáculo* en Revista Observaciones Filosóficas, (edición digital), 1967.
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- HIDALGO CIUDAD, Juan Carlos (coordinador). *Espacios Escénicos. El Lugar de la Representación en la Historia del Teatro Occidental*, Sevilla: Junta de Andalucía/Centro de Documentación de las Artes Escénicas, 2004.
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- PIÑERO, Pedro. REYES, Rogelio. *Itinerarios de la Sevilla de Cervantes*, Sevilla, Junta de Andalucía-Caja San Fernando Obra Social, 2006.
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- TRUJILLO LÓPEZ Patricia *InvestigAcción, Género y Teatro del Oprimido*, Sevilla: Edición Digital en Ilusionismo Social. Culturas Populares e Investigación Participativa, 2010.
- UTRERA, Rafael. [GUARINOS Virginia](#)(coord). [Carmen Global : El Mito en Las Artes y los Medios Audiovisuales](#), Sevilla: Secretariado de Publicaciones, Universidad de Sevilla, 2010.
- Audiovisual and photographic material belonging to the Center for Performing Arts-Related Documentation in Andalucía and to the Audiovisual Media Center linked to the University of Sevilla's Faculty of Geography and History.

ASSESSMENT CRITERIA

Knowledge acquisition regarding theoretical and practical-based syllabus content. (25% in the mid-semester exam and 25% in the end-of-semester exam)

Assignments, as the Course develops, related to the completion of the Traveler's Journal concerned and

to the recording of the interviews carried out. Positive scoring will be assigned to adherence to hand-in dates, to the coordination of group work, to the ability to analyze and synthesize, to skills of observation and reflection. Continuous Assessment (30%).

In-group attitude, to the extent of it being constructive, participatory, and collaborative. Likewise, assessment will be on-going within the three didactic spaces: the classroom setting, the street outside, as well as any performance space. Above all, this feature of the criteria as set down makes class attendance an essential requirement to the extent of at least 80% (20%).

Course FA-33**THE CONTEMPORARY ARAB-ISLAMIC WORLD (45 class hours)**

Lecturer:

Dr. Gracia López Anguita (glopezanguita@us.es)Substitute Lecturer: Katjia Torres Calzada (mtorres2@us.es)**OBJECTIVES**

This Course consists of an Introduction to the historical and political reality of the Arab-Islamic World, while underlining the importance of international relations with regard to its historical development. The aim of the Course is to provide students with an understanding of the processes which have determined the recent history of these countries and which have lead them to their present-day situation. Specific attention will be paid to those countries wherein the conflicts affecting them have acquired significant transcendence in international terms. Among non-Arab countries, it is Iran, Afghanistan, and Pakistan that will be dealt with.

METHODOLOGY

Class sessions.

The reading and analysis of texts.

The screening and analysis of both documentaries and movies.

SYLLABUS

1. Introduction: Islam. The *Magreb* and the *Mashriq* regions. Arab countries and Moslem countries.
2. The decline of the Ottoman Empire and European colonialism. Nationalisms and Pan-Islamism.
3. Egypt and its leading role in the Arab world: from the National Vision of Muhammad Ali to the rule of Husni Mubarak.
4. The Middle East during the inter-war years. The origins of the Arab-Israeli conflict.
5. Palestine: territorial partition, the 1948 War, the wars between Arabs and Israelis, the PLO, the Intifada or Uprising, the Peace process, the Second Intifada. The roles of Siria and Lebanon in the conflict. The present-day situation and the future of Palestine.
6. Saudi Arabia: Wahhabism, the emergence of Saudi Arabia, the role of oil in Saudi politics and in its international relations.
7. Irak: The first and second Gulf Wars. The invasion of 2003 and the overthrow of Saddam Hussein.
8. The Magreb Region: from European colonies to independent states.
9. Non-Arab Moslem countries: Iran, Afghanistan, and Pakistan.
10. Present-day Islamic fundamentalism.
11. The Arab revolts of 2011.

BIBLIOGRAPHY

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- ÁLVAREZ OSSORIO, Ignacio. *El miedo a la paz. De la guerra de los Seis Días a la Segunda Intifada*. Madrid: La Catarata, 2001.
- AYUBI, Nazih. *Distant Neighbours. The Political Economy of Relations between Europe and the Middle East-North Africa*. Reading: Ithaca Press, 1995.
- , *Política y sociedad en Oriente Próximo. La hipertrofia del Estado Árabe*. Barcelona: Bellaterra, 2000.
- BONNENFANT, Paul (ed.). *La Peninsule Arabique d'aujourd'hui*. París: CNRS, 1982.
- CAMPANINI, Massimo. *Historia de Oriente Medio de 1798 a nuestros días*, 2011.
- JANKOWSKY, James P. *Nasser's Egypt, Arab Nationalism and the United Arab Republic*. Boulder: Lynne Rienner Publishers, 2002.
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- LESCH, David. *The Middle East and the United States. A historical and political Reassessment*.

Boulder: Westview Press, 2007.

LÓPEZ, Bernabé. *El mundo árabo-islámico contemporáneo. Una historia política*. Madrid: Síntesis, 2000.

MARTÍN MUÑOZ, Gema. *El Estado Árabe. Crisis de legitimidad y contestación islamista*. Barcelona: Bellaterra, 1999.

PLANHOL, Xavier de. *Las naciones del Profeta. Manual de geografía política musulmana*. Barcelona: Bellaterra, 1998.

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

ROGAN, Eugene. *Los árabes del Imperio Otomano a la actualidad*, 2011.

SEGURA I MAS, Antoni. *Aproximación al mundo islámico. Desde los orígenes hasta nuestros días*. Barcelona: Ed. UOC, 2002.

-----, El Magreb. *Del colonialismo al islamismo*. Barcelona: Universitat, 1994.

-----, *Más allá del Islam. Política y conflictos actuales en el mundo musulmán*. Madrid: Alianza, 2001.

ZOUBIR (ed.). *International Dimensions of the Western Sahara Conflict*. Westport: Praeger Publishers, 1993.

----- y AMIRA FERNÁNDEZ, Hayzam. *North Africa. Politics, Region, and the Limits of Transformation*. Nueva York: Routledge, 2007.

ASSESSMENT

End-of-Course Exam: 50%

Active participation during class sessions: 25%

Assignment Presentations: 25%

Course FA-34**LANGUAGES OF INTERNATIONAL DEVELOPMENT: MEDICINE AND HEALTHCARE** (45 class hours)

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

Substitute lecturer: Patricia Gil Soltero (patricia_braulio@hotmail.com)

OBJECTIVES

The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into 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, a documentary screening and a written analysis of a specific international development healthcare initiative.

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. The following online resources will be used for additional reference materials:

The Henry J. Kaiser Foundation – a non-profit, non-partisan private operating foundation focused on major healthcare issues in the US and global health policy.

<http://www.kff.org>

CDC National Center for Health Statistics – for information relating to health related issues in the United States.

<http://www.cdc.gov/nchs/>

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

20% Attendance and participation in classroom activities and discussions

20% Written analysis of a specific international development initiative

30% Midterm exam

30% Final exam

ADVANCED LEVEL (AL)

Course FA-11

SPANISH GRAMMAR (AL) (45 class hours)

Lecturer: Dr. Elena Leal Abad (lealabad@us.es)

Substitute Lecturer: Dr. Lola Pons (lpons@us.es)

OBJECTIVES

Keeping in mind its “advanced” nature, this Course will provide an in-depth analysis of the main characteristics of the syntax of Spanish. For this reason, time will be spent on those topics which cause most difficulties to English-speaking students (the gender of substantives, distinctions involving past-tense forms, the subjunctive mood, *ser / estar...*). The thread which runs through the syllabus, in terms of traditional grammar, will be based on parts of speech or sentence parts (noun, verb, adverb., article...), thereby enabling the overview to be completed by reference to the functional classification of sentence elements (subject, direct object, attribute role...). It is not a single perspective on the grammatical phenomena being analyzed that will be provided, but rather a combination of contrastively-based approaches.

SYLLABUS

1. Substantives: Gender and Number.
2. The Use / Zero Use of Articles with Nouns. Definite and Indefinite Articles. Other Determiners (Demonstratives, Possessives, Quantifiers).
3. Adjectives and Noun Phrase Complements. Relative Clauses.
4. Personal Pronouns. Co-reference. Forms of Address.
5. The Verb (I). Tense and Aspect. Tense Forms in the Indicative and Subjunctive Moods. Concordance of Verb Tenses. A Specific Study of Past Tense Forms.
6. The Verb (II). Mood, with special attention to the Subjunctive.
7. The Verb (III). Non-finite Verb Forms (Infinitives, Gerunds, Participles.) Verb Phrases.
8. Adverbs, Prepositions, and Conjunctions.
9. Syntactic Functions of Sentence Parts (I). Subject. Direct Object, Indirect Object, and Complement.
10. Syntactic Functions of Sentence Parts (II). Adjectival Phrases and Adverbial Clauses. Prepositional Complements. Circumstantial Adjuncts.

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PORTO DAPENA, J. A. *Complementos argumentales del verbo: directo, indirecto, suplemento y agente*. Madrid: Arco Libros, 2002, 4ª ed.

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REAL ACADEMIA ESPAÑOLA. *Nueva gramática de la lengua española*. Madrid: Espasa, 2009, 2 v.

RODRÍGUEZ RAMALLE, Teresa Mª. *Las formas no personales del verbo*. Madrid: Arco Libros, 2008.

ROMERO, Juan. *Los dativos en español*. Madrid: Arco Libros, 2008.

SÁNCHEZ LÓPEZ, Cristina. *El grado de adjetivos y adverbios*. Madrid: Arco Libros, 2006.

SANTIAGO, Javier de. *El complemento (de régimen) preposicional*. Madrid: Arco Libros, 2007.

ASSESSMENT CRITERIA

Assessment will be based on the scores to be derived from two exams, one to be set mid-way through the semester, and the other at its close. These are aimed at gauging the extent to which the theoretical concepts explored in class sessions have been assimilated, together with students' capacity to apply those same concepts in practical activities. Each of these exams will count as 45% of the overall grade.

Active class participation (the completion of exercises, contributions to discussions and debates) will also count as part of the final grade (5%). The remaining 5% will involve the syntactic commentary of a fragment, to be indicated to each student by the lecturer beforehand, belonging to *La increíble y triste historia de la cándida Eréndira y su abuela desalmada* by Gabriel García Márquez.

Course FA-12**THE PHONETICS AND PHONOLOGY OF SPANISH (AL) (45 class hours)**

Lecturer: Marta Rodríguez (martarodriguez@us.es)

Substitute Lecturer: Antonio Pedrote (apedrote@us.es)

OBJECTIVES

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

SYLLABUS

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

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ASSESSMENT

A system of continuous assessment will be maintained, while there will also be an examination at the end of the Course.

Course FA-14**SPANISH IN AMERICA (AL) (45 class hours)**

Lecturer: Antonio Pedrote (apedrote@us.es)

Substitute Lecturer: Marta Puente (mpuente@us.es)

OBJETIVES

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

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

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

METHODOLOGY

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

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

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

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

For Linguistics to be assimilated, it is necessary to carry out activities which imply the real participation of students. With this aim in mind, one of the key aspects of the Course will be the individual and group work to be undertaken. Not only will students be expected to prepare beforehand the readings and exercises to be set, but also they will be asked to write up and present in class two short research assignments, together with a fieldwork activity involving the collection of interesting examples of the use of Spanish in America in contrast with how they would be used in the Spanish of Spain. In this regard they will need to read, listen to, and observe real examples of how American Spanish is used and establish the contrast between them and the uses of Spanish in Andalucía. Fortunately, and due to immigration, globalization, and the mass communication media, many

possibilities exist by which to access these examples that go beyond written texts. In classroom sessions, as well as in extramural activities, teachers will make available a wide variety of examples of the real use of Spanish as a language in America, either through the use of songs, documentary fragments, movies, TV series, or advertisements.

SYLLABUS

1. Spanish and English in contact within the United States: 'Spanglish'
2. Spanish in the United States and Puerto Rico.
3. Pidgin and Creole languages. The almost total absence of Creole languages marked by a Spanish lexical base. Broadwalk-Palenque and Antillian Spanish.
4. The history of how Spanish reached America. The death and disappearance of languages in Spanish America.
5. The hypothesis concerning the presence of 'andalucismos' in the Spanish of America.
6. Dialectal zones of Spanish within America. Criteria of classification.
7. Key features of Spanish in America: Phonology.
8. Key features of Spanish in America: Morphosyntax and Semantics.
9. Origins of Spanish-based lexis in America.

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Handbooks:

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MORENO DE ALBA, José G. *Introducción al español americano*. Madrid: Arco Libros, 2007.
RAMÍREZ LUENGO, José Luis. *Breve historia del español de América*. Madrid: Arco Libros, 2007.
SARALEGUI, Carmen. *El español americano: teoría y textos*. Pamplona: Eunsu, 2004 (2ª ed).
A range of articles in booklet form or via the virtual learning platform.

Others:

ALVAR, Manuel (dir.) *Manual de dialectología hispánica. El español de América*. Barcelona: Ariel, 1996.
FRAGO GARCÍA, Juan Antonio. *Historia del Español de América*. Madrid: Gredos, 1999.
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VAQUERO DE RAMÍREZ, María. *El español de América I. Pronunciación*. Madrid: Arco Libros, 1996.
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Recommended Internet-based resources and articles:

Open-access page for articles within VARILEX

<http://lecture.ecc.u-tokyo.ac.jp/~cueda/varilex/public.htm>

Webpage: Culture and Inter-culture in the Teaching of Spanish (University of Barcelona). Follow up links to articles of interest concerning newspapers in the Hispanic world, the Spanish of Nicaragua, Argentina,

and the United States, as well as 'Spanglish'.

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

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

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

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

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

http://www.ub.es/filhis/culturele/spanglish_surg.html

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

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

LANIC Latin America Network Information Center (displays a country-based list of newspapers which are available via Internet. Follow up the Radio and TV pages).

<http://lanic.utexas.edu/la/region/news/>

<http://lanic.utexas.edu/la/region/radiotv/>

Articles concerning Spanish in the United States on the Instituto Cervantes web-page:

http://cvc.cervantes.es/obref/espanol_eeuu/indice.htm

Symposium on bilingual teaching, the Chicago branch of the Instituto Cervantes, 2003

http://cvc.cervantes.es/obref/espanol_eeuu/bilingue/

Articles by John Lipski

<http://www.personal.psu.edu/jml34/papers.htm>

Dictionaries of varieties of Spanish

<http://www3.unileon.es/dp/dfh/jmr/dicci/001.htm>

ASSESSMENT CRITERIA

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

Possible subject-matter may range from the situation of Spanish in a specific State within the U.S., or, in terms of a specific social or economic environment, the phenomena involved in the contact taking place between Spanish and English. It will also be possible to explore topics linked with bilingual education, or 'Spanglish', or the 'English Only' movement as a reaction against the increase in Hispanic immigration. Students will be expected to present their research-based findings in class sessions.

Course FA-18

ARABIC INFLUENCES IN SPANISH LITERATURE (AL) (45 class hours)

Lecturer:

Dr. Ildelfonso Garijo Galán (igarijo@us.es)

Co-Lecturer:

Mercedes Delgado Pérez (mdelgado@us.es)

OBJECTIVES

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

SYLLABUS

1. The Arabic World and the World of Islam. A Geographical and Historical Approach.
2. Islam as a Religion. Classical Arabic Society and its Cultural Values.
3. The History of Al-Andalus. The Significance of the Arabic Period in Spanish History.
4. Key Manifestations of Andalusí Culture.
5. Literary Influences. The Framework of Co-existence. *El Mío Cid*.
6. Don Juan Manuel. Juan Ruiz. El Arcipreste de Talavera.
7. The Ballad Tradition.
8. Mysticism.
9. *El Quijote* (*Don Quixote*).
10. The Arabic Imprint upon Later Authors up to the Present.

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- RODINSON, M. *Los árabes*. Madrid: Siglo XXI, 1981.
- SOURDEL, D. y J. *La civilización del Islam clásico*. Barcelona: Editorial Juventud, 1981.

ASSESSMENT CRITERIA

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

Course FA-19

THE IMAGE OF SPAIN ON THE CINEMA SCREEN (AL)

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

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

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

Practical Section

1. Anthology of sequences taken from key movies and from the work of key directors:

- *Escenas Españolas* Lumière.
- *Sangre y Arena* (Fred Niblo, 1922).
- *Carmen* (Cecil B. Demille, 1915).
- *Carmen Burlesque* (Charles Chaplin, 1916).
- *Carmen* (Ernst Lubistch, 1918).
- *Carmen* (Jacques Feyder, 1926).
- *El misterio de la Puerta del Sol* (Francisco Elías, 1929).
- *Morena Clara* (Florián Rey, 1936).
- *Carmen, la de Triana* (Florián Rey, 1938).
- *El barbero de Sevilla* (Benito Perojo, 1938).
- *Suspiros de España* (Benito Perojo, 1938).
- *La vaquilla* (Luis García Berlanga, 1985).
- *El espinazo del diablo* (Guillermo del Toro, 2001).
- *Extranjeros de sí mismos* (Javier Rioyo and José Luis López Linares, 2000).
- *Tierra y libertad* (Ken Loach, 1993).
- *Por quién doblan las campanas* (Sam Word, 1943).
- *Canciones para después de una guerra* (Basilio Martín Patino, 1973).
- *Caza de brujas* (Irvin Winkler, 1991).
- *La ley del silencio* (Elia Kazan, 1954).
- *Perseguido* (Seymour Fredman y Peter Graham Scout, 1952).
- *El ángel vestido de rojo* (Nunnally Johnson, 1960).
- *El sueño del mono loco* (Fernando Trueba, 1989).
- *Two Much* (Fernando Trueba, 1996).
- *Abre los ojos* (Alejandro Amenábar, 1997).
- *Los otros* (Alejandro Amenábar, 2001).

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

- *Al sur de Granada* (Fernando Colomo, 2003).
- *La hora de los valientes* (Antonio Mercero, 1998)
- *¡Ay, Carmela!* (Carlos Saura, 1990).
- *El espíritu de la Colmena* (Víctor Erice, 1973).
- *El laberinto del fauno* (Guillermo del Toro, 2006).
- *El viaje a ninguna parte* (Fernando Fernán Gómez, 1986).
- *Eres mi héroe* (Antonio Cuadri, 2003).
- *Hable con ella* (Pedro Almodóvar, 2002).
- *Volver* (Pedro Almodóvar, 2006).
- *El traje* (Alberto Rodríguez, 2002).
- *Te doy mis ojos* (Iciar Bollain, 2003).
- *Los lunes al sol* (Fernando León de Aranoa, 2002).
- *Días contados* (Imanol Uribe, 1994).
- *Nadie conoce a nadie* (Mateo Gil, 1999).

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

Theoretical Section

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

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ASSESSMENT CRITERIA

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

FIRST MID-SEMESTER EXAM

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

Length: One side of an A4 sheet.

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

END-OF-COURSE EXAM

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

Length: One side of an A4 sheet.

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

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

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

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

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

THE FOLLOWING FACTORS WILL BE TAKEN INTO ACCOUNT POSITIVELY WHEN ASSIGNING GRADES:

- ✓ The adequate assimilation of fundamental syllabus content.
- ✓ A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.
- ✓ A capacity to set areas of subject-matter in relation to others.
- ✓ The understanding of, and the explicative capacity to analyze, any of the key aspects of a cinematographic text which may require comment.

Lecturer: Dr. Francisco J. Escobar Borrego (fescobar@us.es)

Substitute Lecturer: Dr. José Miguel Díaz-Báñez (dbanez@us.es)

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

1. The Origins of Flamenco. Flamenco and Andalusian Identity. Modes of Transmission and Environments. Tradition and Vanguardism: Variation within the Aesthetic Canon. Flamenco in the Twenty-First Century.
2. Flamenco and its Territorial Distribution: the Geographical Frame.
3. The Artistic Expression of Flamenco as Ritual: singing, instrumental accompaniment, dance, hand-clapping accompaniment. Musical Forms. Flamenco Styles (*palos*). A Monographic Study.
4. Harmony in Flamenco: Basic Essentials and Characteristic Features. Harmonic Systems: Modal and Tonal. From Tradition to the Latest Trends. The Andalusian Cadence. The Character of the Varied Musical Forms of Flamenco.
5. Rhythm in Flamenco: Basic Essentials and Characteristic Features. Rhythmic Measures and Structures. Musical Tempo and Expressive Improvisation. Channels and Procedures involved in the Expression of Rhythm. Rhythmic Creativity: Counterpointing, Silence-Taking, and Other Resources. Styles on Occasions of Celebration. Inner Rhythm and its Effects within Flamenco. Rhythm and the New Trends. Intertextual Rhythmicality.
6. Song. Key Tendencies and Performers. Historical Periods and Phases. Performance Techniques.
7. Instrumental Accompaniment. Influential Schools and Musicians. Techniques.
8. Dance. Tendencies and Performers. Technical Resources.
9. Hand-clapping Accompaniment and Percussive Elements: Rhythmic Backing and Ritualism. Typology.

10. The Language of Flamenco Song. Andalusian and Gipsy Elements in the 'Copla' Songs (the Lexis of 'Andaluz' and the Lexis of Gipsy 'Caló').
11. The Art of Flamenco and Literature. Flamenco 'Coplas'. The Philological-Literary Exploration of Flamenco Texts (Stanzaic Forms, Poetic Resources, Themes). Writers and Flamenco. (Bécquer, the Machado Brothers, García Lorca, Alberti...). Present-Day Flamenco Poetry.
12. The Semiological Levels within Flamenco and Interdiscursiveness. Sign Plurality and Iconicity in Flamenco. The Construction of Andalusian Identity and Flamenco: A Reading from the Perspective of Semiology and Cultural Studies.
13. The Interaction of Literary Texts with Other Discourse Types. From Textual Sign to Audiovisual Discourse: the Interaction of Flamenco and Cinema.
14. Flamenco in Internet; Musical Technology and Data Bases: An Approach to Research.
15. Flamenco and Creativity: Rhythm Workshop.

BIBLIOGRAPHY

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

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- *El toque flamenco*. Madrid: Alianza, 2003.
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- GAMBOA, J. M. *Cante por cante. Discolibro didáctico del Flamenco*. Madrid: New Atlantis Music; Alia Discos, 2002.
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- MACHADO Y ÁLVAREZ, D. *Colección de cantes flamencos*. Madrid: Editorial Cultura Hispánica, 1975; Sevilla: Portada Editorial, 1996.

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RÍOS RUIZ, M. y BLAS VEGA, J. *Diccionario enciclopédico ilustrado del flamenco*. Madrid: Cinterco, 1988.

ROPERO NÚÑEZ, M. *El léxico caló en el lenguaje del cante flamenco*. Sevilla: Universidad de Sevilla, 1978.

----- *El léxico andaluz de las coplas flamencas*. Sevilla: Universidad de Sevilla, 1984.

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STEINGRESS, G. *Sociología del cante flamenco*. Jerez: Centro Andaluz de Flamenco, 1993. Reed. Sevilla: Signatura Ediciones, 2005.

TORRES, N. *Guitarra Flamenca*. Sevilla: Signatura, 2004, 2 v.

Websites with content and links:

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

Complementary Activities

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

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

ASSESSMENT CRITERIA

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

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

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

Course FA-21**BUSINESS SPANISH (AL) (45 class hours)**

Lecturer:

Dr. Juana Santana Marrero (jsantana@us.es)

Substitute Lecturer:

Elvira Comas Leonés (elvira.comas@gmail.com)**OBJECTIVES**

This is a Course aimed at students who wish to acquire a specific expertise in Spanish so as to enable them to put their know-how to use within the specialist field of Commerce, Economics, Business, and the Company Sector.

METHODOLOGY

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

SYLLABUS CONTENT

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

UNIT 1: Introductions, Greetings, Farewells.

Hands-on content: saying hello; bidding farewell; introducing yourself or someone else; asking about, and responding to requests about, names, professions, nationalities, phone numbers.

Subject-content: nationalities; professions.

Cultural differences: forms of address; formulas used in greeting and bidding farewell; differences among Spanish-speaking countries.

Written communication: sender and addressee: addressing envelopes and filling out registered-mail forms. Final assignment: completion of a data-file.

UNIT 2: Location.

Hands-on content: requesting and providing information concerning an address; requesting and providing information concerning the location of places and objects; expressing quantity; expressing interest in and a liking for; requesting confirmation of what has been stated or written.

Subject-content: the city concerned; departments within a company; office contents; arithmetic

operations.

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

Written communication: e-mailing.

Final assignment: set up your own company.

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

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

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

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

Written communication: wording a job-offer advertisement.

Final assignment: designing the ideal work-team.

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

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

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

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

Written communication: the express-post dispatch.

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

UNIT 5: Business and leisure. Business communication.

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

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

Written communication: booking hotel accommodation.

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

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

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

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

Cultural differences: success in the company sector.

Final assignment: detailing a plan to become a successful executive. *Written communication:* the writing of reports.

UNIT 7: Private and State-owned companies, and Non-governmental Organizations

Hands-on content: Asking about and giving information about an event in the past; making an event within an account of something stand out; making clear the aim of a phone call; passing a phone call on to someone else; ordering what is being said within a time scale; summarizing part of what has been stated; offering additional information; offering information, while collating it at the same time (III).

Subject-content: private-sector companies. Non-governmental organizations; handing in sick-leave certificates; national health schemes and private health schemes.

Cultural differences: points of view on economic issues

Written communication: requesting information: the company insurance policy.

Final assignment: working on a report for Intermón.

UNIT 8: Company Men: from Anonymity to Renown.

Hands-on content: talking about events in the past; describing past situations; expressing obligation; making reference to a part of what has been said; summing up with conclusions; moving an appointment to another day; asking about what a selection procedure involves.

Subject-content: advertisements for posts: job appointments on offer: holding a job interview; stories about company owners and companies.

Cultural differences: business hours.

Written communication: a curriculum vitae letter.

Final assignment: the preparation of a job interview aimed at candidates for a post; carrying out an interview with a key company executive.

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SEVERAL AUTHORS. Hablemos de negocios. Madrid: Alhambra/Longman, 1996.

ASSESSMENT CRITERIA

Given the eminently practical and participatory nature of the subject, the evaluation shall be continuous, but will also be a final examination of practical type, which will consist of a written part and other oral. The percentages are in the following manner:

- 30% first partial
- 40% final exam
- 30% students will have to perform a follow-up activity of Spanish and Latin American themes of economic news in the media that will consist of an oral presentation in class (15%) and a written work of ten folios (15%)

Course FA-22

PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES (AL) (45 class hours)

Lecturer:

Dr. Adrián Huici Módenes (ahuici@us.es)

Substitute Lecturer:

Dr. Noemí Piñeiro Dotto (npineiro8@yahoo.es)

OBJECTIVES

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

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

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

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

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

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

METHODOLOGY

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

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

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

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

SYLLABUS

1. Definition: the Discourse of Persuasion in Mass Culture.
2. Propaganda *vis à vis* Publicity: from Politics to the Marketplace.
3. From their Origins to Modernity
4. The Nineteenth Century: The Masses Gain Protagonism
5. The Twentieth Century: from the Russian Revolution to Globalization and the 'End of History'.
6. Publicity: from the Factual to the Symbolic.
7. The Ideology of Publicity, Ideology *in* Publicity.
8. Propaganda: Ideas, Convictions, and Blind Spots.

9. Myth, Religion, and Propaganda.
10. Other Forms of Propagands: Movies, Comicbooks, TV.
11. Literature and Propaganda.

BIBLIOGRAPHY

- BALANDIER, G. *El poder en escenas*. Barcelona: Gedisa, 1994.
- CASSIRER, E. *El mito del estado*. México: FCE, 1980.
- CHOMSKY, N. *Los guardianes de la libertad*. Barcelona: Mondadori, 1995.
- DELIBES, M. *Los santos inocentes*. Barcelona: Planeta, 1980.
- DOMENACH, J.M. *La propaganda política*. Buenos Aires: Eudeba, 1979.
- DURANDIN, G. *La mentira en la propaganda política y en la publicidad*. Barcelona: Paidós, 1983.
- FERRER, E. *De la lucha de clases a la lucha de frases*. Madrid: El País/Aguilar, 1992.
- FERRÉS, J. *Televisión subliminal*. Barcelona: Paidós, 1996.
- FINKIELKRAUT, A. *La humanidad perdida*. Barcelona: Anagrama, 1998.
- FROMM, E. *El miedo a la libertad*. Barcelona: Paidós, 1980.
- GÓMEZ DE LIAÑO, I. *La mentira social*. Madrid: Tecnos, 1989.
- HARRIS, M. *Vacas, cerdos, guerras y brujas*. Madrid: Alianza, 1987.
- HUICI, A. "La construcción del villano: mito y política" en *Así se contó la guerra del Golfo*, Cuadernos de Comunicación, Sevilla, Alfar/Canal Sur TV, 1991.
- HUICI, A. "Publicidad política y propaganda", algunas cuestiones terminológicas", en *Questiones publicitarias*. Sevilla: MAECEI, 1994.
- HUICI, A. *Estrategias de la persuasión: mito y propaganda política*. Sevilla: Alfar, 1996.
- HUICI, A. *Cine, literatura y propaganda*, Sevilla: Alfar, 1999.
- JUARISTI, J. *El bucle melancólico*. Madrid: Espasa-Calpe, 1998.
- JUARISTI, J. *El bosque originario*. Madrid: Taurus, 2000.
- LINDHOLM. *Carisma*. Barcelona: Gedisa, 1992.
- KOESTLER, A. *El cero y el infinito*. Barcelona: Destino, 2004.
- PIZARROSO, A. *Historia de la propaganda*. Madrid: Eudema, 1994.
- POSTMAN, N. *Tecnópolis*. Madrid: Galaxia Gutenberg, 1997.
- PRATKANIS, A. y ARONSON, E. *La era de la propaganda*. Barcelona: Paidós, 1994.
- QUALTER, T. *Publicidad y democracia en la sociedad de masas*. Barcelona: Paidós, 1994.
- RAMONET, I. *Un mundo sin rumbo*. Madrid: Debate, 1997.
- RAMONET, I. *La tiranía de la comunicación*. Madrid: Debate, 1998.
- RIVAS, M. *Qué me quieres amor*. Madrid: Alfaguar, 2005.
- REARDON, K. *La persuasión en comunicación*. Barcelona: Paidós, 1991.
- REZLER, A. *Mitos políticos modernos*. México: FCE, 1984.

COMPLEMENTARY ACTIVITIES

Movie screenings

Visits to buildings which carry propagandistic markers (the Cathedral, Plaza de España, etc.)

Attendance at concerts and other kinds of performance which carry a key significance as vehicles of meanings and values associated with national or patriotically-based identities.

ASSESSMENT

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

Course FA-27

CERVANTES AND *DON QUIXOTE* (AL) (45 class hours)

Lecturer: Pedro Iván García Jiménez (pgarcia7@us.es)

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

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

1. Life of Cervantes.
2. Works by Cervantes. Narrative, Drama, Poetry.
3. A Study of *Don Quixote*. Content, Structure, Characters.
4. An Analysis of Key Themes and Episodes.
5. The Work's Transmission and Projection.

BIBLIOGRAPHY

- Avalué-Arce, Juan Bautista: *Don Quijote como forma de vida*, Madrid, Castalia-Fundación Juan March, 1976.
- Alvar, Carlos: *El 'Quijote': letras, armas, vida*, Madrid, SIAL/Trivium, 2009.
- Canavaggio, Jean: *Cervantes*, Madrid, Espasa-Calpe, 1987 (varias eds.).
- Gómez Canseco, Luis: *El 'Quijote', de Miguel de Cervantes*, Madrid, Síntesis, 2005.
- Madariaga, Salvador de. *Guía del lector del 'Quijote'*. Madrid, Espasa-Calpe, 1976 (varias eds.).
- Márquez Villanueva, Francisco: *Personajes y temas del 'Quijote'*, Madrid, Taurus, 1975.
- Moreno Báez, Enrique: *Reflexiones sobre el 'Quijote'*, Madrid, Prensa Española, 1968.
- Navarro Durán, Rosa: *Cervantes*, Madrid, Síntesis, 2003.
- ----- : *Escenas cervantinas: antología de la obra de Miguel de Cervantes*, Madrid, Alianza, 2005.
- Piñero Ramírez, Pedro M. y Reyes Cano, Rogelio: *Itinerarios de la Sevilla de Cervantes: la ciudad en sus textos*, Sevilla, Publicaciones del Ayuntamiento, 2005.
- -----: *La imagen de Sevilla en la obra de Cervantes: espacio y paisaje humano*, Sevilla, Publicaciones de la Universidad, 2013.
- Rey Hazas, Antonio y Sevilla Arroyo, Florencio: *Cervantes: vida y literatura*, Madrid, Alianza, 1995.
- Rico, Francisco: *Tiempos del 'Quijote'*, Barcelona, Acantilado, 2012.
- Riley, Edward C.: *Introducción al 'Quijote'*, Madrid, Crítica, 2000.
- Riquer, Martín de: *Aproximación al 'Quijote'*, Madrid, Salvat-Alianza, 1970.
- -----: *Para leer a Cervantes*, Barcelona, Acantilado, 2003.

Además, son fundamentales en la web:

- http://www.cervantesvirtual.com/bib/bib_autor/Cervantes
- <http://cvc.cervantes.es/quijote>
-

Readings in Class Sessions:

The lecturer will provide students with a booklet containing the selected texts to be analyzed in

class. However, due to the specific attention to be paid to the main text itself, the lecturer will recommend the edition which best suits the students involved in this Course.

COMPLEMENTARY ACTIVITIES:

Group-based text commentaries, assignments, discussion debates, as well as movie and documentary film screenings related to the book and its author.

A literary walk-about to discover the Sevilla of Cervantes.

ASSESSMENT CRITERIA

Two exams will be held, one mid-way through the Course and the other at its close. In addition, students will be required to carry out an assignment, or write an essay or critical commentary, the characteristics of which will be agreed upon with the Course lecturer. Final grades will also be based on regular attendance and active participation on the part of each student during class sessions.

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

Lecturer:

Dr. María José Osuna Cabezas (majosuna@us.es)Substitute Lecturer: Juan M. Carmona Tierno (jmcarmona@us.es)**OBJETIVES**

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

METHODOLOGY

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

SYLLABUS

1. Women in present-day Spanish society.
2. The links between women writers and their cultural environment: their presence and absence in institutions and academies, as prize-winners, and within the publishing sector, etc.
3. Women poets. A specific study of Fanny Rubio, Ana Rossetti, and Dulce Chacón.
4. Women novelists. A specific study of Ana María Matute, Soledad Puértolas, and Almudena Grandes.
5. Women dramatists. A specific study of Lidia Falcón, Carmen Resino, and Paloma Pedrero.

BIBLIOGRAPHYGeneral:

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

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

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

Specific:

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

Complementary Activities

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

ASSESSMENT CRITERIA

- Mid-semester Exam: 30%
- End-of-semester Exam: 30%
- Active participation in class sessions: 30%
- Assignment, essay, or critical write-up undertaken: 10%

Course FA-30

INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (AL)

(45 class hours)

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

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.

ASSESSMENT

Class attendance and participation: 10%

Take home exam: 90%. The exam will consist of two parts: Data card elaboration (40%) and the submission of a translation (50%). For both cases, the student will follow the models used in class.

Course FA-35**LITERARY AND CULTURAL ASPECTS OF SPANISH COMICS BOOKS (45 class hours)**

Lecturer: Dr. Idefonso Garijo Galán (igarijo@us.es)

Substitute Lecturer: Fátima Roldán Castro (foldan@us.es)

OBJECTIVES

To provide students with the skills to enable them to interpret this modern art form as a vehicle of the popular, which influences society from a cultural standpoint (the interpretation of history, politics, morality), as well as from a literary perspective (adaptations of canonical works, dissemination of knowledge, manipulation, etc.).

SYLLABUS

1. Concept, origins, early developments.
2. Beginnings of the Comic Book in Spain: suitable Children's Literature, illustrating literary texts.
3. The mid-twentieth century Comic Book: manners-and-customs, humor, national epic. Major authors.
4. Economic and publishing-linked aspects of the Spanish Comic Book.
5. Heroes and male icons. Major authors.
6. The emergence of a new audience: the Comic Book adapts to what is female. Major authors.
7. The "humor" factor.

BASIC BIBLIOGRAPHY:

Barthes, R. *Mitologías*. Editorial siglo veintiuno. Madrid, 1980.

Gasca, L. *Historia de los comics españoles*. Primera bienal mundial de la historieta. Buenos Aires, 1968.

Gimferrer, P. y Moix, T. *El fabuloso mundo de los cómics*. Destino, n. 1464. 1965.

Gubern, R. *La cultura de la imagen. Reflexiones ante el neocapitalismo*, Barcelona, 1998.

Martín Martínez, A. "Apuntes para una historia de los tebeos" I-IV, 1989.

Vázquez, J.M. *La prensa infantil en España*. Madrid, 1993.

ASSESSMENT CRITERIA:

The monitoring of recommended readings: 25%

Active participation in class sessions: 25%

Exam scores: 50%

FACULTY OF GEOGRAPHY AND HISTORY

GA Courses available in the FIRST SEMESTER

GENERAL LEVEL

GA-01	CULTURE AND SOCIETY IN PRESENT-DAY SPAIN
GA-02	THE ART OF ANDALUCÍA IN THE GOLDEN AGE
GA-03	AN INTRODUCTION TO THE PHYSICAL GEOGRAPHY OF SPAIN, ENVIRONMENTAL ISSUES AND PROTECTED NATURAL SPACES
GA-04	CULTURAL ANTHROPOLOGY OF LATIN AMERICA
GA-05	THE POLITICAL CONSTRUCTION OF THE EUROPEAN UNION
GA-17	WOMEN IN THE HISTORY OF AMERICA
GA-07	FLAMENCO: CULTURAL EXPRESSION OF ANDALUCÍA
GA-08	CINEMA AND HISTORY: GREEKS AND ROMANS
GA-19	PHOTOGRAPHY: AN APPROACH TO HISTORY, GENRES AND CONTEMPORARY PRACTICE

ADVANCED LEVEL

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

GENERAL LEVEL

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

Lecturer: Dr. Javier Hernández Ramírez (jhernandez@us.es)

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

OBJECTIVES

The aim of this Course is to analyze and interpret Spain's cultural pluralism, together with the social organization upon which that same pluralism rests.

METHODOLOGY

Sessions will be based on theoretical classes while, as part of the Course's development, discussion groups will be encouraged so as to ensure the exploration of key themes within the syllabus. Bibliography will be provided for each of the seminar sections. Likewise, each student will be given a pack of monographs from which an example may be selected as a subject for the preparation of an individual commentary.

SYLLABUS

1. INTRODUCTION

The Examination of Certain Key Concepts from an Anthropological Perspective: Culture, Society, Social Classes, Enculturation, Socialization, Ethnic Identity, Nation, State, Ethnocentrism.

2. SPAIN'S POLITICAL-ADMINISTRATIVE STRUCTURE

The Historical Process at work within Spain's Emergence as a State.

Geographical and Historical Factors Affecting Cultural Pluralism.

The Present-Day Political-Administrative Model: State, Autonomous Communities, Municipal Boroughs, Spain and the European Union.

3. SPAIN'S CULTURAL DIVERSITY

The Ecological 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. DUAL SPAIN: THE RURAL AND THE URBAN.

The Historical Configuration of Present-Day Differentiation within Spain.

Scattered Population and Centred Population.

Agricultural Towns and the Medium-Sized Towns.

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 Position: Rites of Passage.

Gender Identity and Social Roles.

Spain's Youth.

Relations between the Sexes: 'Machismo' and Feminism. Gender Roles.

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

CARO BAROJA, J. *Estudios sobre la vida tradicional española*, Barcelona, Península, 1968.

----- *Los vascos*, Madrid, Istmo, 1971.

----- *Los pueblos de España*, 2 Vol., Madrid, Istmo, 1975.

CUCÓ, J. (Coord.) *Identidades colectivas: etnicidad y sociabilidad en la Península Ibérica*, Valencia, Generalitat Valenciana, 1990.

FERNÁNDEZ MONTES, M. *Etnología de las comunidades autónomas*. Madrid, Doce Calles, 1996.

LISÓN TOLOSANA, C. *Invitación a la Antropología Cultural de España*, Madrid, Akal, 1980.

MORENO NAVARRO, I. *La Semana Santa de Sevilla. Conformación, Mixtificación y Significaciones*, Sevilla, Biblioteca de Temas Sevillanos, 1999.

PAREDES, J. (Coord.): *Historia contemporánea de España. Siglo XX*. Madrid, Ariel, 2004.

PRAT, J. y MARTÍNEZ, A. (Eds.) *Ensayos de Antropología cultural. Homenaje a Claudio Esteva Fabregat*, Barcelona, Ariel, 1996.

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

SANCHIZ OCHOA, P. (Ed.) *Mujer Andaluza ¿la caída de un mito?*, Sevilla, Muñoz Moya editor, 1992.

VALLE, T. del. *La mujer vasca. Imagen y realidad*, Barcelona, Anthropos, 1985.

VELASCO, H. *Tiempo de fiestas. Ensayos antropológicos sobre las fiestas en España*, Madrid, 3-14-17, 1982.

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

ZAMORA ACOSTA, E. «La cultura de los jóvenes en la *sociedad de consumo*. A propósito de los jóvenes andaluces de los 90». *Fundamentos de Antropología*, 4-5: 231-259. Granada, 1996.

SYLLABUS

1. The Spanish Golden Age and its Socio-political and Cultural Environment.
2. The Sixteenth Century: An Introduction to Renaissance Architecture in Andalucía: the Palaces of Calahorra and Vélez Blanco. The Proto-Renaissance: Diego de Riaño in Sevilla. Palace Art: La Casa de Pilatos and the Caroline Alcázar. Renaissance Works in the Cathedral of Sevilla. The Purist Trend in Granada: Diego de Siloé and his Cathedral Architecture. Mannerist Art in Sevilla: the Elder and Younger Hernán Ruíz. Córdoba.
3. Renaissance Sculpture. A General Overview. Iconography. Subject Matter. Techniques. The First Third of the Sixteenth Century: Fancelli Torrigiano. Imported Works. Castilian Sculpture in the Andalucía of the Second Third of the Sixteenth Century: Ordóñez and Siloé. Mannerism in Sculpture: Sevilla (Miguel Adán, Vázquez the Elder, Jerónimo Hernández, Nuñez Delgado, A. de Ocampo, Juan de Oviedo). Other Sevillian Sculptors of the Period. Granada: Pablo de Rojas and the García Brothers.
4. Renaissance Painting in Andalucía. The Incorporation of Italian Quattrocentist Styles: Alejo Fernández in Sevilla, Juan de Zamora and Cristóbal de Morales in Córdoba, Juan Ramírez in Granada. The First Mannerist Phase: Machuca in Granada, P. de Campaña in Sevilla. Other Flemish Painters within the Sevillian School: H. Sturmio, F. Frutet and F. Fracken I, Luis de Vargas, P. Villegas Marmolejo, Pérez de Alesio and V. Pereira. Michael-Angelo Romanism in Andalucía: Pablo de Céspedes. The Counter-Reformation: Pacheco.
5. Seventeenth-Century Baroque Art in Andalucía: General Characteristics.
6. The Architecture of Transition. Proto-Baroque and Jesuistic Models: Bartolomé de Bustamante in Córdoba and Sevilla. In Sevilla: Maeda and Juan de Oviedo, M. de Zumárraga, A. de Vandelvira, Sánchez Falconete and D. de Quesada. High Baroque in Granada: Alonso Cano. E. López de Rojas in Jaén. Urbanism.
7. Baroque Sculpture in Andalucía: General Features. Techniques. Altarpieces. Sculpted Figures. The Proto-Baroque Style in Sevilla (from the Young Velázquez to Juan de Oviedo); the Second Third of the Seventeenth Century: the School of Montañés; Juan de Mesa and Other Sculptors. In Granada: the School of Alonso Cano; P. de Mena. Sculptors at the Time of Charles II: P. Roldán and the Sevillian School.
8. Seventeenth-Century Baroque Painting in Andalucía: General Characteristics. The Reign of Philip II: Sánchez Cotán in Granada. In Sevilla: Roelas and Herrera. The Great Generation in the Reign of Philip IV: Zurbarán, Alonso Cano. Velázquez in Sevilla. Other Painters of the Period. The Epoch of Charles II: the Young Herrera. Murillo. Valdés Leal.

BIBLIOGRAPHY

Colección "Ars Hispaniae". Varios números.

PÉREZ CALERO, G. *Valdés Leal*. Sevilla: Caja San Fernando, 1991.

VALDIVIESO, E. *Historia de la pintura sevillana*. Sevilla: Guadalquivir, 1992.

VARIOUS AUTHORS. *Historia del Arte en Andalucía*. Tomos IV al V. Sevilla: Gever (a series of volumes).

VARIOUS AUTHORS. *Historia del Arte Hispánico*. Tomos III y IV. Madrid: Alhambra (a series of volumes.)

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

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

Substitute Lecturer: Dr. Rafael Cámara Artigas (rcamara@us.es)

OBJECTIVES

To provide students with an awareness of the characteristics and distinguishing features of Spain's physical configuration, as well as its environmental set-up. With this aim in mind, the Course will be geared to introducing students to Spain's territorial diversity, as well as to the key historical turning points and major topics related to Spain's Physical Geography, while also giving consideration to their interaction with the phenomenon of the Environment.

METHODOLOGY

Class sessions, of both a practical and a theoretical character, will involve the use of image projections, photo slides, and video-streams, together with audiovisual sequences, so as to be able to illustrate the geographical reality of Spain. Likewise, use will be made of graphs and diagrammatic figures, as well as news features and texts associated with the syllabus content being dealt with.

SYLLABUS

Unit1. SPAIN'S GEOGRAPHICAL SINGULARITY. The territory of Spain: key historical turning points, how Spain functions in terms of its organizational and political-administrative set-up. Spain's geographical singularity and the contrasts that go into its making.

Environment: the human occupation of land and the historical conflicts affecting the assigning of territorial land use, the case of Andalusia's geographical space.

Unit 2. RELIEF. General characteristics of peninsular and insular relief. The main traits of their geological evolution. Units of relief. The peninsular and island shorelines.

Environment: Soil erosion and degradation: desert-advance and desertification.

Unit 3. CLIMATE. Climatic factors affecting the Iberian Peninsula, as well as the Balearic and Canary Islands. Climate diversity. General characteristics of the elements of both climate and climatic domains. Extreme phenomena.

Environment: droughts and flooding. The impact of climate change.

Unit 4. THE WATER TABLE. Factors and elements affecting the fluvial system of Spain's rivers. The hydrographic network. Natural springs and main riverbeds in Peninsular Spain. Regulating river courses and its consequences.

Environment: The uses and abuses of water as a resource. The exploitation of water and the issues involved in its management.

UNIT 5. VEGETATION. Determining factors in Spain's vegetation and its distribution. Major areas, or biogeographical units, and the main species of vegetation. Spain's forest mass and the uses made of it.

Environment: forest fires.

UNIT 6: PROTECTED NATURAL SPACES. Spain's biodiversity. Protected natural spaces and unprotected natural environments.

Environment: The main lines of action regarding protection in Andalusia. Issues arising and steps taken within public policy.

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- GIL OLCINA, A.; GÓMEZ MENDOZA, J. *Geografía de España*. Barcelona: Ariel, 2001.
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- MARTÍN VIDE, J. y OLCINA CANTOS, J. *Climas y tiempos de España*. Madrid: Alianza, 2002.**
- MULERO MENDIGORRI, A. *Introducción al medio ambiente en España*. Barcelona: Ariel, 1999
- SALA SANJAUME, M. "Las aguas continentales". *Territorio y Sociedad en España*, T I, *Geografía Física*. Madrid: Taurus, 1989.
- TERÁN, M.; SOLÉ SABARÍS, L.; y VILÁ VALENTÍ, J., dirs. *Geografía General de España y Portugal*. Barcelona: Ariel, 1986.
- TERÁN, M.; SOLÉ SABARÍS, L.; y VILÁ VALENTÍ, J., dirs.. *Geografía Regional de España*. Barcelona: Ariel, 1987.
- VV.AA. *Medio Ambiente en España*. Madrid: MMA, 2001.

Dictionaries

- WHITTOW, J.B. *Diccionario de geografía física*. Madrid: Alianza, 1998.
- HUBER, T.P., LARKIN, R.P. y GARY L. *Dictionary of Concepts in Physical Geography*. New York: Greenwood Press, 1988.
- Whittow, J. B. *The Penguin Dictionary of Physical Geography*. Harmondsworth: Penguin Books, 1986.

Complementary Activities

As the Course develops, scientific documentary films will be screened related to the syllabus units being dealt with, while scheduled in-Course visits will be organized at least to the Museums of Archaeology and Popular Customs, as well as to the Archive of the Indies (el Archivo de Indias).

ASSESSMENT CRITERIA

Assessment and grading of the extent of assimilation of syllabus content, with regard to the degree of comprehension of fundamental subject-matter and to the acquisition of a capacity to approach critically the environmental issues affecting Spain, will be carried out in the following ways:

- 1.- Two written exams, one mid-way through the semester and another at its close, consisting of:
 - The pinpointing and filling-in of information on a series of maps which refer to the main areas of subject-matter concerning the Physical Geography of Spain.
 - The definition of key concepts.
 - A commentary to be written on a news feature, a diagrammatic figure, or a text, with regard to an environmental issue concerning Spain.
 - 2.- An individual or group assignment, the results of which are to be presented in class, exploring the physical and environmental features of one of the Autonomous Regions of Spain.
 - 3.- Activities in terms of specific subject-matter, including: vocabulary, the commentary of a news feature, the working out of questionnaires in order to pinpoint and clarify concepts.
- Final grades will be calculated as the average of the scores obtained in each of these three areas of action.

Positive value will be attached to:

- ✓ precision in the pinpointing of the location of geographical facts, phenomena, and features of relief;

- ✓ the capacity to comment in depth;
- ✓ the correct use of terminology;
- ✓ the capacity to analyse and describe the phenomena concerned and the degree of interpretative maturity revealed;
- ✓ within the development of a subject area, the ordering and structuring of specific content and the coherence of the explanations provided;
- ✓ precision and clarity in the development of explanations of concepts;
- ✓ the extent and depth of the knowledge under consideration, together with the capacity for synthesis and the use of an interrelated approach.

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

Lecturer:

Dr. Pablo Palenzuela Chamoro (ppalenzuela@us.es)

Substitute Lecturer:

D. Richard Pfeilstetter (rgp@us.es)**OBJECTIVES**

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

SYLLABUS

1. Diversity within Unity in Latin America.
 - 1.1. Territory: Ecological Factors and Economic Usage.
 - 1.2. General Historical Processes: the Pre-Hispanic Era, Conquest and Settlement, National Independence.
 - 1.3. Specific Historical Processes.
 - 1.4. The Multi-Ethnic Composition of Latin America's Population.
2. Theoretical Instruments for the Analysis of Ethnic-National Issues in Latin America.
 - 2.1. Ethnic Groups, Ethnic Minorities, Race, Social Class and Gender.
 - 2.2. Ethnicity, Indexes and Symbols of Ethnicity.
 - 2.3. Inter-ethnic Relations: Violence, Stigmatization, and Domination. Latin America's Asymmetric Model.
 - 2.4. The Creation of National States in Latin America and Indigenous Issues.
 - 2.5. Ethnic Cleansing and Genocide.
3. The Latin American Dialectic: National State and Ethnic Groups.
 - 3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
 - 3.2. Indigenous Resistance: Demographic, Cultural, Legal, Religious, and Political Factors.
 - 3.3. National and Continental Frameworks in the Organization of Ethnic Groups.
 - 3.4. Rebellion, Insurgence, and Guerrilla Groups.
 - 3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.
4. Ethnic-National Issues in Latin America: Case Studies.
 - 4.1. Mexico.
 - 4.2. The Andine Region.
 - 4.3. Amazonia.
 - 4.4. Central America.

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- BARTH, F. *Los grupos étnicos y sus fronteras*. México: F.C.E., 1976.
- CALVO BUEZAS, T. *Muchas Américas: cultura sociedad y política en América Latina*. Madrid: Universidad Complutense, 1990.
- ESCALERA REYES, J. *Historias paralelas e Identidades diferentes*. In Acosta (coord.) *Andalucía y América*. Sevilla: Consejería de Educación y Ciencia de la Junta de Andalucía, 1990.
- ESTAUENHAGEN, R. *Derechos indígenas*. Ed. El colegio de México. México, 1989.
- JAULIN R. (comp.) *El etnocidio a través de las Américas*. México: Siglo XXI, 1976.

LA BARRE, C. *Indigenismo y movimientos indios*. Madrid: Siglo XXI, 1985.
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RIBEIRO, D. *Fronteras indígenas de la civilización*. México: Siglo XXI, 1971.
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VARESSE, Stefano (ed.) *Los indios ante la nueva invasión*. México: Nueva Imagen, 1984.
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ASSESSMENT

Groups made up of three or four students each will be asked to carry out an assignment involving the analysis of one of the ethnic groups concerned, followed by the presentation in class of the results of their research project. Final grades will be awarded on the basis of regular class attendance and the active participation in debates, as well as on the team assignment and the commentary of audiovisual material which will be shown regularly in class sessions. A final written exam will also be held.

OBJECTIVES

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

With this basis in mind, the aim is to enable students:

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

METHODOLOGY

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

SYLLABUS

Unit I: The Birth of Contemporary Europe.

- 1.1 Liberalism and Romanticism: Europe as a Total Compendium of Identities and as a Channel for Political Transformation.
- 1.2 The Europe of Nationalisms and Imperialism.

Unit II: Europe and the Inter-War Years: The Undermining of the Continent's Leadership (1919-1939).

- 2.1 The Break-up of an Age-Old Political Model. The Great War and its Consequences. The League of Nations.
- 2.2 Europe and the Inter-War Years: Coudenhove-Kalergi, Stresemann, Briand.
- 2.3 The Crash of 1929 and its Political Consequences.

Unit III: Europe as the Answer to Totalitarianism: European Construction during World War II (1939-1945).

- 3.1 The Franco-British Union (1940): A Project involving Supranational Integration.
- 3.2 Nazi Europe: Von Ribbentrop's Confederacy Project (1943).
- 3.3 The Europe of the Resistance. Benelux.

Unit IV: European Reconstruction.

- 4.1 The Criteria put forward by the United States: The 'Marshall Plan'. The Organization for European Economic Cooperation (OECO).
- 4.2 Europe according to Europe.
- 4.3 The Impact of the Cold War. The Council of Europe. The Birth of the German Federal Republic.

Unit V: The Economic Community of Coal and Steel (CECA).

- 5.1 From Monnet to Schuman.

- 5.2 The Failure of the European Defence Community and of the European Political Union (1954).

Unit VI: The Creation of the European Economic Community.

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

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

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

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

- 8.1 The Entry of Great Britain into the EEC.
- 8.2 The Economic and Monetary Union.
- 8.3 The Conference for European Security and Cooperation in Helsinki (1975).
- 8.4 The Birth of the European Monetary System (1978).
- 8.5 An European Parliament Elected by Direct Universal Suffrage (1979).

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

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

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

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

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

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

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

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

Unit XIII: The Treaty of Lisbon (2007).

- 13.1 The Europe of the Twenty Seven.
- 13.2 Institutional Reform.
- 13.3 The European Constitution.
- 13.4 New Issues for Europe.

Unit XIV: The EU and the United States.

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

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a) General

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- GARY, R.: Europa, Barcelona, Galaxia Gutenberg, 2010.
- MARTÍN DE LA GUARDIA, R. M.-PÉREZ SÁNCHEZ, G.A. Historia de la integración europea. Barcelona: Ariel, 2001.
- NIETO SOLIS, J.A. Fundamentos y políticas de la Unión Europea. Madrid: Siglo XXI, 1995.
- PEREIRA, J.C.MORENO, A. «España ante el proyecto de integración europea desde una perspectiva histórica: panorama historiográfico y líneas de investigación». Studia Histórica, 9 (1991), 129-152.

b) Complementary

- AHIJADO, M. Historia de la unidad europea. Desde los precedentes a la ampliación al Este. Madrid: Pirámide, 2000.
- ALDECOA LUZURRAGA, F. La integración europea. Análisis histórico-institucional contextos y documentos. Madrid: Tecnos, 2002, 2 vols.
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- BOSSUAT, G. Histoire de la construction européenne au XXè siècle. Bern: Peter Lang, 1994.
- COMISIÓN ESPAÑOLA DE HISTORIA DE LAS RELACIONES INTERNACIONALES (ed.) Cincuentenario de la Declaración Schuman (9 de mayo de 1950). El impulso de la idea de Europa y el proceso de integración, (II Jornadas de la Comisión Española de Historia de las Relaciones Internacionales). Madrid: CEHRI, 2002.
- DE LA CAL BARERO, M. L.: La nueva estrategia Europa 2020: una apuesta clave para la UE en el s. XXI, Álava, Eurobask, D.L, 2011
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- FOLGUERA, P. Historia de la Unidad Europea. Madrid: UAM, 1998.
- GERBET, P. La construction de l'Europe. Paris: Imprimerie National, 1983 (3ª ed. rev. Y puesta al día en 1999).
- PÉREZ-BUSTAMANTE, R. Historia de la Unión Europea. Madrid: Dykinson, 1997.
- SEMPRUM, J.: Pensar en Europa, Barcelona, Tusquest 2011.

ASSESSMENT CRITERIA

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

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

Lecturer:

Dr. Sandra Olivero Guidobono (solivero@us.es)

Co- Lecturer:

Selina Gutiérrez Aguilera (mgutierrez12@us.es)**OBJECTIVES**

This Course aims to explore the presence of women within the political, economic, and cultural processes involved in the history of Latin America. The suggestion is that it has become essential to analyze in greater depth the female Latin-American universe conceived of as a multi-ethnic reality. Personal and family honor, sexuality, and zones of public action conquered by women throughout history constitute the subject-matter which will be dealt with. Syllabus content will be distributed thematically so as to facilitate a chronologically-based overview stretching from colonization to the present day, while considering the role of women in the home, within the economy, as well as within the scenarios of politics and culture.

METHODOLOGY

Theoretical explanation of the syllabus with didactic back-up material.

Bibliographical readings dealing with the issues set forth.

Organized debates linked with readings, documentaries, movies, or specific talks given by invited specialists.

SYLLABUS CONTENT**1. Latin America: Three Interconnected Worlds:**

White women

Indian women

Black women

2. Being Born and Growing up as a Woman:

Women, honor, sexuality

To love and obey: wives and lovers

Marginality and prostitution

3. Saints and Witches:

Married to God: convent-based life

The Devil's lovers: witchcraft and black magic

Women and syncretic interactions

Divinity and the female

4. Family Life: Mothers, Wives, and Daughters.

Owners and slaves

Kinds of solidarity among women

Domestic violence

5. Culture and Female Education.

Traditional upbringings

Zones of conquest

6. Women's spaces

Women's work and the domestic economy

Space in politics

BIBLIOGRAPHY

- Delamarre, Catherine y Bertrand Sayard. *Las mujeres en tiempos de los conquistadores*. Barcelona: Planeta, 1994.
- Gonzalbo Aiazpuru, Pilar y Ares, Berta (coords.). *Las mujeres en la construcción de las sociedades iberoamericanas*. Sevilla-México: CSIC-El Colegio de México, 2004Gutiérrez de Velasco, Luzelena (coord.). *Género y cultura en América Latina*. México: El Colegio de México, 2003.
- González Cruz, David (ed.). *Vírgenes, reinas y santas. Modelos de mujer en el mundo hispánico*. Huelva: Centro de Estudios rocieros y Universidad de Huelva, 2007.
- Lavrin, Asunción y Loreto, Rosalía (eds.). *Diálogos espirituales. Manuscritos femeninos hispanoamericanos, siglos XVI-XIX*. Puebla: Instituto de Ciencias Sociales y Humanidades de la Benemérita Universidad Autónoma de Puebla, 2006.
- Luna, Lola G. (comp.). *Género, clase y raza en América Latina*. Barcelona: Universidad de Barcelona, 1991.
- Martín, Luis. *Las hijas de los conquistadores. Mujeres del Virreinato del Perú*. Barcelona: Casiopea, 2000.
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- Morant, Isabel (dir.). *Historia de las mujeres en España y América Latina*. 4 vols. Madrid: Cátedra, 2005.
- Muriel, Josefina. *Las mujeres de Hispanoamérica. Época colonial*. Madrid: MAPFRE, 1992.
- Numhauser, Paulina. *Mujeres indias y señores de la coca. Potosí y Cuzco en el siglo XVI*. Madrid: Cátedra, 2005.
- Potthast, Bárbara y Menéndez, Susana (coords.). *Mujer y familia en América Latina, siglo XVIII-XX*. Málaga: Algazara, 1996.
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- Santo Tomás Pérez, Magdalena y otros (coords.). *Vivir siendo mujer a través de la historia*. Valladolid: Secretariado de Publicaciones e Intercambio editorial de la Universidad de Valladolid, 2005.
- Twinam, Ann. *Vidas públicas, secretos privados. Género, honor, sexualidad e ilegitimidad en la Hispanoamérica colonial*. Buenos Aires: FCE, 2009.

SUMMARY OF CONTENTS AND OBJECTIVES

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

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

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

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

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

METHODOLOGY AND ASSESSMENT CRITERIA

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

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

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

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

✓ Attendance and participation:

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

activities and exercises that will be set up.

Weighting within final grade: 20%.

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

Weighting within final grade: 40%

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

Weighting within final grade: 40%

SYLLABUS AND DISTRIBUTION OF THEORETICAL-PRACTICAL SESSIONS

1. Introduction: Flamenco as the expression of what is musical, of ritual, and of social interaction. Its relation to cultural identity within Andalucía and to the cultural traditions that go into that same identity's making.
2. Key characteristics of Flamenco as musical expression: components of the musical discourse concerned, rhythm, styles, or handles on style. Approaches to the learning and performance of Flamenco music: micro-composition, resources of expression, instrumentalization. Sounding Flamenco-like.
3. Expressive characteristics of Flamenco as dance: counterpointing as the structural basis of Flamenco dance, the structure of dance set-ups, the recent evolution of dance forms.
4. The origins of Flamenco as a junction of viewpoints. Historical/cultural context, from the Enlightenment to Romanticism. The issue of the term *Flamenco*.
5. Historical reconstruction of commercial Flamenco. Phases: the café-singer, Flamenco opera, Neoclassicism, Present-day Flamenco. Issues concerning the identity of Flamenco as Music: Flamenco and Andalusí culture, gipsy style, purists and 'cante-jondo flamencans', Flamenco and Heritage.
6. Flamenco and its social dimension: the practice of 'using' Flamenco. Everyday contexts for Flamenco: the family circle, neighborhoods, festive occasions.
7. Flamenco as literary expression. Key characteristics of its language and of the structure of the 'copla' ballads.

BIBLIOGRAPHY

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

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Course GA-08**CINEMA AND HISTORY: GREEKS AND ROMANS (45 class hours)**

Lecturer:

Dr. Fernando Lozano Gómez (flozanogomez@us.es)

Co-Lecturer:

Dr. Alfonso Álvarez-Ossorio Rivas(alfossorio@us.es)**OBJECTIVES**

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

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

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

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

SYLLABUS

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

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

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- LAPEÑA MARCHENA, O., *El mito de Espartaco: de Capua a Hollywood*. Ámsterdam 2007.
- DE ESPAÑA, R., *El peplum. La Antigüedad en el cine*. Madrid, 1998.
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ASSESSMENT CRITERIA

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

INTRODUCTION

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

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

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

OBJECTIVES

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

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

II. METHODOLOGY

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

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

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

CONTENTS BLOCK A: PHOTOGRAPHIC TECHNIQUE**2.- FUNDAMENTAL PRINCIPLES**

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

3.- DIGITAL PHOTOGRAPHY I

- Introduction: differences and similarities between digital and analog photography.
- 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:

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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

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

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

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

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

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

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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.

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

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

Magazines:

Documentary Photography

www.ojodepez.org - Ojo de Pez Magazine - Barcelona

www.privatephotoreview.com

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

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

Camera Internacional

www.photovision.es -Revista Photovision - Sevilla

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

Art:

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

www.camera-austria.at Camera Austria Magazine

Technique:

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

Other:

Centro Virtual Instituto Cervantes

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

Analysis of artistic photography. Castellón University (Jaume I)

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

Films:

CONTACTS Idea by William Klein

ROBERT FRANK FILMOGRAPHY

LIFE THROUGH A LENS Annie Leibovitz

WAR PHOTOGRAPHER James Natchwey

BLOW UP Michelangelo Antonioni

HOCKNEY (David) - On Photography

SUMO- Helmut Newton

THE GENIUS OF PHOTOGRAPHY - BBC

Additional reading

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

ACTIVITIES

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

ADVANCED LEVEL (AL)

Course GA-09

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

Lecturer: Dr. Manuel García Fernández (manuelgf@us.es)

Substitute Lecturer : Jesús García Díaz (jesusgd@us.es)

OBJECTIVES

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

ASSESSMENT CRITERIA

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

SYLLABUS

A. ON THE EDGE OF ISLAM. THE CREATION OF MEDIEVAL SPAIN.

1. The Birth and Splendor of Al-Andalus: the Cultural and Political Dominion of the Omeya State (from the Eighth to the Eleventh Centuries).
2. The Nuclei of Hispano-Christian Resistance: the Political Weakness of the Northern Kingdoms and Dukedoms (from the Eighth to the Eleventh Centuries).
3. The Taifas Kingdoms and the Division of Al-Andalus. The Empires of North Africa: Almoravides and Almohades (from the Eleventh to the Thirteenth Centuries).
4. The Territorial Expansion of the Christian Kingdoms: The Reconquest and the 'Frontier' of Islam (from the Eleventh to the Thirteenth Centuries).
5. The Kingdom of Granada. The End of the Reconquest and of Medieval Spain as 'Frontier' (from the Fourteenth to the Fifteenth Centuries).
6. The Processes involving the Repopulation, the Occupation, and the Defence of the Conquered Territory. The Frontier as Way of Life: Factors of Equality, and of Social and Economic Development.

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

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

BASIC BIBLIOGRAPHY

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JACKSON, G. *Introducción a la España Medieval*. Madrid, 1978.

LADERO QUESADA, M. A. *Granada. Historia de un país islámico*. Madrid, 1989.

----- *Los mudéjares de Castilla*. Granada, 1989.

MACKAY, A. *La España de la Edad Media. Desde la frontera al Imperio*. Madrid, 1980.

MITRE, E. *La España Medieval*. Madrid, 1979.

SUÁREZ FERNÁNDEZ, L. *Los judíos españoles en la Edad Media*. Madrid, 1980.

WATT, M. *Historia de la España Islámica*. Madrid, 1970.

Course GA-10**INTERNATIONAL RELATIONS IN EARLY MODERN EUROPE (FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY (AL) (45 class hours)**

Lecturer: Dr. Fernando Campese Gallego (fjcampese@us.es)

Substitute Lecturer: Dr. Manuel F. Fernández Chaves (mfernandez6@us.es)

OBJECTIVES:

This Course aims to provide students with a working knowledge of the history of Europe's International Relations during the Modern Era, while furnishing them with the analytical tools which will enable them to approach, in historical terms, the system of power relations upon which our present-day world is founded.

METHODOLOGY:

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

SYLLABUS:**1. INTRODUCTION TO INTERNATIONAL RELATIONS.**

History and International Relations.

Power Struggles and Peace: Hegemony and Balance.

The Foundations of International Power.

Diplomacy during the Renaissance.

The System of European States *circa* 1520.

2. INTERNATIONAL RELATIONS IN THE SIXTEENTH CENTURY (I): THE AGE OF CHARLES V.

The Beginnings of the Struggle for European Hegemony: The Hapsburgs pitted against France.

Charles V and the Failure of Universal Monarchy: the Consolidation of Political and Religious Pluralism.

3. INTERNATIONAL RELATIONS IN THE SIXTEENTH CENTURY (I): THE ERA OF SPAIN'S HEGEMONY.

The Catholic Monarchy of Philip II.

The Religious Wars in France and Turmoil in the Low Countries.

The Role of Northern and Eastern Europe within International Relations.

The Mediterranean Scenario and the Ottoman Threat.

Fin de Siècle and a Change of Trend: the Failure of Philip II's Counter- Reformation.

The Relevance of the Colonies beyond Europe within Sixteenth-Century International Relations.

4. THE PROTO-HISTORY OF *THE THIRTY YEARS' WAR*.

France's Emergence as a Power.

The Struggle for Ascendancy in the Baltic and the Rise of Sweden.

Cold War and Local Conflicts in the Europe of the Religious Confessions at the Beginning of the Sixteenth Century.

5. *THE THIRTY YEARS' WAR*.

The Powers Involved, the Distribution of Forces, the Evolution of the Conflict.

The Treaty of Westphalia.

A Law of Peoples.

6. EUROPE, *circa* 1660-1700
 - New Balances of Power and New Power Relations.
 - The Transformation of International Order.
 - The Beginning of the End of Turkey's High Tide.
 - The Century of Louis XIV: France's Hegemony.
7. THE MAJOR CONFLICTS OF THE EIGHTEENTH CENTURY (I).
 - The War of Spanish Succession and the Treaty of Utrecht. Great Britain as a Major Power.
 - The Second War in the North: Structural Change in Eastern and Central Europe. Russia, Prussia, and Austria as Major Powers.
8. THE INTERNATIONAL SCENARIO DURING THE INTER-WAR PERIOD
 - The Doctrine of the Balance of Power.
 - Revisionism as a Destabilizing Factor.
 - Systems of Alliance.
9. MAJOR CONFLICTS DURING THE EIGHTEENTH CENTURY (II).
 - The War of Austrian Succession.
 - The Seven Years' War*.
 - The Struggle for Hegemony between France and Great Britain.
 - The Colonial Components of the Century's Conflicts.
 - A Multipolar International Scenario.
10. INTERNATIONAL RELATIONS IN MODERN-DAY EUROPE.
 - Europe at War; the Ideal of Peace.
 - Taking Stock of an Era.

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- Heinz DUCHHARDT: *La época del absolutismo*, Madrid: Alianza, 1992.
- Gaston ZELLER: "Los tiempos modernos", in Pierre RENOUVIN (dir.): *Historia de las Relaciones Internacionales*, Madrid: Aguilar, 1960, vol. 1.
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- Garret MATTINGLY: *La diplomacia del Renacimiento*, Madrid: Instituto de Estudios Políticos, 1970.
- Michel PÉRONNET: *Historia Moderna*, Madrid: Akal, 1990-1991, 3 vols. Vol. 1: *El siglo XVI. De los grandes descubrimientos a la Contrarreforma*. Vol. 2: *El Siglo XVII. De la Contrarreforma a las Luces*. Vol. 3: *Del Siglo de las Luces a la Santa Alianza*.
- Günter BARUDIO: *La época del absolutismo y la Ilustración, 1648-1779*, Madrid: Siglo XXI, 1983.
- E. MARTÍNEZ RUIZ & A. GUTIÉRREZ CASTILLO & E. DÍAZ LOBÓN: *Atlas histórico. Edad Moderna*, Madrid: Alhambra, 1986.
- Hermann KINDER & Werner HILGEMANN: *Atlas histórico mundial*, Madrid: Istmo, 1992, 2 vols.
- F. VERCAUTEREN: *Atlas histórico y cultural de Europa*, Barcelona: Ediciones Nauta, 1965.
- Agustín GUIMERÁ & Víctor PERALTA (coords.): *El equilibrio de los imperios: de Utrecht a Trafalgar*, Madrid: Fundación Española de Historia Moderna, 2005.

ASSESSMENT:

Student assessment will be based on the following criteria:

- 1) Regular attendance and active participation in class sessions.
- 2) A voluntary assignment with a bibliographical basis, the subject-matter of which will be agreed

upon in consultation with lecturers, and which will deal with one of the aspects of syllabus content.

- 3) The presentation in class of the completed assignment.
- 4) The grades derived from the two exams required by the Program's regulations, one mid-way through the semester and another, a final exam, at its close.

In any case, both exams need to be passed. The remaining assessment mechanisms constitute 30% of the final grade.

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

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

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

OBJECTIVES

The aim of this Course is to allow students from abroad to become familiar with the art scene in Spain between *circa* 1550 and 1973, especially with regard to Painting. Divided into syllabus blocks, class sessions will explore areas of interest such as Renaissance Painting, Baroque Art, Painting and Neoclassicism, the Pictorial Art of the Romantic Period, of the remaining Nineteenth Century, and of the Twentieth.

Special attention will be paid to the insertion of Painting within the environment of other art forms (Architecture, Sculpture, and the Applied Arts), while also debating the cultural and social phenomena which contribute to the characterization of each of the periods concerned and which exert an influence upon the genesis and evolution of art forms.

METHODOLOGY

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

SYLLABUS

1. General Considerations concerning Painting in the Final Third of the Sixteenth Century and in the Twentieth Century.
2. El Greco (1541-1614).
3. SPANISH BAROQUE PAINTING.
 - A. The First Third of the Seventeenth Century. Court Painting: the Carducho Brothers and Other Painters. The Provincial Schools: Sánchez Cotán in Toledo; Francisco Ribalta in Valencia; Pacheco, Roelas, and Herrera in Sevilla.
 - B. The Outstanding Generation in the Reign of Philip IV: Ribera, Zurbarán, and Cano.
 - C. Velázquez.
 - D. The Reign of Charles II: Murillo and Valdés Leal.
 - E. Seventeenth-Century Painting: Foreign and Spanish Masters.
4. Goya: A Genius Spanning Two Centuries.
5. SPANISH PAINTING IN THE NINETEENTH CENTURY.
 - A. The Enlightenment, Academicism, and the Neoclassical Masters: from the Influence of Antonio R. Meng to Vicente López and José Madrazo.
 - B. Isabeline Romantic Painting. The First Landscape Artists: Pérez Villamil. Landscape Painters in Andalucía: D. Roberts and Manuel Barrón. The Painting of Local Color and Customs in Andalucía: the Bécquers, Father and Son, the Cabral Bejaranos, Father and Son, Andrés Cortés and His Followers. The Traditionalism of Madrid: Alenza, Lameyer,, and Lucas. Andalusian Portrait Painters in Madrid: Esquivel and Gutiérrez de la Vega.
 - C. The Court Purist Style: Eduardo Cano, Casado del Alisal, and Gisbert.
 - D. The Neo-Romanticism of M. Fortuny and the School of the Sublime: Jiménez Aranda, Villegas, Gallegos, and Sánchez-Barbudo.

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

6. The Twentieth Century.

7. Picasso.

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

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

ASSESSMENT

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

OBJECTIVES AND METHODOLOGY

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

- Begin to become knowledgeable about Islamic civilization, through contact with its artistic output as it evolved within al-Andalus.

- Come to know the great works of art and architecture bequeathed by Islam within the Iberian Peninsula, by means of an approach that reconciles the direct enjoyment of the work concerned, on the one hand, and the study of the historical context which made it possible, on the other.

- To reflect upon the key contribution of this legacy to Spanish culture as we know it.

In order to attain the objectives of the Course, class sessions will be of two kinds:

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

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

SYLLABUS**I. INTRODUCTION**

1. Basic Notions of the Culture of Islam and its Artistic Output.

Islam as a Religious and Cultural Phenomenon.

The Sources of Islamic Art.

The Principal Themes of Islamic Art.

2. The Expansion of Islam and the Birth of Al-Andalus.

The Introduction of Islam into the Iberian Peninsula.

The Art and Culture of Al-Andalus.

II. THE CORDOVAN HORIZON

3. The Art of the Emirate of Córdoba.

The Córdoba of the Omeyas.

The Mosque of Córdoba and Other Religious Centers.

Military Architecture: the Citadels of Mérida and Sevilla.

4. The Art of the Caliphate of Córdoba.

The Splendor of the Court. Madinat-al-Zahra.
 The Mosque of Córdoba (II).
 Religious and Military Architecture Elsewhere in Al-Andalus.
 Decoration and Sumptuous Art.
 5. The Art of the Taifas Kingdoms.
 The New Order and the Arts.
 Architecture in the Kingdoms of Zaragoza and Toledo.
 Architecture in the Kingdoms of Almería and Granada.
 Architecture in the Sevilla of the Abadís.
 The Sumptuous Arts.

III. THE DOMINION OF THE BERBERS.

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

IV. THE FINAL PHASE OF ANDALUSÍ ART

9. Nazaritan Art.
 Art and Culture in the Kingdom of Granada.
 The Alhambra Palace.
 Further Architectural Undertakings.
 The Sumptuous Arts.
 10. The legacy of Spanish art Islam: Mudejar Art.
 The Christian Conquest and the Andalusí Legacy.
 The Concept of Mudejar Art.
 The Diversity of Mudejar Art.
 New Criteria for an Appreciation of Andalusí Art.

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 THORAVALL, Y. *Diccionario de civilización musulmana*. Barcelona: Larousse-Planeta, 1996.
 VARIOUS AUTHORS. *Encyclopédie de l'Islam*. Leiden: Brill, 1991.

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ANDRAE, T. *Mahoma*. Madrid: Alianza Editorial, 1994 (3ª ed.).
 CAHEN, C. *El Islam. I. Desde los orígenes hasta el comienzo del imperio otomano..* Madrid: Siglo XXI, 1972.
 HORRIE, C. y CHIPPINDALE, P. *¿Qué es el Islam?* Madrid: Alianza Editorial, 1994.
 LEWIS, B., dir. *El mundo del Islam. Gente, cultura, fe*. Barcelona: Ediciones Destino, 1995.

MENÉNDEZ PIDAL, Ramón, dir. *Historia de España*. Madrid: Espasa-Calpe, 1950-2000.

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BURCKHARDT, T. *El arte del Islam. Lenguaje y significado*. Barcelona: Sophia Perennis, 1999.

ETTINGHAUSEN, R. y GRABAR, O. *Arte y arquitectura del Islam, 650-1250*. Madrid: Cátedra, 1996.

GRABAR, O. *La formación del Arte Islámico*. Madrid: Cátedra, 1986.

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PAPADOPOULOU, A. *El Islam y el arte musulmán*. Barcelona: Gustavo Gili, 1977.

TALBOT RICE, D. *El arte islámico*. México, 1967.

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BARRUCAND, M. *Arquitectura islámica en Andalucía*. Colonia: Taschen, 1992.

BORRAS GUALIS, G. M. *El Islam, de Córdoba al Mudéjar*. Madrid: Silex, 1994.

GÓMEZ MORENO, M. *Arte árabe español hasta los almohades. Arte mozárabe*. "Ars Hispaniae", III. Madrid: Plus-Ultra, 1951.

TORRES BALBÁS, L. *Arte almohade. Arte Nazarí. Arte Mudéjar*. "Ars Hispaniae", vol. V. Madrid: Plus-Ultra, 1949.

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

VARIOUS AUTHORS. *La arquitectura del Islam Occidental*. Barcelona: Legado Andalusi/Lunwerg, 1995.

BORRÁS GUALIS, Gonzalo M. (Coord.): *Arte andalusí*. Zaragoza, 2008.

ASSESSMENT CRITERIA

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

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

USEFUL INFORMATION

Visiting hours:

-Tuesdays: 12 noon to 2p.m./3.30p.m to 6.30p.m.

-Wednesdays: 6p.m. to 7p.m.

Schedule of Planned Visits:

-Monday, 29 September: Visit to Seville Cathedral.

-Wednesday, 22 October: Visit to the Gold Tower (la Torre del Oro) and its Environs.

- Wednesday, 24 November: Visit to the Royal Alcázar Palace.

OBJECTIVES AND BASIS OF THE COURSE

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

METHODOLOGY

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

SYLLABUS

Syllabus Unit 1. French Cinema. The Lumière Brothers and the Birth of Cinema. George Mèliès and *The Journey to the Moon*. French Silent Cinema. French Poetic Realism. Jean Renoir. Marcel Carné. J. Tati. *Cahiers du cinema* and *Nouvelle vague* (1958-1968): Jean-Luc Godard, François Truffaut, Claude Chabrol, E. Rohmer. French Cinema and Postmodernity: Luc Besson, Jeane-Pierre Jeunet. Krzysztof Kieślowski in France.

Syllabus Unit 2. German Cinema. German Silent Cinema: Paul Wegener; Ernst Lubitsch; the Expressionism of Robert Wiene, F.W. Murnau and Fritz Lang. Early German Talkies: Josef von Sternberg. German Cinema and National-Socialism. Steinhoff. The Sixties: R. W. Fassbinder. Recent German Cinema.

Syllabus Unit 3. Italian Cinema. Origins of Italian Cinema. White-telephone Movies. Italian Neo-realism: Blasetti; R. Rossellini; Vittorio di Sica; L. Visconti. Italian Comedies. P.P. Pasolini. Federico Fellini. Michelangelo Antonioni. Present-day Italian Cinema.

Syllabus Unit 4. British Cinema. The Beginnings of British Cinema. The Thirties: A. Hitchcock; V. Caville; R. Stevenson. British Cinema during the Second World War. The Sixties Renewal. Present-day British Cinema: A. Minghella; K. Branagh; H. Hudson, D. Lean; A. Parker, R. Scout; P. Greenaway; Ken Loach.

Syllabus Unit 5. Swedish Cinema. Ingmar Bergman.

Syllabus Unit 6. Danish Cinema. C.T. Dreyer. Lars von Trier and the Dogma Movement.

Syllabus Unit 7. Spanish Cinema. The Cinematograph Reaches Spain. Silent Movies. The Talkies in Spain. The Emergence of Vanguardism: Luis Buñuel. Spanish Cinema under a Dictatorship: Official Cinema and Renewal: Berlanga; Bardem. The *New Spanish Cinema* of the Sixties: C. Saura. The Seventies: V. Erice. Cinema and Democracy: P. Almodóvar. Present-day Spanish Cinema: A. Amenábar; I. Coixet.

BIBLIOGRAPHY.

- Historia general del cine. Madrid Cátedra, 1995
- Teoría y práctica de la historia del cine. Robert C. Allen, Douglas Gomery; [traducción de Josetxo Cerdán y Eduardo Iriarte].
- ¿Qué es el cine? Bazin, André., 2a ed.
- Un siglo en sombras :introducción a la historia y la estética del cine.
- Historia ilustrada del cine. René Jeanne y Charles Ford.,
- Historia del cine. Gubern, Román., [5a ed.] ,

- Historia del cine español. Román Gubern ...[et al.],
- El cine español después de Franco :1973-1988 /John Hopewell. Hopewell, John.,
- Las grandes escuelas del cine. Madrid Cirde, Méndez Leite, Fernando,
- El cine italiano, 1942-1961: del neorrealismo a la modernidad /Angel Quintana; Prologue by Francesco Casetti., Quintana, Angel.,
- El neorrealismo en el cine italiano: de Visconti a Fellini., Ripalda Ruiz, Marcos., Historia del cine mundial :desde los orígenes., Georges Sadoul ; Appendix by ICAIC y Tomás Pérez Turrent., 13a ed. in Spanishl.
- Sombras de Weimar : contribución a la historia del cine alemán 1918-1933. Sánchez Biosca, Vicente.,
- Historia del cine: teoría y géneros cinematográficos, fotografía y televisión. Sánchez Noriega, José Luis.
- Historia del cine español. Jean-Claude Seguin; Traducción de José Manuel Revuelta., 3a ed.
- Cines europeos, sociedades europeas :1939-1990. Sorlin, Pierre.,
- Historia universal del cine, 30 vols. Planeta, Barcelona. Several Authors,
- Buñuel. *La mirada del siglo*. Exhibition Catalogue, Reina Sofía. Madrid. Varios autores.

ASSESSMENT CRITERIA

When grading students, the following criteria will be kept in mind:

- Regular attendance and active participation during class sessions.
- The undertaking of Course assignments, which will be voluntary.
- Two exams will be set: one as the semester progresses and the other at its close. They will be based on the written discussion of one of the syllabus units explored in class (one to be chosen from the two given on the question paper). Final grades will be the result of the average in both exams.

Course GA-14**INTER-AMERICAN RELATIONS (AL) (45 class hours)**

Lecturer:

Dr. María Eugenia Petit-Breuilh Sepúlveda (mpetit@us.es)

Substitute Lecturer:

Dr. Antonio Acosta Rodríguez (aacosta@us.es)**OBJECTIVES**

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

METHODOLOGY

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

SYLLABUS

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

ASSESSMENT

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

GENERAL BIBLIOGRAPHY

BAMBIRRA, V., *El capitalismo dependiente latinoamericano*, México, Siglo XXI, 1990.

BARÓN FERNÁNDEZ, J., *La guerra hispano-norteamericana de 1898*, Sada, A Coruña, Edicions do castro, 1993.

BOSCH, Aurora, *Historia de Estados Unidos: 1776-1945*, Barcelona, Crítica, 2005.

DOS SANTOAS, Theotonio, *La crisis norteamericana y América Latina*, Buenos Aires, Periferia, 1972.

FOGEL, R., *Los ferrocarriles y el crecimiento económico de Estados Unidos*, Madrid, Tecnos, 1972.

FURTADO, Celso, *El mito del desarrollo económico y el futuro del Tercer Mundo*, Buenos Aires, Periferia, 1974.

GUARDIA HERRERO, Carmen de la, *Historia de Estados Unidos*, Madrid, Sílex, 2009.

HERNÁNDEZ SÁNCHEZ-BARBA, Mario, *Historia de Estados Unidos de América: de la república burguesa*

al poder presidencial, Madrid, Marcial Pons, 1997.

HERNÁNDEZ Y SÁNCHEZ-BARBA, Mario, "Perfiles de la tensión hemisférica entre Hispanoamérica y Estados Unidos", *Revista de Política Internacional*, Nº 56, 1961, pp. 253-287.

MALDWYN, Jones, *Historia de Estados Unidos: 1607-1992*, Madrid, Cátedra, 2001.

MORALES PADRÓN, F. *Historia de unas relaciones difíciles: Estados Unidos-América Española*, Sevilla, Universidad de Sevilla, 1987.

MORALES, Minerva, "Tendencias y virajes de la política norteamericana en América Latina", p. 213-242, México. (Se encuentra en Internet en pdf, 30 págs.)

PALOMARES LERMA, Gustavo, *Relaciones internacionales en el siglo XXI*, Madrid, Tecnos, 2006.

SÁNCHEZ IBARRA, Freddy, "La relación de Latinoamérica y los Estados Unidos desde la visión de Salvador Allende Gossens", *Cuadernos de Historia Contemporánea*, 2003, 25, p. 275-288. (Se encuentra en Internet en pdf, 14 págs.)

SMITH, Peter H., *Talons of the Eagle. Dynamics of U. S. –Latin American Relations*. Oxford, The University Press, 1996.

SMITH, Peter H., *Estados Unidos y América Latina: hegemonía y resistencia*. Valencia, Patronat Sub-Nord, Solidaritat i Cultura – F. G. U. V.; Universitat de Valencia, 2010.

SMITH, Robert F., "Latin America, The United States and the European Powers, 1830-1930", in *The Cambridge History of Latin America*, vol. IV. Cambridge, Cambridge University Press, 1989.

VENERONI, Horacio, *Estados Unidos y las fuerzas armadas de América latina: la dependencia militar*, Buenos Aires, Periferia, 1973.

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.

OBJECTIVES

This Course is designed with two key objectives in mind: firstly, to contribute to the rescue from academic oblivion of the women artists who have produced creative output throughout history and who, due to a range of different conditioning factors of a social kind, have remained on the margins of the Art World; secondly, to raise awareness of, and encourage reflection about, the situation of women within the Art environment of the present day, as well as about the aims pursued by tendencies within feminist criticism, together with the compromise, at the dawn of the twenty-first century, of the woman artist in the call for gender equality in society.

METHODOLOGY

Class sessions will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the viewing of artistic works and documentaries- with critical debate on the part of students when dealing with the on-screen images and the recommended texts.

SILLABUS

SUBJECT BLOCK 1.: STARTING POINT

Do Women Have To Be Naked To Get Into the Met. Museum?

Art and Gender. Art Created by Women; Feminine Art; Feminist Art. Feminism and Post-Feminism.

SUBJECT BLOCK 2.: THE DEPICTION OF THE FEMININE IN THE HISTORY OF ART

Introduction: Models and Counter-Models. *Woman-as-Fetish*.

Art and Mythology: Disguised Eroticism.

Art and Religion: the Figure of Mary *versus* Eve.

Art and Portraiture: Women of the Nobility, of the Bourgeoisie, and Nameless Faces.

The Art of Manners: Family Archetypes.

Art and Nudity: From Olympus to Street-Level.

Art and Society: Women and their Professions.

SUBJECT BLOCK 3.: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE NINETEENTH CENTURIES.

Why have there been no great women artists? The Notion of Genius.

Introduction: Women, Art, and Society. The Training of Women to Become Artists.

3.1.- First References: Pliny's Artistic Greece.

3.2.- The Middle Ages: Creativity within Convents. Miniaturists and Embroiderers.

3.3.- The Renaissance: Boccaccio's *De Claris Mulieribus*. Art within a Humanist Education.

- Italy: Sofonisba Anguissola. Lavinia Fontana.

- Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.

3.4.- The Baroque Age:

- Italy: Artemisia Gentileschi; Elisabetta Sirani.

- Northern Europe: the Domestic Environment. Genre Painting and the Art of Judith Leyster. Flower Vases and Still Life: Clara Peeters; Rachel Ruysch; María Sybilla Merian.

Spain: Luisa Roldán, *La Roldana*; Josefa de Ayala y Óvidos.

3.5.- The Eighteenth Century: The Academies and the Training of Women Artists. Art Criticism.

- France: The Royal Academy of Painting and Sculpture. Elizabeth-Louise Vigée-Lebrun; Rosalba Carriera;

Adelaide Labille-Guiard.

- Great Britain: Angelica Kauffmann, Mary Moser.

3.6.- The Nineteenth Century: Women outside the Academies.

- Neoclassicism: Constance Marie Charpentier.

- Romanticism: Elisabeth Thompson; Rosa Bonheur.

- Realism: Emily Mary Osborn; Barbara Bodichon.

- Historical Painting: Lucy Maddox Brown Rossetti;

- The Sculpture of Camille Claudel.

- Impressionism: Mary Cassatt; Berthe Morisot; Suzanne Valadon; Eva Gonzales; Mary Bacquemonnd.

SUBJECT BLOCK 4.: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1900-1968.

Introduction: Women, Society, Art. Virginia Woolf.

4.1.- From the Nineteenth to the Twentieth Centuries: Great Britain: Gwen John; Leonora Carrington; Vanesa Bell.

4.2.- 1900-1945: Romaine Brooks. Expressionism: Gabriele Münter; Paula Modersohn-Becker; Naif: Marie Laurencin; Orphism: Sonia Delaunay; Futurism: Valentine de Saint-Point ; The Russian Avant-Garde: Natalia Gontcharova; Varvara Stepanova. Dadaism: Sophie Taeuber-Arp; Surrealism: Mary Oppenheim; María Blanchard; Frida Kahlo; Remedios Varo. The Twenties: Tamara de Lempicka; Georgia O'Keeffe.

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

SUBJECT BLOCK 5.: THE WOMAN ARTIST IN SPAIN. THE NINETEENTH AND TWENTIETH CENTURIES.

5.1.- The Nineteenth Century: The Woman Artist in Nineteenth-Century Spanish Society. Artistic Training and the Academies. Art Criticism, National Exhibitions, and Exhibitions in the Provinces. Lluisa Vidal; María Roësset.

5.2.- The Twentieth Century: Feminine Painting and *Salon* Culture.

- 1900-1939: Maruja Mallo; Ángeles Santos.

- 1940-1970: Political and Social Conditioning Factors. Women, Art, and Literature in Post-War Spain. Art Informel: Juana Francés. Forms of Realism: Carmen Laffón; Amalia Avia; María Moreno; Isabel Quintanilla. 1970-2000: Analytic Art: Elena Asins; Soledad Sevilla. Conceptual Art: Esther Ferrer.

SUBJECT BLOCK 6.: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1968-2005.

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

- Feminist Art. Vaginal Iconology.- Nikki de Saint Phalle. Louise Bourgeois. Eva Hesse. Judy Chicago and the Feminist Studio Workshop. Miriam Schapiro. Body Art: Ana Mendieta. Orlan.

- Postfeminist Art.- The Influence of French Post-Structuralism. Mary Kelly. The Guerrilla Girls. Barbara Kruger. Miriam Schapiro. Cindy Sherman; Sherrie Levine; Rosemarie Trockel.

SUBJECT BLOCK 7.: THE WOMAN ARTIST OF THE TWENTY-FIRST CENTURY.

Introduction: Women Artists and New Technologies.

Cyber-Feminism: VNS Matrix.

SUBJECT BLOCK 8.: CONCLUSIONS AND DEBATE.

BIBLIOGRAPHY

BATTERSBY, C. *Gender and Genius. Towards a Feminist Aesthetic*. Londres: The Woman's Press, 1989.

BEAUVOIR, S. de. *El segundo sexo* (1949). Madrid: Cátedra, 1998.

CHADWICK, W. *Mujer, Arte y sociedad*. Barcelona: Destino, 1999.

DEEPWELL, K. *Nueva crítica feminista de arte. Estrategias críticas*. Madrid: Cátedra, 1998.

DIEGO, E. de. *La mujer y la pintura del XIX español*. Madrid: Cátedra, 1987.

SÉLLER, N.G. *Women Artists. An Illustrated History*. Londres: Virago Press, 1987.

MAYAYO, P. *Historia de mujeres, historias del arte*. Madrid: Ensayos Arte Cátedra, 2003.

NOCHLIN, L. "Why have there been no great women artists?", *Art News*, enero de 1971, pp. 22-39. Reimpreso en *Women and Power and other Essays*. Londres: Thames and Hudson, 1989.

NOCHLIN, L., and SUTHERLAND HARRIS, A.S. Catálogo de la exposición *Women Artists. 1550-1950*. Los Ángeles: County Museum, 1976.

PARKER, R., and POLLOCK, G. *Old Mistresses. Women, Art and Ideology*. Londres: HarperCollins, 1981.

POLLOCK, G. *Vision and Difference. Femininity, Feminism and the Histories of Art*. Londres: Routledge, 1988.

WOOLF, V. *Una habitación propia* (1929). Barcelona: Seix Barral, 1995.

ASSESSMENT

Final grades will be based upon an exam involving the Course syllabus content which would have been explored and debated in class sessions. Likewise, students may also choose to carry out a reflexively-based research assignment.

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

(45 class hours)

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

Co-Lecturer: Dr. Belén García Martínez (mbelen@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 (AV) (45 horas lectivas)

Lecturer:

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

Co-Lecturer:

D. Caín Somé Laserna (csome@us.es)

COURSE DESCRIPTION

The course syllabus is structured around the history of the gastronomy of the Spanish culture from the kitchen of the first settlers to today, studying the influence of Mediterranean and American cultures, the Mediterranean triad (olive oil, wine, and bread) and the importance of the Mediterranean diet as a way to lead a healthy life.

It is essential that the student have a sufficient degree of knowledge of Spanish to be able to understand the classes which are taught in that language. On the other hand it requires a basic knowledge of history.

This course is for students of any program. The course objectives are that the student knows the history of a kitchen and an ancient culture, and that this knowledge will be beneficial to your health.

REQUIREMENTS

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

METHODOLOGY

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

SYLLABUS

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

EVALUATION CRITERIA

The course evaluation will be determined by the following parameters:

1. EXAMS. There will be two exams, a midterm and a final. The final grade will be out of a possible 10 points. To pass the midterm, then student must obtain at least a 4.5. Those who pass the first exam will not be tested on this material again. Those who don't pass the midterm will have a cumulative final exam over all topics covered throughout the semester. To pass the final exam, that will take place on the last day of class, the student must score a minimum of 5 points

(always out of 10).

2. Attendance and participation in class
3. Volunteer work: The students can do volunteer work for extra credit on a topic of gastronomy coordinated by Professor.

BIBLIOGRAPHY

- ARBELOS, Carlos: *Recetas y Relatos. Gastronomía de las tres culturas*, Granada, Caja Granada, 2004.
- CONTRERA, Jesús: *Antropología de la alimentación*, Madrid, Eudema, 1993.
- DE LA MOTA, Ignacio H.: *El libro del Café*, Madrid, Ediciones Pirámide, 2006.
- DE LA MOTA, Ignacio H.: *El libro del Chocolate*, Madrid, Ediciones Pirámide, 2008.
- DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003
- DOLAGARAY, Iñigo: *El libro del Te*, Madrid, Ediciones Pirámide, 2005.
- DOMINGO, Xavier: *De la olla al mole: antropología de la cocina del descubrimiento*, Málaga, BmmC editores, 2000.
- ELÉXPURU, Inés: *La cocina de Al-Andalus*, Madrid, Alianza, 1994
- ESTEBAN, José: *La cocina en Galdós y otras noticias literario-gastronómicas*, Madrid, Fortunata y Jacinta, 2006.
- FERNÁNDEZ-ARMESTO, Felipe: *Historia de la comida. Alimentos cocina y civilización*, Barcelona, Tusquest, 2004.
- GARCÍA VISCAINO, Félix: *La cocina flamenca, memorias y guisos*, Madrid, Celeste 2000-
- MARTÍNEZ LLOPIS, Manuel: *Historia de la gastronomía española*, Madrid, Alianza Editorial, 1989.
- MOLINA, Juan Antonio: *Breve Historia de la Gastronomía Andaluza*, Sevilla, editorial Castillejo, 1999.
- LÓPEZ ALEJANDRE, Manuel M^a: *Manual de Viticultura, enología y cata*, Córdoba, Almuzara, 2007.
- OLIVARES ROSELLO, V.: *El cerdo ibérico. Crianza productos y gastronomía*, Aracena, Iniciativas Leader Sierra de Aracena y Picos de Aroche S.A., 2002
- SANZ, Yolanda: *Soy lo que Como. Aprende a comer sano para vivir feliz*, Madrid, Santillana, 2007.
- TEJERA OSUNA, Inmaculada: *El libro del pan*; Madrid: Alianza editorial, 1993.
- TOUSSAINT-SAMAT, Maguelonne: *Historia Natural y Moral de los Alimentos. El azúcar, el chocolate, el café y el té*, Madrid, Alianza Editorial, 1991
- VALLES ROJO, *Cocina y alimento en los siglos XVI y XVII*, Valladolid, Junta de Castilla y León, 2007.
- VARELA, Gregorio: *El pan en la alimentación de los españoles*; Madrid, Eudema, 1991.
- VILLEGAS BECERRIL, Almudena: *Saber del Sabor. Manual de Cultura Gastronómica*, Córdoba, Editorial Almuzara, 2008.
- VV.VVA.: *Antropología de la Alimentación: Ensayo sobre la dieta Mediterránea*, Sevilla, Consejería de Cultura y Medio Ambiente, Junta de Andalucía, 1993.
- WERLE, Loukie y COX, Jill: *Ingredientes*, Germany, Könnemann, 2005.

Course GA-22

WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS (45 class hours)

Lecturer:

Dr. José Miranda Bonilla (jmiranda@us.es)

Co-Lecturer:

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

OBJECTIVES

The aim of this Course is to enable students to become knowledgeable about Wine, one of Spain's most culturally important and economically relevant elements, by means of the study of its history, the range of types it has and their modes of production, the key wine-producing regions, its impact on the Spanish economy in regional and national terms, and the recent evolution in tourist-based activities that have developed around it.

METHODOLOGY

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

SYLLABUS

1.- WINE, A DRINK OF THE GODS.

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

2.- WINE IN SPAIN. ITS HISTORY.

Wine in the Ancient and Medieval Periods. Wine in Modern and Contemporary Times.

3.- VARIETIES OF WINE AND METHODS OF WINE PRODUCTION.

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

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

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

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

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

6.- NEW HORIZONS FOR WINE

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

BIBLIOGRAPHY:

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

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

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

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

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

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

ASSESSMENT CRITERIA

- Two written exams will be held (one, a thus-far exam, mid-way through the Course, and the other at its close, as a final), the results of which will make up 70% of each student's Final Grade. The exam dates will be posted by the *Agreement-Based Courses'* Administration.

- An individual assignment will be carried out, to be presented live in class, and which will constitute 20% of the Final Grade.

- Active participation in class will be valued, constituting 10% of the Final Grade.

SECOND SEMESTER

FACULTY OF PHILOLOGY FB

FB Courses available in the SECOND SEMESTER

GENERAL LEVEL

FB-01	CONTRASTIVE GRAMMAR
FB-02	LEXICAL AND TERMINOLOGICAL COMPETENCE IN SPANISH
FB-03	CORRECTIVE PHONETICS AND CONVERSATION
FB-09	THE CONTEMPORARY SPANISH-AMERICAN NOVEL
FB-10	CONTEMPORARY SPANISH CINEMA
FB-25	MASTERPIECES OF SPANISH LITERATURE III (1800-1936)
FB-26	THE CIVIL WAR AND PRESENT-DAY SPANISH LITERATURE
FB-27	LITERATURE AND CUISINE: READING, WRITING, COOKING, EATING
FB-28	MARKETING AND SOCIETY
FB-29	THE CONTEMPORARY ARAB-ISLAMIC WORLD
FB-32	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FB-33	THEATER ON THE MOVE: GETTING ACQUAINTED WITH THE CITY FROM WITHIN THEATER
FB-34	LANGUAGES OF INTERNATIONAL DEVELOPMENT: HEALTHCARE AND VOLUNTARY WORK
FB-35	PAINTING IN LITERARY SEVILLE

ADVANCED LEVEL

FB-04	CREATIVE WRITING
FB-07	SPANISH LITERATURE'S MYTHIC FIGURES
FB-12	SPANISH GRAMMAR
FB-13	THE PHONETICS AND PHONOLOGY OF SPANISH
FB-16	CERVANTES AND <i>DON QUIXOTE</i>
FB-17	THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLE
FB-18	CONTEMPORARY SPANISH-AMERICAN POETRY
FB-19	ARABIC INFLUENCES IN SPANISH LITERATURE
FB-20	THE IMAGE OF SPAIN ON THE CINEMA SCREEN
FB-21	THE ART OF FLAMENCO AS A PROCESS OF COMMUNICATION IN THE TWENTY FIRST CENTURY: AN INTERDISCIPLINARY APPROACH AND THE AESTHETICS OF MUSIC
FB-23	PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES
FB-24	BUSINESS SPANISH
FB-30	AUDIOVISUAL LANGUAGES. SUBTITLING AND DUBBING
FB-31	INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS
FB-36	LITERARY AND CULTURAL ASPECTS OF SPANISH COMICS BOOKS

GENERAL LEVEL

Course FB-01

CONTRASTIVE GRAMMAR: SPANISH-ENGLISH (45 class hours)

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

Substitute Lecturer: Dr. José A. Vidal Domínguez (jvidal@us.es)

COURSE DESCRIPTION:

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

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

Requirements and grading policy:

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

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

- Tareas, asistencia y participación en clase: (10% de la nota) Todas las semanas los estudiantes tendrán que llevar a cabo ejercicios que el profesor asignará.
- Proyectos de recogida de datos: (15 % de la nota) Los estudiantes tendrán que recoger ejemplos interesantes tanto de inglés como de español y se los presentarán al profesor en forma de lista comentada.
- Trabajo de investigación: (opcional 20% de la nota) Los estudiantes podrán llevar a cabo un trabajo de investigación sobre algún tema en el que se comparen las lenguas españolas e inglesa. El estudiante que quiera llevar a cabo este trabajo opcional tendrá que presentar una propuesta durante la tercera semana de octubre. El trabajo se entregará la última semana de noviembre.
- Presentación: (opcional 10% de la nota) El trabajo de investigación se podrá presentar en clase.
- Exámenes: (del 45% al 75% de la nota) Habrá dos exámenes. Advertencia importante: Los exámenes valdrán entre el 45% y 75% de la nota. El resto se obtendrá de las tareas, asistencia y participación en clase, de los proyectos de recogida de datos y opcionalmente de un trabajo de investigación y de su

presentación en clase.

Todo el trabajo para esta clase se puede llevar a cabo en grupos, pero cada estudiante deberá escribir su propia versión. Puesto que uno de los objetivos de esta clase es que los estudiantes aprendan a pensar por sí mismos sobre el lenguaje, los trabajos que conlleven ideas originales se evaluarán más que los trabajos que se limiten a presentar material de otras fuentes.

CONTENT:

Introduction: Contrastive Grammar. English and Spanish as global languages.

Phonological Differences between English and Spanish

The Lexicon. Differences among languages. New words in Spanish and English. Loanwords from English into Spanish and from Spanish into English.

Idioms in Spanish and English. False Cognates.

Syntax: The Noun Phrase, The Verb Phrase, Other Phrases, The Sentence, The Text.

Language Contact: English and Spanish as languages in contact in the USA and Gibraltar

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

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

Textbook and readings for this class

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

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

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

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

BIBLIOGRAFÍA RECOMENDADA

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.

Course FB-02**LEXICAL AND TERMINOLOGICAL COMPETENCE IN SPANISH (45 class hours)**

Lecturer: Dr. Lola Pons Rodríguez (lpons@us.es)

Substitute Lecturer: Dr. Elena Leal Abad (lealabad@us.es)

OBJECTIVES

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

SYLLABUS

- 8) Introduction. Semantics and Lexicology. The Structure of Words. Word Classes. Semantic Fields.
- 9) Dictionary Use in the Learning of Spanish.
- 10) Procedures involved in the Formation of New Words. Derivation and Composition.
Abbreviations, Acronyms, Onomatopoeic Expressions.
- 11) Idioms and Combinations. Expressive Values and Communicative Suitability.
- 12) Aptness, Variation, and Precision in Lexis. Synonymys and Antonymys. Polysemy and Homonymy.
- 13) Lexical Content within Specific Texts.
- 14) Lexical Sources of the Spanish Language. The Use of Borrowings.

BIBLIOGRAPHY

- ALMELA PÉREZ, R. *Procedimientos de formación de palabras en español*. Barcelona: Ariel, 1999.
- CARRATALÁ TERUEL, F. *Manual de vocabulario español*. Madrid: Castalia, 2006.
- CASADO VELARDE, M. *Tendencias en el léxico español actual*. Madrid: Coloquio, 1996.
- DOMÍNGUEZ GONZÁLEZ, P. y otros. *El español idiomático. Frases y modismos del español*. Barcelona: Ariel, 1988.
- GUTIÉRREZ RODILLA, B. *El lenguaje de las ciencias*. Madrid: Gredos, 2005.
- MIRANDA, J. A. *La formación de palabras en español*. Salamanca: Ediciones Colegio de España, 1994.
- MONTANER MONTAVA, M.^a A. *Juegos y actividades para enriquecer el vocabulario*. Madrid: Arco/Libros, 1999.
- LUIS GURILLO, L. *Ejercicios de fraseología*. Madrid: Arco/Libros, 2002.
- RAMOS, A. y SERRADILLA, A. *Diccionario Akal del español coloquial*. Madrid: Akal, 2000.
- MARTÍN CAMACHO, J. C. *El vocabulario del discurso tecnocientífico*. Madrid: Arco/Libros, 2004.
- VIVANCO CERVERO, V. *El español de la ciencia y la tecnología*. Madrid: Arco/Libros, 2006.

ASSESSMENT

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

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

Lecturer:

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

Co-Lecturer:

Dr. Auxiliadora Castillo (acastillo@us.es)**OBJECTIVES**

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

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

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

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

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

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

- 6) 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.
- 7) The rules of accentuation.
- 8) The structure of syllables in Spanish.
- 9) The performance of songs.
- 10) Poetry recitals.

4. Varieties of Spanish: Description of the Main Phonetic Features of the Kinds of Peninsular and Hispanic-American Spanish with a High Degree of Circulation.**Practical Activities:**

- 4) Viewing films in which the different varieties of Peninsular and Hispanic-American Spanish may be appreciated. Students will be expected to single out their key phonetic and suprasegmental characteristics.
- 5) Visits to regional cultural centers in Sevilla. During the visits students will be asked to record interviews with speakers of the range of dialects that circulate within Peninsular Spain.
- 6) 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:

- 3) Working in groups. Comparisons between written and oral texts.
- 4) Working in groups. Constructing a written text (a letter) and an oral text (a short dialogue which, afterwards, will be performed).

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

Practical Activities:

- 5) Viewing videos which are representative of these different communicative situations. The analysis and pooling of ideas regarding the specific features of each of them.
- 6) Working in groups describing the different kinds of oral text.
- 7) Working in groups constructing the different kinds of oral texts.
- 8) Debating issues of current affairs.

7. Linguistic Registers: Formal and Informal.

Practical Activities:

- 4) Visits to different places within Sevilla during which students may recognize *in situ* these different kinds of linguistic registers (Sevilla's Ateneo, Regional Cultural Centers, Public Marketplaces, Bars, Shops and Malls).
- 5) Describing the different kinds of formal and informal oral texts.
- 6) Constructing in groups different kinds of formal and informal oral texts.

BIBLIOGRAPHY

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

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

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

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

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

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

ASSESSMENT

Given the Course's practical character, assessment will be dynamic and on-going. In this sense, the following factors will be taken into account:

- Regular Attendance.
- Level of Participation in the Different Practical Activities.
- Grading of Oral Assignments.
- Final-Exam Grade.

END-OF-COURSE EXAM

This final exam will consist of:

- A written test: questions on Corrective Phonetics.

An oral test: a commentary on a text and the participation in a conversation about a subject of current interest.

Course FB-09**THE CONTEMPORARY SPANISH-AMERICAN NOVEL** (45 class hours)

Lecturer:

Dr. José Manuel Camacho Delgado (jcamacho@us.es)

Substitute Lecturer:

Dr. Beatriz Barrera Parrilla (bbarrera@us.es)**OBJECTIVES**

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

METHODOLOGY

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

SYLLABUS

1. The Spanish-American Novel: its Origins and its Development. Its Evolution and Development during the Twentieth Century.
2. The Novel and the Mexican Revolution (I). Mariano Azuela's *Los de abajo*.
3. The Novel and the Mexican Revolution (II). Juan Rulfo's *Pedro Páramo*.
4. Magic Realism and the Figure of Gabriel García Márquez. *El coronel no tiene quien le escriba*.
5. Documentary Realism. Mario Vargas Llosa's *Los cachorros*.

BIBLIOGRAPHY

FUENTES, C. *La nueva novela hispanoamericana*. México: Joaquín Mortiz, 1980.

SEVERAL AUTHORS. *Narrativa y crítica de Nuestra América*. Madrid: Castalia, 1978.

SHAW, D. *Nueva narrativa hispanoamericana*. Madrid: Cátedra, 1981.

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

SET READINGS

Mariano AZUELA, *Los de abajo*

Juan RULFO, *Pedro Páramo*

Gabriel GARCÍA MÁRQUEZ, *El coronel no tiene quien le escriba*

Mario VARGAS LLOSA. *Los cachorros*

ASSESSMENT

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

Course FB-10**CONTEMPORARY SPANISH CINEMA** (45 class hours)

Lecturer:

Dr. José M^a Claver Esteban (josemariaclover@ono.com)

Co-Lecturer:

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

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

METHODOLOGY

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

PRACTICAL SYLLABUS

3. An anthology of significant sequences from key movies and from the work of prominent directors.
4. Full-length Movies. The commentary and critical appreciation of the thematic and stylistic features of the following titles: *Sevillanas*, by Saura, *El otro lado de la cama*, by Martínez Lázaro, *Belle époque*, by Trueba, *La lengua de las mariposas*, by Cuerda, *La niña de tus ojos*, by Trueba, *Los años bárbaros*, by Colomo, *¡Bienvenido Mister Marshall!*, by García Berlanga, *Los desafíos*, by Erice, Guerin and Egea, *Los nuevos españoles*, by Bodegas, *Ana y los lobos*, by Saura, *Tristana*, by Buñuel, *Carmen*, by Saura, *Mujeres al borde de un ataque de nervios*, by Almodóvar, and *Tesis*, by Amenábar.

THEORETICAL SYLLABUS

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

ASSESSMENT

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

FIRST MID-SEMESTER EXAM

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

Length: One side of an A4 sheet.

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

END-OF-COURSE EXAM

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

Length: One side of an A4 sheet.

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

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

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

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

BIBLIOGRAPHY

In English:

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

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

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

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

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

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

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

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

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

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

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

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

In Spanish:

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

BORAU, J. L. (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.

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

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

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

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

Lecturer: Jaime Galbarro García (jgalbarro@us.es)

Substitute Lecturer: Ángela Rico Cerezo (anyi206@gmail.com)

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS**I. Romanticism**

1. Historical and Cultural Context and General Notions.
2. Spanish Romanticism. Authors and Works.
3. A Study of *Don Juan Tenorio* by José Zorrilla.

II. Realism-Naturalism

1. Historical and Cultural Context and General Notions.
2. Realism and Naturalism in Spain. Authors and Works.
3. A Study of *La Regenta* by Leopoldo Alas «Clarín».

III. The Poetry of Gustavo Adolfo Bécquer.

1. Bécquer's Poetry: Post-Romantic or Pre-Symbolist?
2. A Study of *las Rimas*.

IV. Modernism

1. Historical and Cultural Context and General Notions.
2. Spanish Modernism. Tendencies, Authors and Works.
3. A Study of *Campos de Castilla* by Antonio Machado.
4. A Study of *Diario de un poeta recién casado (1916)* by Juan Ramón Jiménez.

V. Vanguardism.

1. Historical and Cultural Context and General Notions.
2. Avant-Garde Movements in Spain. The Generation of '27: Authors and Works.
3. A Study of *Poeta en Nueva York* by Federico García Lorca.

BIBLIOGRAPHY

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

- José Zorrilla, *Don Juan Tenorio*, ed. de Aniano Peña, Madrid, Cátedra, 2006.
- Leopoldo Alas «Clarín», *La Regenta*, ed. de Juan Oleza, Madrid, Cátedra, 2004-2005, 2 vols.
- Gustavo Adolfo Bécquer, *Rimas*, ed. de Rafael Montesinos, Madrid, Catédra, 2006.
- Antonio Machado, *Campos de Castilla*, ed. de Geoffrey Ribbans, Madrid, Cátedra, 2006.

- Juan Ramón Jiménez, *Diario de un poeta recién casado (1916)*, ed. de Michael P. Predmore, Madrid, Cátedra, 2001.
- Federico García Lorca, *Poeta en Nueva York*, ed. de María Clementa Millán, Madrid, Cátedra, 2006.

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

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

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

ASSESSMENT

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

In addition, those students wishing to do so will be able to raise their final grade by carrying out an optional assignment which would consist of either a short written essay related to one of the subjects dealt with as the Course develops (an aspect of the literature from the period under study, or an author or literary work not explored in depth), or the writing of a commentary on a fragment or a poem taken from the works available for study which had not been explored during class sessions. Positive value will be assigned to the mature approach adopted when dealing with syllabus subject-matter, to the capacity to interrelate subject-matter, and to the correctness observed when expressing ideas.

Course FB-26**THE CIVIL WAR AND PRESENT-DAY SPANISH LITERATURE (45 class hours)**

Lecturer: M. Ángeles Garrido Berlanga (magarrido@us.es)

Substitute Lecturer: Dr. M^a José Osuna Cabezas (majosuna@us.es)

OBJECTIVES

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

Methodology

A theoretical-practical approach will be adopted in class sessions: the input-lecture on each syllabus point will be enhanced by the discussion of the readings which have been selected.

Syllabus.

1. The socio-political context: from Republic to Dictatorship. The antecedents of the Civil War.
2. The Spanish Civil War: literature within Spain and the literature of exile.
3. The Civil War and the contemporary Spanish novel: from the post-war period to the present day.
 - Narrative written from within exile: *La cabeza del cordero* by Francisco Ayala.
 - The Novel in Spain: *Los santos inocentes* by Miguel Delibes and *La voz dormida* by Dulce Chacón.
4. The Civil War and Drama: from the post-war period to the present time.
 - The drama of protest and grievance: *Historia de una escalera* by Antonio Buero Vallejo.
 - New forms of dramatic expression and the universalization of the Civil War: Angelica Liddell and Rodrigo García.
5. The Civil War and Poetry: from the post-war years to the present day.
 - Miguel Hernández as a key figure.
 - Blas de Otero's social poetry.
 - The new voices and the poetry of recent years.

BIBLIOGRAPHY

Lecturers will provide students with a booklet of the selected texts to be analyzed during class sessions. Nevertheless, given the specific attention that will be paid to certain authors, it is advisable to acquire the following books as compulsory reading:

- Francisco Ayala. *La cabeza del cordero*. Madrid: Cátedra, the most recent edition.
- Miguel Delibes. *Los santos inocentes*. Barcelona: Planeta, the most recent edition.
- Antonio Buero Vallejo. *Historia de una escalera*. Madrid: Espasa-Calpe, the most recent edition.

Both the general bibliography and the more specific secondary sources will be provided during the first keynote session of the Course.

COMPLEMENTARY ACTIVITIES

- Access to a range of documentary sources linked with the Spanish Civil War: newspapers, magazines, interviews with intellectuals, etc
- Two movie sessions: one based on the text of *Los santos inocentes* and the other an adaptation of *Los girasoles ciegos*.

- The performance of a contemporary play in class.

ASSESSMENT CRITERIA

- Mid-Course exam: 30%
- End-of-Course exam: 30%
- Active participation during class sessions: 30%
- An assignment project, essay, or critical appreciation piece: 10%

Course FB-27

LITERATURE AND CUISINE: READ, WRITE, COOK, EAT (45 class hours)

Lecturer:

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

Substitute Lecturer:

Montserrat Izaguirre Rodríguez (isaguirremon@gmail.com)

Collaborators:

Antonio Tirado Martín, enólogo y sumiller Ángel Custodio Ruiz Martínez, chef.

OBJETIVES

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

METHODOLOGY

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

SYLLABUS

Introduction: Why literature and cuisine?

Antiquity

Topic 1 The awakening of cooking

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

Gastronomic activity: Baking bread

Selected reading: MATTHIESSEN, Peter. "The tree where man was born".

Topic 2 Some notes on the classical world

- Homer's Odyssey: The first barbeque?

Viewing of scenes from Francis Ford Coppola "Apocalypse now"

- Marcus Gavius Apicius, the first gourmet.
- Petronius' Satyricon, that Roman.
- Lucius Junius Moderatus "Columela", from Gades to Rome
- Bulwer-Lytton, Edward. The Last Days of Pompeii: A Roman banquet.

Viewing of scenes from Federico Fellini's "Satyricon"

Gastronomic activity: Tasting of pickles and salted fish. Cooking "torrijas."

The Middle Ages

Topic 3 From compliments to "alboronía" to fried eggs "nostalgia"

- The battle of don Carnal and doña Cuaresma in Juan Ruiz's El libro de buen amor.
- Heritage of Abu I-Hasan Ali ibn Nafi "Zyriab"
- Ibn Razin al-Tuyibi
- Al-Yahiz, Amr. "The Book of the Greedy"
- Ibn Rushd "Averroes"

Gastronomic activity: Spinach with garbanzo beans, alboronía and fried eggs.

Viewing of scenes from Tassos Boulmetis's: A Touch of Spice

Modern Times

Topic 4 "A Golden Age in which not everything glitters"

- "The gastronomic sorrows and joys of the austere Don Quixote and the greedy Sancho Panza"

- Lope de Vega and the pot
 - Francisco Delicado en la Lozana Andaluza
- Gastronomic activity: "Duelos y quebrantos" and "cottage cheese with quince jelly"

Topic 5 Eating or not eating, that was the question: "in which is recounted the very close relationship between hunger and rogues"

El Lazarillo de Tormes

"El Buscón" de don Francisco de Quevedo

Gastronomic activity: lentejas, morcilla de arroz y kalatrava.

Topic 6 Un caso particular: Gargantúa y Pantagruel, François Rabelais

Gastronomic activity: Ratatouille, croquetas and deer stew.

Eating in modern times

Topic 7 Galdós "el garbancero"

Gastronomic activity: A "upper case" "COCIDO"

Topic 8 Escritores y gourmets

Julio Camba and his gourmet writings

Víctor de la Serna: Journalist and gourmet

Néstor Luján: The gourmet as a novel writer

Viewing: Babette's banquet.

Gastronomic activity: Espárragos trigueros (wild asparagus)

Estofado de toro (bull's meat stew)

Topic 9 Exuberance in the Caribbean: El bucán de bucanes de Carpentier

Viewing: El Pícaro

Gastronomic activity: "Marmitako" and rice pudding

Topic 10 Gourmet flashes in Manuel Vázquez Montalbán's "Galíndez"

Gastronomic activity: Alubias pochas y peras al vino

Topic 11 Isabel Allende: On erotica and cuisine

Visionado: Como agua para el chocolate

Actividad gastronómica:

-Playing with the "Spanish tortilla"

- Mixing flavors: Spinach "à la crème" with raisins and pine nuts

Fried eggplant with molasses

-Deep delights: chocolate truffle

Topic 12 Notes on food in the detective novel (Four cases, plus one from the riffraff))

- Bas, Juan. Modesto homenaje a Ferrán Adriá: la deconstrucción de la tortilla en "Alakranes en su tinta".

- Camilleri, Andrea: the flavor of the Mediterranean sea
- Himes, Chester: Soul food in Harlem
- Mankell, Henning: cold from the Baltic
- Vázquez Montalbán, Manuel: the continuous homage

Gastronomic activity: Escalibada y fideua

Topic 13 Eating in movies (a succulent selection)

- Akin, Fatih. "Soul Kitchen"

- Almodóvar, Pedro. "Women at the edge of a nervous breakdown"
- Arau, Alfonso. "Como agua para el chocolate"
- Byrne, David. "True stories" (eating in Texas)
- Lee, Ang. "Eat, Drink, Man, Woman" (the oldest cuisine?)

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

Topic 14 Wine in traditional music

Audición: Nuevo Mester de Juglaría: Cantes del vino

Gastronomic activity: Wine tasting

Topic 15 Flamenco singing and wine, an inevitable marriage

Audición: selección de cantes relacionados con el vino

Actividad gastronómica: Berza gitana

Apéndices

Topic 16 Thanksgiving special

Kelly, Jacqueline. "The Evolution of Calpurnia Tate": A thanksgiving banquet in Texas.

Gastronomic activity: Thanksgiving dinner

BIBLIOGRAPHY

In English:

APICIUS. *Cookery and Dining in Imperial Rome*. New York: Dover Publications, Inc., 1977.

CIVITELLO, Linda. *Cuisine and Culture: A history of food and people*. New Jersey: John Wiley & sons Inc. Hoboken, 2011.

FERNÁNDEZ-ARMESTO, Felipe. *Near a thousand tables: A history of food*. New York: Free Press, 2004.

JEFFS, Julian. *Sherry*. London: Faber & Faber, 1992.

JACOB, H.E. *Six thousand years of bread*. The holy and unholy history. Skyhorse Publishing, New York, 2007.

KURLANSKY, Mark. *Choice Cuts*. New York: Ballantine Books, 2002.

Course FB-28**MARKETING AND SOCIETY (45 class hours)**

Lecturer : Dr. Jesús Cambra Fierro (administracion@arecaconsultores.com)

Substitute Lecturer: Dr. Rocío López Pérez (rlopezperez@yahoo.es)

OBJECTIVES

The aim of this Course is to offer students an approach to Marketing and its impact upon society. It is important to point out that Marketing does not only constitute a key point of reference in the sphere of Business, but is also important when it comes to the management of entities within other spheres: non-governmental organizations, political parties, schools, hospitals, sporting bodies, etc.

It might be said, without exaggerating, that Marketing is present in almost every kind of day-to-day activity. Who are the clients involved? What are their needs? How can their needs and expectations be met? Do they end up satisfied? These are some of the basic questions essential to a typical course on Marketing and which will also act as the main guideline within this Course. However, what needs to be underlined is that here we will go beyond the limits of the Business sphere. The key principles of Marketing (commercially-based research, the customer, the competition involved, the product, distribution, price, and communications) will be applied to other social realities.

Other questions to be posed will include: Which is my company / organization's contribution to society? Am I really aware of who my stakeholders are? How can I get to know them better? Which elements of my set-up need to be improved upon?

METHODOLOGY

Since it is likely that not all students will have the same level of start-up knowledge about marketing, an introductory topic will be broached so everyone becomes familiar with, and acquires an understanding of, the fundamental principles of Marketing. With this aim in mind, a method based on a combination of input-lectures and case-studies will be adopted.

The rest of the Course will be carried through in a highly practical and dynamic way, discussion and student active participation being encouraged. Extramural sessions will be held, together with assignment presentations and debates which, in certain cases, will also be linked to input-lectures.

Students will be given the opportunity to enhance their skills acquisition via a series of activities, both voluntary and compulsory, outside the classroom context, and which will be explained when and as they arise.

SYLLABUS**Block 1: The Key Principles of Marketing**

1. What is Marketing?
2. Strategic Marketing: clients, the competition, the environment
3. The marketing-mix: product, distribution, price, communications

Block 2: Marketing and Society I

4. Sports-based Marketing
5. Fashion-linked Marketing

Block 3: Marketing and Society II

6. The interaction of Marketing and Corporate Social Responsibility (CSR)
7. Marketing policy
8. Marketing and education / Marketing and health
9. Marketing and non-governmental organizations
10. Marketing and small and medium-scale businesses

BIBLIOGRAPHYBasic

ARMSTRONG, G., KOTLER, P., HARKER, M., BRENNAN, R. Marketing, An Introduction. Harlow (UK):

Pearson, 2009.

Back-up Sources

DESBORDES, M., OHL, F., TROBOU, G. Estrategias de marketing deportivo: análisis del consumo deportivo. Barcelona: Paidotribo, 2001.

MAAREK, P. Marketing político y comunicación. Barcelona: Paidos, 2009.

POSNER, H. Marketing de moda. Barcelona: Gili, 2011.

SÁNCHEZ, J., PINTADO, T. Imagen corporativa; influencia en la gestión empresarial. Madrid: ESIC, 2009.

SANCHO, D. Gestión de servicios públicos; estrategias de marketing y calidad. Madrid: Tecnos, 2002.

ASSESSMENT CRITERIA

Regular class attendance will be considered compulsory. Given the practical and participatory nature of the Course, a method involving the continuous assessment of students will be employed. Two written exams will be set (one upon completion of Blocks I and II: syllabus points 1 to 5; the other at the close of Block 3: syllabus points 6 to 10). In addition, students will be expected to present the results of their findings involving a group assignment, according to the plan-of-action provided by their lecturers beforehand. Lastly, and on a voluntary basis, those students wishing to, will be able to raise their final grade by carrying out a series of activities which will be explained during class sessions.

By way of clarification, the final grades will be based on the following:

- Continuous Assessment: 30%
- First Exam: 25%
- Second Exam: 25%
- Group Assignment: 20%

Course FB-29**THE CONTEMPORARY ARAB-ISLAMIC WORLD (45 class hours)**

Lecturer: Dr. Gracia López Anguita (glopezanguita@us.es)

Substitute Lecturer: Dr. Katjia Torres Calzada (mtorres2@us.es)

OBJECTIVES

This Course consists of an Introduction to the historical and political reality of the Arab-Islamic World, while underlining the importance of international relations with regard to its historical development. The aim of the Course is to provide students with an understanding of the processes which have determined the recent history of these countries and which have lead them to their present-day situation. Specific attention will be paid to those countries wherein the conflicts affecting them have acquired significant transcendence in international terms. Among non-Arab countries, it is Iran, Afghanistan, and Pakistan that will be dealt with.

METHODOLOGY

Class sessions.

The reading and analysis of texts.

The screening and analysis of both documentaries and movies.

Syllabus

12. Introduction: Islam. The *Magreb* and the *Mashriq* regions. Arab countries and Moslem countries.
13. The decline of the Ottoman Empire and European colonialism. Nationalisms and Pan-Islamism.
14. Egypt and its leading role in the Arab world: from the National Vision of Muhammad Ali to the rule of Husni Mubarak.
15. The Middle East during the inter-war years. The origins of the Arab-Israeli conflict.
16. Palestine: territorial partition, the 1948 War, the wars between Arabs and Israelis, the PLO, the Intifada or Uprising, the Peace process, the Second Intifada. The roles of Siria and Lebanon in the conflict. The present-day situation and the future of Palestine.
17. Saudi Arabia: Wahhabism, the emergence of Saudi Arabia, the role of oil in Saudi politics and in its international relations.
18. Irak: The first and second Gulf Wars. The invasion of 2003 and the overthrow of Saddam Hussein.
19. The Magreb Region: from European colonies to independent states.
20. Non-Arab Moslem countries: Iran, Afghanistan, and Pakistan.
21. Present-day Islamic fundamentalism.
22. The Arab revolts of 2011.

BIBLIOGRAPHY

- AJAMI, F. *Los árabes en el mundo moderno. Su política y sus problemas, desde 1967*. México, 1983.
- ÁLVAREZ OSSORIO, Ignacio. *El miedo a la paz. De la guerra de los Seis Días a la Segunda Intifada*. Madrid: La Catarata, 2001.
- AYUBI, Nazih. *Distant Neighbours. The Political Economy of Relations between Europe and the Middle East-North Africa*. Reading: Ithaca Press, 1995.
- . *Política y sociedad en Oriente Próximo. La hipertrofia del Estado Árabe*. Barcelona: Bellaterra, 2000.
- BONNENFANT, Paul (ed.). *La Peninsule Arabique d'aujourd'hui*. París: CNRS, 1982.
- CAMPANINI, Massimo. *Historia de Oriente Medio de 1798 a nuestros días*, 2011.
- JANKOWSKY, James P. *Nasser's Egypt, Arab Nationalism and the United Arab Republic*. Boulder: Lynne Rienner Publishers, 2002.
- KHADER, B. *El mundo árabe explicado a Europa. Historia, imaginario, cultura, economía, geopolítica*, 2010.
- LESCH, David. *The Middle East and the United States. A historical and political Reassessment*.

Boulder: Westview Press, 2007.

LÓPEZ, Bernabé. *El mundo árabo-islámico contemporáneo. Una historia política*. Madrid: Síntesis, 2000.

MARTÍN MUÑOZ, Gema. *El Estado Árabe. Crisis de legitimidad y contestación islamista*. Barcelona: Bellaterra, 1999.

PLANHOL, Xavier de. *Las naciones del Profeta. Manual de geografía política musulmana*. Barcelona: Bellaterra, 1998.

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

ROGAN, Eugene. *Los árabes del Imperio Otomano a la actualidad*, 2011.

SEGURA I MAS, Antoni. *Aproximación al mundo islámico. Desde los orígenes hasta nuestros días*. Barcelona: Ed. UOC, 2002.

-----, El Magreb. *Del colonialismo al islamismo*. Barcelona: Universitat, 1994.

-----, *Más allá del Islam. Política y conflictos actuales en el mundo musulmán*. Madrid: Alianza, 2001.

ZOUBIR (ed.). *International Dimensions of the Western Sahara Conflict*. Westport: Praeger Publishers, 1993.

----- y AMIRA FERNÁNDEZ, Hayzam. *North Africa. Politics, Region, and the Limits of Transformation*. Nueva York: Routledge, 2007.

ASSESSMENT

End-of-Course Exam: 50%

Active participation during class sessions: 25%

Assignment Presentations: 25%

Course FB-32**PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS (45 class hours)**

Lecturer:

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

Substitute Lecturer:

Dr. Manuel Padilla Cruz (mpadillacruz@us.es)**OBJECTIVES**

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

CLASSES: THE SET-UP

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

COMPLEMENTARY ACTIVITIES

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

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

COURSE SYLLABUS

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

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

Verbs in Spanish. Everyday Activities and Leisure.

5. The Future Indicative Tense. How it is Formed. Uses of the Future Indicative. The Periphrastic Configuration *ir a + infinitive*. Planning Activities.
6. The Imperative. Its Different Forms. Issuing Instructions and Giving Advice.
7. The Conditional Tenses. How they are Formed. Uses of the Conditional. Sentence Structures involving the Conditional: the Main Types. Expressing the Wish to Do Something.
8. How to Express the Past. The Imperfect and the Past Perfect Tenses. How they are Formed. Uses of the Imperfect and the Past Perfect Tenses. Telling the Time, the Days of the Week, the Parts that Make Up a Day.
9. The Subjunctive Mood. Verb Tenses and the Subjunctive Mood. Basic Uses of the Subjunctive. Expressing Prohibition.

BIBLIOGRAPHY

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

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

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

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

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

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

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

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

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

ASSESSMENT CRITERIA

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

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

Course FB-33**THEATER ON THE MOVE: GETTING ACQUAINTED WITH THE CITY FROM WITHIN THEATER** (45 class hours)

Lecturer: Patricia Trujillo López (patruj@gmail.com)

Substitute Lecturer: Dr. Francisco M. Llorente (llorente@uma.es)

Substitute Lecturer: Mercedes Serrano (mercheserranocanovaca@gmail.com)

This Course aims to provide key guidelines by which to get to know, and to learn how to love, Theater, as well as Culture in a broad sense. In this case, the stage setting is the city of Sevilla itself with all that it may entail in human, environmental, and ethnographic terms. Although having done Theater already is not a pre-requisite, what would be valued positively is the way in which students are motivated by actual involvement in Theater and also by wanderlust.

This is a theoretical-practical Course in which, simultaneously, we experience the city of Sevilla, as well as the phenomenon of Theater itself, both as observers and spectators, and as actors and citizens.

The Course will also include a series of walk-about within the city, attendance at several theater performances of different kinds, as well as encounters with professional companies, or with people who are in charge of performance spaces. Finally a play will be created that explores the experience of living in Sevilla.

OBJECTIVES

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

METHODOLOGY

The methodology of the Course will be based on the acquisition of knowledge in a practical and real-life way. Theory and experience will feed into one another within the three didactic spaces that define the Course. Day-to-day class-work will be dynamic in character, taking off from theatrical games, or improvisations... all of them focused from a participatory perspective.

Three didactic spaces will be used by means of which theoretical and practical content will be developed:

- *On-stage* (theater actually being carried out).
- *A Work-top* (where fieldwork is prepared, where fragments of playlets, circus acts, music, dance, flamenco, performed in Sevilla and elsewhere in Andalucía and Europe, are screened).
- *The Street* (where we are on the look-out, where we acquire knowledge about, and live, the city, where we pay visits to a series of theatrical spaces and scenarios).

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

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

SYLLABUS

5. Actor and Actress Training: Concentration, Confidence, Theater of the Senses, Expressive Consciousness, On-stage and Group Listening, Rhythm, Disinhibition, Creativity, Body Language, Gestures, Vocal and Verbal Expression, the Expression of Emotions.
6. Collective Creativity: Image-based Theater, Improvisation, Interpretation of a Part, Character Creation, Theater Art, Text. Staging: Space, Composition, Objects, Movement, Rhythm, Characterization, Costume, Stage Design, Props.
7. Key Andalusian and European Companies: Differing Modes of Creativity, Blending of Different Disciplines, Forms of Resistance to the Economic Crisis.
8. Ethnography: techniques and instruments of observation of surroundings and the systematization of the information collected - Fieldwork Diary, Participatory and Non-Participatory Observation, Group-based Interviews. Officially-projected images of the culture of Andalucía and how they contrast with actual experiences as lived and observed.

BIBLIOGRAFÍA

- BOAL, Augusto. *Juego Para Actores Y No Actores*, Barcelona: Alba Editorial, 2001.
- BOAL, Augusto. *Arco Iris del Deseo*, Barcelona: Alba Editorial, 2004.
- DEBORD, Guy. *La Sociedad del Espectáculo* en Revista Observaciones Filosóficas, (edición digital), 1967.
- DELGADO, J.M. y Gutiérrez, J. (ed) *Métodos y Técnicas Cualitativas de Investigación en Ciencias Sociales*, Madrid: Síntesis, 1998.
- HERNANDEZ RAMÍREZ, Javier. *La Imagen de Andalucía en el Turismo*, Svilla: Centro de Estudios Andaluces, 2008.
- HIDALGO CIUDAD, Juan Carlos (coordinador). *Espacios Escénicos. El Lugar de la Representación en la Historia del Teatro Occidental*, Sevilla: Junta de Andalucía/Centro de Documentación de las Artes Escénicas, 2004.
- MORENO, Isidoro. *Andalucía: Identidad y Cultura (estudios de antropología andaluza)*, Málaga: Ágora, 1993.
- OLIVA, César. TORRES MONREAL, Francisco. *Historia Básica del Arte Escénico*, Madrid: Cátedra Síntesis S.S, 2012.
- PIÑERO, Pedro. REYES, Rogelio. *Itinerarios de la Sevilla de Cervantes*, Sevilla, Junta de Andalucía-Caja San Fernando Obra Social, 2006.
- REVERTE, Concepción. OLIVA, César (coord). [Pedagogía teatral: conceptos y métodos / I Congreso Iberoamericano de Teatro \(Cádiz, 27,28 y 29 de octubre, 1994\)](#), Cádiz: Universidad de Cádiz, 1996.
- TRUJILLO LÓPEZ Patricia *InvestigAcción, Género y Teatro del Oprimido*, Sevilla: Edición Digital en Ilusionismo Social. Culturas Populares e Investigación Participativa, 2010.
- UTRERA, Rafael. [GUARINOS Virginia](#)(coord). [Carmen Global : El Mito en Las Artes y los Medios Audiovisuales](#), Sevilla: Secretariado de Publicaciones, Universidad de Sevilla, 2010.
- Audiovisual and photographic material belonging to the Center for Performing Arts-Related Documentation in Andalucía and to the Audiovisual Media Center linked to the University of Sevilla's Faculty of Geography and History.

ASSESSMENT CRITERIA

Knowledge acquisition regarding theoretical and practical-based syllabus content. (25% in the mid-semester exam and 25% in the end-of-semester exam)

Assignments, as the Course develops, related to the completion of the Traveler's Journal concerned and

to the recording of the interviews carried out. Positive scoring will be assigned to adherence to hand-in dates, to the coordination of group work, to the ability to analyze and synthesize, to skills of observation and reflection. Continuous Assessment (30%).

In-group attitude, to the extent of it being constructive, participatory, and collaborative. Likewise, assessment will be on-going within the three didactic spaces: the classroom setting, the street outside, as well as any performance space. Above all, this feature of the criteria as set down makes class attendance an essential requirement to the extent of at least 80% (20%).

Course FB-34**LANGUAGES OF INTERNATIONAL DEVELOPMENT: MEDICINE AND HEALTHCARE.**

(45 class hours)

Lecturer: Michael Padilla (michael.v.padilla@gmail.com)

Substitute lecturer: Patricia Gil Soltero (patricia_braulio@hotmail.com)

OBJECTIVES

The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into 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, a documentary screening and a written analysis of a specific international development healthcare initiative.

SYLLABUS

Introduction: What are international development, official development assistance and issues related to healthcare?

A history of international development from World War II to the present with a look at decolonization and the cold war.

A look at different healthcare models and the state of medicine around the globe.

What is the role of international development on international relations and the role of the UN, G-20 countries and other international organizations.

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.

Key issues for international development and their effect on regional health.

A look into specific cases of international development both successful and not and analysis of the same.

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. The following online resources will be used for additional reference materials:

The Henry J. Kaiser Foundation – a non-profit, non-partisan private operating foundation focused on major healthcare issues in the US and global health policy.

<http://www.kff.org>

CDC National Center for Health Statistics – for information relating to health related issues in the United States.

<http://www.cdc.gov/nchs/>

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.

ASSESSMENT

20% Attendance and participation in classroom activities and discussions

20% Written analysis of a specific international development initiative

30% Midterm exam

30% Final exam

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

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%

ADVANCED LEVEL (AL)

Course FB-04

CREATIVE WRITING (45 class hours)

Lecturer: Dr. Juan Frau García (jfrau@us.es)

Substitute Lecturer: D. Victoria Utrera Torremocha (vutrera@us.es)

OBJECTIVES

The key purpose of this Course is to improve written expression. Orthography, correctness in syntax, lexical variety and precision, as well as the effective structuring of texts, are the skills to which closest attention will be paid.

METHODOLOGY

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

SYLLABUS

The Concept of Creative Writing.

Verbal Creativity. The Expressive Possibilities of Language. Word Games and Puns. The Association of Concepts.

The Description of Atmosphere and Place.

The Creation of Characters. The Description of People.

Narration. The Tools of Narration. The Use of Time. The Ordering of Events: Causal Patterns

Written Dialogue.

The Application of the Skills Learnt. The Creation of a Text.

BIBLIOGRAPHY

ACQUARONI, Rosana (2008): *La incorporación de la competencia metafórica (cm) a la enseñanza-aprendizaje del español como segunda lengua (l2) a través de un taller de escritura creativa: estudio experimental*. Tesis doctoral. Universidad Complutense. Available online.

ARTUÑEDO GUILLÉN, Belén; GONZÁLEZ SAINZ (1998): *Taller de escritura. Cuaderno de actividades*. Madrid: Edinumen.

IGLESIAS CASAL, Isabel; María PRIETO GRANDE (2000): *¡Hagan juego! Actividades y recursos lúdicos para la enseñanza del español*. Madrid: Edinumen, 2ª edición.

_____ (2002): *Taller de prensa para una enseñanza creativa del español mediante tareas*. Madrid: Edinumen.

REAL ACADEMIA ESPAÑOLA (1999): *Ortografía de la lengua española*. Madrid: Espasa.

SEVERAL AUTHORS (online): *Lecturas paso a paso*. centro Virtual Cervantes. Instituto Cervantes. <http://cvc.cervantes.es/ensenanza/default.htm>

ASSESSMENT CRITERIA

- ✓ Given the Course's practical nature, class attendance and active participation will be rated highly.
- ✓ An exam will be held mid-way through the Course, in order to give students an idea of their progress, as well as another at the close of the semester.
- ✓ Students will be encouraged to carry out a brief class report.
- ✓ The end-of-semester exam will carry a 50% weighting in terms of the final grade; the exam to be held mid-way through the semester will carry a weighting of 20%. The remaining 30% will be spread between the short class report, on the one hand, and the factors of attitude and active class participation, on the other.

Course FB-07

SPANISH LITERATURE'S MYTHIC FIGURES (AL) (45 class hours)

Lecturer:

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

Substitute Lecturer:

Sara Cosano Laguna Laguna (saracosano@yahoo.es)

OBJECTIVES

To become familiar with Spanish culture and society using key literary works as a point of departure, while reflecting upon the literary myths depicted in them.

METHODOLOGY

Theoretical and illustrative considerations will be broached, together with practical exemplification involving the pooling of ideas by students and lecturers with regard to the experience derived from readings undertaken.

SYLLABUS

1. Literary Myths: General Considerations.
2. Mythic Figures in Spanish Literature of the Golden Age: Don Quixote, Don Juan, and the Procureess, Celestina.
3. The Picaresque Figure of the Rogue.
4. The Evolution of the Myth of Don Juan in Modern Times.
5. Andalucía's Mythology: Gypsies and Bandits.
6. The Myth of Carmen.

Set Readings for Class Sessions

- Tirso de Molina, *El burlador de Sevilla*.
- José Zorrilla, *Don Juan Tenorio*.
- Miguel de Cervantes, *El Quijote*.
- Fernando de Rojas, *La Celestina*.
- Lazarillo de Tormes.
- Manuel y Antonio Machado, *Juan de Mañara*.
- Federico García Lorca, *Verde, que te quiero verde*.

COMPLEMENTARY ACTIVITIES

Commentaries on texts in group discussion, assignments, debates, movie sessions, attendance at theatrical performances, and literary tours around the city.

BASIC BIBLIOGRAPHY

- BALTANÁS, E., *La materia de Andalucía. El ciclo andaluz en las letras de los siglos XIX y XX*, Sevilla, Fundación J. M. Lara, 2004.
- MAEZTU, R. de, *Don Quijote, don Juan y la Celestina*, Madrid, Espasa, 1981.
- MARTÍNEZ COMECHE, J. A. (ed.), *El bandolero y su imagen en el Siglo de Oro*, Madrid, Casa de Velázquez, UAM, 1989.
- ROUSSET, J., *El mito de Don Juan*, México, FCE, 1985.
- SOLER PASCUAL, E., *Bandoleros: mito y realidad en el romanticismo español*, Madrid, Síntesis, 2006.
- UNAMUNO, M. de, *Vida de don Quijote y Sancho*, Madrid, Cátedra, 2004.

ASSESSMENT CRITERIA

Two written tests will be set, one half-way through the Course and the other at its close, in which students will be expected to prove their familiarity with the contents of syllabus units dealt with in class sessions, as well as their capacity to apply such knowledge to the set readings undertaken. Active participation, regular attendance and the undertaking of class assignments will be taken into account.

Course FB-12

SPANISH GRAMMAR (45 class hours)

Lecturer:

Dr. José Javier Rodríguez Toro (jjrodriguez@us.es)

Substitute Lecturer:

Dr. Roberto Cuadros (rcuadros@us.es)

OBJECTIVES

The aim of this Course is to improve, and develop further, students' communication skills, paying attention to key issues affecting the Grammar of Spanish.

In terms of an Advanced-Level Course, students would need to keep abreast of grammatical circumstances concerning variants within the language, as well as issues related to the interaction of norms and usage.

Likewise, students will be expected to acquire a certain degree of knowledge of the theoretical dimension of Grammar so as to ensure further understanding of the constructions to be employed within practical communication.

METHODOLOGY

Classroom methodology will be based on the acquisition of an increased awareness of the grammatical rules of Spanish and on their practical application within a series of specific activities.

As a complementary aspect of their grounding, with guidance from lecturers, students will carry out the following kind of high-profile, keynote activities: for example, a critical review of selected bibliographical titles; research into, and analysis of, grammatical constructions which appear in present-day texts in Spanish.

SYLLABUS

1. The Grammatical Sentence.

Parts of the Sentence.

Simple Sentences and Complex Sentences: their Structure.

2. The Noun Phrase.

The Substantive. Number and Gender. Concordance.

Determiners and their Use.

3. Personal Pronouns.

Clitics.

Values and Uses of the Form *se*.

4. The Verb Phrase.

Expressing the Past.

The Future and the Conditional.

The Indicative and the Subjunctive.

Their Use in Simple Sentences.

Their Use in Complex Sentences. Their Interaction with Conjunctions.

The Verbs *ser* and *estar*.

Periphrastic Verb Forms.

5. Prepositions.

Por / *para*.

Other Prepositions.

BIBLIOGRAPHY

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

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

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

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

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

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

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

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

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

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

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

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

ASSESSMENT CRITERIA

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

Final Grades will be based on the following criteria:

Regular attendance and active participation in class sessions: 10%

Specific assignment undertaken: 20%

Mid-Semester Exam: 20%

End-of-Semester Exam: 50%

Course FB-13**THE PHONETICS AND PHONOLOGY OF SPANISH** (45 class hours)

Lecturer:

Dr. M^a. Auxiliadora Castillo Carballo (auxicastillo@us.es)

Substitute Lecturer:

Dr. Yolanda Congosto (ycongosto@us.es)**OBJECTIVES**

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

METHODOLOGY

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

SYLLABUS

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

Syllables. Syllabic Boundaries.

Accents. Word Classification according to Accentuation.

Intonation. Types of Pause.

Phonemes, Allophones and Letter Graphemes.

Phonetic Neutralization and Archiphonemes.

Speech Organs. Vocal Sounds and their Utterance: Phonation.

Utterance Articulation. Classification of Sounds in Spanish:

Manner of the Articulation of Sounds.

Places of the Articulation of Sounds.

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

Vowel Phonemes:

Vowels and their Articulatory Classification.

Vowel Clusters: Diphthongs, Triphthongs, and Hiatus.

Utterance of the Conjunctions and (y) and or (u).

Consonant Phonemes:

Plosives.

Fricatives.

Affricates.

Nasals.

Liquid Consonants: Lateral Liquids and Rhotic Trills.

Phonosyntax:

Vowel Glides and Semivowels.

Approximant Consonants.

Synalæphes.

Phonetic and Phonological Transcriptions.

BIBLIOGRAPHY

ALARCOS LLORACH, E. Fonología española. Madrid: Gredos, 1968.

FERNÁNDEZ PLANAS, A. M. Así se habla. Nociones fundamentales de Fonética general y española. Barcelona: Horsori Editorial, 2005.

GILY Y GAYA, S. Elementos de fonética general. Madrid: Gredos, 1950.

HIDALGO NAVARRO, A. Y QUILIS MERÍN, M. Fonética y Fonología españolas. Valencia: Tirant lo Blanch, 2002. (2^a ed. cor. y ampl. 2004).

LAMÍQUIZ, V. Lingüística española. Sevilla: Universidad de Sevilla, 1973.

MALMBERG, B. La fonética. Buenos Aires: Eudeba, 1970.
 MARTÍNEZ CELDRÁN, E. Fonética. Barcelona: Teide, 1981.
 -----. Fonología general y española. Barcelona: Teide, 1989.
 MARTÍNEZ, E. y FERNÁNDEZ, A. Manual de fonética española. Barcelona: Ariel, 2007.
 MORENO FERNÁNDEZ, F. Ejercicios de Fonética y Fonología española para hablantes de inglés. Madrid: Arco Libros, 2000.
 NAVARRO HIDALGO, A. Aspectos de la entonación española: viejos y nuevos enfoques. Madrid: Arco Libros. 2006.
 NAVARRO TOMÁS, T. Manual de entonación española. México: Málaga S.A., 1948.
 -----. Manual de pronunciación española. Madrid: CSIC, 1921.
 QUILIS, A. Principios de Fonología y Fonética españolas. Madrid: Arco Libros, 2009 (9ª reimp.).
 QUILIS, A. y J. A. FERNÁNDEZ. Curso de Fonética y Fonología españolas. Madrid: CSIC, 1965.

ASSESSMENT CRITERIA

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

Course FB-15

CERVANTES AND *DON QUIXOTE* (AL) (45 class hours)

Lecturer: M. Ángeles Garrido Berlanga (magarrido@us.es)

Substitute Lecturer: Jaime Galbarro García (jgalbarro@us.es)

OBJECTIVES

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

METHODOLOGY

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

Set readings

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

-Miguel de CERVANTES. *Don Quijote de la Mancha*. Ed. M. de Riquer. Barcelona: Planeta, varias eds.

SYLLABUS

1. Miguel de Cervantes and the Spain of his Epoch. The Life of Cervantes.
2. The Works of Cervantes. His Theory of Literature. Theory of the Novel.
3. *El Quijote* (*Don Quixote*). Content, Structure, Process of Construction.
4. *El Quijote* from 1605 to 1615. *El Quijote* by Avellanada.
5. A Study of Certain Themes and Key Episodes.
6. The Work's Transmission and Projection.

BIBLIOGRAPHY

CERVANTES, M. de. *Don Quijote de la Mancha*. Ed. de M. de Riquer. Barcelona: Planeta, varias eds.

Las LECTURAS de El Quijote: sentidos e interpretaciones. D. Castro Alfin, coord. Pamplona: Universidad Pública de Navarra, 2007.

GRILLI, G. *Sobre el primer Quijote*. Vigo: Academia del Hispanismo, 2007.

Jané Carbó, J. *Don Quijote cosmopolita: nuevos estudios sobre la recepción internacional de la novela cervantina*. Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2009.

MADARIAGA, S. de. *Guía del lector del Quijote*. Madrid: Espasa-Calpe, 1976 (varias eds.)

MÁRQUEZ VILLANUEVA, F. *Fuentes literarias cervantinas*. Madrid: Gredos, 1973.

----- *Personajes y temas del Quijote*. Madrid: Taurus, 1975.

MORENO BÁEZ, E. *Reflexiones sobre el Quijote*. Madrid: Prensa Española, 1968.

El QUIJOTE hoy: la riqueza de su recepción. K.-D. Ertler y A. Rodríguez eds. Madrid: Iberoamericana; Frankfurt am Main: Vervuert, 2007.

NABOKOV, V. *Curso sobre el Quijote*. Barcelona: Ediciones B, 1977.

RIQUER, M. de. *Aproximación al Quijote*. Madrid: Salvat-Alianza, 1970.

RUBIO, B. *El Quijote: bibliografía*. Madrid: CERSA. 2007.

COMPLEMENTARY ACTIVITIES

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

ASSESSMENT

Two written tests will be set, one mid-way through the syllabus content and the other at the close of the semester, wherein students will be expected to confirm their knowledge of the subject matter dealt

with during class sessions, as well as their capacity to apply such knowledge to the analysis of the set readings.

In addition, students will be given the option of carrying out an assignment so as to enable them to improve their Final Grade between 0'5 and 1 full point. In order to set up the assignment, students should contact the lecturer beforehand to discuss its extension, the subject to be dealt with, and the format to be adopted, etc.

In any case, with regard to the Final Grade, the average score from both the exams, as well as active participation in class sessions and regular attendance (20%), will also be taken into account.

Course FB-17**THE CITY CONSTRUCTED IN LITERATURE: THE CASE OF SEVILLA** (45 class hours)

Lecturer:

Dr. María José Osuna Cabezas (majosuna@us.es)

Substitute Lecturer:

D. Cipriano López Loreno (clopez18@us.es)**OBJECTIVES**

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

METHODOLOGY

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

SYLLABUS

1. Introduction: the Importance of the City in Spanish and Other Literatures.
2. The Sevilla of the Middle Ages: Don Pedro I. Popular Poetry: the Ballad Tradition.
3. The Sevilla of the Golden Age: Miguel de Cervantes and Mateo Alemán.
4. The Sevilla of the Enlightenment: José María Blanco White.
5. The Sevilla of Romanticism: Gustavo Adolfo Bécquer.
6. The Sevilla of the "Generation of 1927": Luis Cernuda.
7. Sevilla in the Literature of Recent Decades.

BIBLIOGRAPHY

BÉCQUER, Gustavo Adolfo. *Leyendas*, ed. de Pascual Izquierdo. Madrid: Cátedra (varias eds.).

CERNUDA, Luis. *Ocnos*, ed. de D. Musacchio. Barcelona: Seix-Barral (varias eds.).

CERVANTES, Miguel de, *Novelas ejemplares*, ed. de Juan Bautista Avallé-Arce, Madrid, Castalia (varias eds.).

ROMANCERO, ed. de Pedro M. Piñero Ramírez, Madrid, Biblioteca Nueva (varias eds.).

SEVILLA en la mirada del recuerdo (*Textos de José María Blanco White*), ed. de Antonio Garnica SILVA y DÍAZ GARCÍA, J. Sevilla: Ayuntamiento de Sevilla (varias eds.).

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

COMPLEMENTARY ACTIVITIES

Guided tour of Sevilla's Alcázar Palace.

Audiovisual sessions: documents, photographic material, etc., tracing the City of Sevilla throughout its history.

Guided visits to different places within the City related to the authors and works studied during class sessions.

ASSESSMENT CRITERIA

- Mid-semester Exam: 30%
- End-of-semester Exam: 30%
- Active participation in class sessions 30%
- An assignment, an essay, or a critical write-up undertaken: 10%

Course FB-18**CONTEMPORARY SPANISH AMERICAN POETRY (45 class hours)**

Lecturer:

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

Substitute Lecturer:

Gulia de Sarlo (gdesarlo@us.es)**OBJETIVES**

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

METHODOLOGY

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

SYLLABUS

1. The Spanish-American Vanguardisms. Their historical context and general characteristics.

1.1. The European avant-garde movements (Expressionism, Cubism, Futurism, Imagism, Dadaism, Surrealism) and the Spanish-American vanguardist movements (Creationism, Ultraism, Stridentism, Indigenisms in Poetry, Afro-Cuban-based Negrista Poetry).

1.2. Vicente Huidobro's Creationism. *Goshawk Heights*. (*Altazor*). Oliver Girondo's Ultraism: *Transfers* (*Calcomanías*). Poems from *Thrii* (*Trilce*), by Vallejo. Pablo Neruda and his materialist poetics: *Residence on Earth* (*Residencia en la Tierra*).

2. Octavio Paz (México, 1914 – 1998), solar mazes.

4. Nicanor Parra (Chile, 1914), the anti-poetic 'I'.

3. Cristina Peri Rossi (Uruguay, 1941), exile, eroticism and other matters.

TEXTS TO BE READ

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

Texts:

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

Suggested editions of the selected poetic works are as follows:

HUIDOBRO, Vicente: *Altazor. Temblor de cielo* (edición de René de Costa), Madrid, Editorial Cátedra, 2000.

GIRONDO, Oliverio: *Calcomanías (Poesía reunida 1923 – 1932)* (edición de Trinidad Barrera), Sevilla, Editorial Renacimiento, 2007.

VALLEJO, César: *Trilce*, en *Obra poética* (edición crítica de Américo Ferrari, coord.), Madrid, CSIC (Colección Archivos), 1988.

VALLEJO, César: *Trilce* (edición de Julio Ortega), Madrid, Cátedra, 1991.

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

PAZ, Octavio: *Libertad bajo palabra: (1935-1957)* (edición de Enrico Mario Santi), Madrid, Cátedra, 1988.

PARRA, Nicanor: *Poemas y antipoemas (1954)* (edición de René de Costa), Madrid, Cátedra, 2005.

PERI ROSSI, Cristina: *Poesía reunida*, Barcelona: Lumen, 2005.

GENERAL BIBLIOGRAPHY

- ALEMANY BAY, Carmen: *Poética coloquial hispanoamericana*, Alicante, Publicaciones de la Universidad de Alicante, 1997.
- BURGER, Peter: *Teoría de la vanguardia*, Barcelona, Península, 1984.
- COLLAZOS, Óscar: *Los vanguardismos en América Latina*, Barcelona, Península, 1977.
- COSTA, René de: «Para una poética de la (anti)poesía», *Revista Chilena de Literatura*, núm. 32, 1988, págs. 7-29.
- DURAND, Gilbert: *Las estructuras antropológicas del imaginario*, México, FCE, 2004.
- FERNÁNDEZ RETAMAR, Roberto: «Antipoesía y poesía conversacional en América Latina», en *Panorama actual de la literatura hispanoamericana*, Madrid, Fundamentos, 1971, págs. 331-347.
- JITRIK, Noé: «Notas sobre la vanguardia latinoamericana (Papeles de trabajo)», *Revista de Crítica Literaria Latinoamericana*, núm. 15, año VIII, Lima, 1982; reprod.
- JITRIK, Noé: *La vibración del presente*, México, FCE, 1987, págs. 60-78.
- PACHECO, José Emilio: «Nota sobre la otra vanguardia», *Revista de Literatura Iberoamericana*, núm. 106-107, Pittsburgh, 1979, págs. 327-334.
- SUCRE, Guillermo: *La máscara, la transparencia. Ensayos sobre literatura hispanoamericana*, México, FCE, 1985.
- VIDELA, Gloria: *Direcciones del vanguardismo hispanoamericano*, Pittsburgh, Instituto Internacional de Literatura Iberoamericana, 1994.
- YURKIEVICH, Saúl: *Fundadores de la nueva poesía latinoamericana: Vallejo, Huidobro, Borges, Girondo, Neruda, Paz, Lezama Lima*, Barcelona, Edhasa, 2002.

ASSESSMENT CRITERIA

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

Course FB-19

ARABIC INFLUENCES IN SPANISH LITERATURE (45 class hours)

Lecturer:

Dr. Ildelfonso Garijo Galán (igarijo@us.es)

Substitute Lecturer:

Dr. Gracia López Anguita (glopezanguita@us.es)

OBJECTIVES

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

SYLLABUS

1. The Arabic World and the World of Islam. A Geographical and Historical Approach.
2. Islam as a Religion. Classical Arabic Society and its Cultural Values.
3. The History of Al-Andalus. The Significance of the Arabic Period in Spanish History.
4. Key Manifestations of Andalusí Culture.
5. Literary Influences. The Framework of Co-existence. *El Mío Cid*.
6. Don Jaun Manuel. Juan Ruiz. El Arcipreste de Talavera.
7. The Ballad Tradition.
8. Mysticism.
9. *El Quijote* (*Don Quixote*).
10. The Arabic Imprint upon Later Authors up to the Present.

Bibliography

BERCQUE, J. *Los árabes de ayer y de mañana*. México: Fondo de Cultura Económica, 1964.

CASTRO, A. *España en su historia. Cristianos, moros y judíos*. Barcelona: Crítica, 1983.

CERVANTES, M. *Don Quijote de la Mancha*. Madrid: Cátedra, 1980, 2 vols.

CHEJNE, A. G. *Historia de la España musulmana*. Madrid: Cátedra, 1980.

DJIBILOU, A. *Mirando a Oriente. Temática árabe en las letras hispánicas*. Cádiz: Diputación de Cádiz, 2007.

DON JUAN MANUEL. *El Conde Lucanor*. Madrid: Castalia, 1979.

GALMÉS DE FUENTES, Á. *El amor cortés en la lírica árabe y en la lírica provenzal*. Madrid: Cátedra, 1996.

LÓPEZ BARALT, L. *Huellas del Islam en la literatura española: de Juan Ruiz a Juan Goytisolo*. Madrid: Hiperión, 1985.

-----, "A zaga de tu huella". *La enseñanza de las lenguas semíticas en Salamanca en tiempos de San Juan de la Cruz*. Madrid: Trotta, 2006.

MEDINA, A. *Cervantes y el Islam: El Quijote a cielo abierto*. Barcelona: Carena, 2005.

OLIVER PÉREZ, D. *El cantar del Mío Cid. Génesis y autoría árabe*. Almería: Fundación Ibn Tufayl, 2008.

RODINSON, M. *Los árabes*. Madrid: Siglo XXI, 1981.

SOURDEL, D. y J. *La civilización del Islam clásico*. Barcelona: Editorial Juventud, 1981.

ASSESSMENT CRITERIA

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

Course FB-20

THE IMAGE OF SPAIN ON THE CINEMA SCREEN (45 class hours)

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

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

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

Practical Section

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

Escenas Españolas Lumière.

Sangre y Arena (Fred Niblo, 1922).

Carmen (Cecil B. Demille, 1915).

Carmen Burlesque (Charles Chaplin, 1916).

Carmen (Ernst Lubistch, 1918).

Carmen (Jacques Feyder, 1926).

El misterio de la Puerta del Sol (Francisco Elías, 1929).

Morena Clara (Florián Rey, 1936).

Carmen, la de Triana (Florián Rey, 1938).

El barbero de Sevilla (Benito Perojo, 1938).

Suspiros de España (Benito Perojo, 1938).

La vaquilla (Luis García Berlanga, 1985).

El espinazo del diablo (Guillermo del Toro, 2001).

Extranjeros de sí mismos (Javier Rioyo and José Luis López Linares, 2000).

Tierra y libertad (Ken Loach, 1993).

Por quién doblan las campanas (Sam Word, 1943).

Canciones para después de una guerra (Basilio Martín Patino, 1973).

Caza de brujas (Irvin Winkler, 1991).

La ley del silencio (Elia Kazan, 1954).

Perseguido (Seymour Fredman y Peter Graham Scout, 1952).

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

El sueño del mono loco (Fernando Trueba, 1989).

Two Much (Fernando Trueba, 1996).

Abre los ojos (Alejandro Amenábar, 1997).

Los otros (Alejandro Amenábar, 2001).

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

Al sur de Granada (Fernando Colomo, 2003).

La hora de los valientes (Antonio Mercero, 1998)

¡Ay, Carmela! (Carlos Saura, 1990).

El espíritu de la Colmena (Víctor Erice, 1973).

El laberinto del fauno (Guillermo del Toro, 2006).

El viaje a ninguna parte (Fernando Fernán Gómez, 1986).

Eres mi héroe (Antonio Cuadri, 2003).

Hable con ella (Pedro Almodóvar, 2002).

Volver (Pedro Almodóvar, 2006).

El traje (Alberto Rodríguez, 2002).

Te doy mis ojos (Iciar Bollain, 2003).

Los lunes al sol (Fernando León de Aranoa, 2002).

Días contados (Imanol Uribe, 1994).

Nadie conoce a nadie (Mateo Gil, 1999).

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

Theoretical Section

The Image of Spain in Silent Movies.

The Image of Spain during the Change-over to the Talkies.

The Image of Spain during the Franco Era.

The Image of Spain in the Era of Democracy.

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ASSESSMENT CRITERIA

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

FIRST MID-SEMESTER EXAM

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

Length: One side of an A4 sheet.

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

END-OF-COURSE EXAM

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

Length: One side of an A4 sheet.

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

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

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

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

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

THE FOLLOWING FACTORS WILL BE TAKEN INTO ACCOUNT POSITIVELY WHEN ASSIGNING GRADES:

The adequate assimilation of fundamental syllabus content.

A working knowledge of the orthographic rules, the correct forms of expression, and the vocabulary content of the Spanish language.

A capacity to set areas of subject-matter in relation to others.

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

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

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

METHODOLOGY

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

SYLLABUS

1. The Origins of Flamenco. Flamenco and Andalusian Identity. Modes of Transmission and Environments. Tradition and Vanguardism: Variation within the Aesthetic Canon. Flamenco in the Twenty-First Century.
2. Flamenco and its Territorial Distribution: the Geographical Frame.
3. The Artistic Expression of Flamenco as Ritual: singing, instrumental accompaniment, dance, hand-clapping accompaniment. Musical Forms. Flamenco Styles (*palos*). A Monographic Study.
4. Harmony in Flamenco: Basic Essentials and Characteristic Features. Harmonic Systems: Modal and Tonal. From Tradition to the Latest Trends. The Andalusian Cadence. The Character of the Varied Musical Forms of Flamenco.
5. Rhythm in Flamenco: Basic Essentials and Characteristic Features. Rhythmic Measures and Structures. Musical Tempo and Expressive Improvisation. Channels and Procedures involved in the Expression of Rhythm. Rhythmic Creativity: Counterpointing, Silence-Taking, and Other Resources. Styles on Occasions of Celebration. Inner Rhythm and its Effects within Flamenco. Rhythm and the New Trends. Intertextual Rhythmicality.
6. Song. Key Tendencies and Performers. Historical Periods and Phases. Performance Techniques.
7. Instrumental Accompaniment. Influential Schools and Musicians. Techniques.
8. Dance. Tendencies and Performers. Technical Resources.
9. Hand-clapping Accompaniment and Percussive Elements: Rhythmic Backing and Ritualism. Typology.
10. The Language of Flamenco Song. Andalusian and Gipsy Elements in the 'Copla' Songs (the Lexis of 'Andaluz' and the Lexis of Gipsy 'Caló').

11. The Art of Flamenco and Literature. Flamenco 'Coplas'. The Philological-Literary Exploration of Flamenco Texts (Stanzaic Forms, Poetic Resources, Themes). Writers and Flamenco. (Bécquer, the Machado Brothers, García Lorca, Alberti...). Present-Day Flamenco Poetry.
12. The Semiological Levels within Flamenco and Interdiscursiveness. Sign Plurality and Iconicity in Flamenco. The Construction of Andalusian Identity and Flamenco: A Reading from the Perspective of Semiology and Cultural Studies.
13. The Interaction of Literary Texts with Other Discourse Types. From Textual Sign to Audiovisual Discourse: the Interaction of Flamenco and Cinema.
14. Flamenco in Internet; Musical Technology and Data Bases: An Approach to Research.
15. Flamenco and Creativity: Rhythm Workshop.

BIBLIOGRAPHY

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

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 TORRES, N. *Guitarra Flamenca*. Sevilla: Signatura, 2004, 2 v.

Websites with content and links:

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

COMPLEMENTARY ACTIVITIES

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

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

ASSESSMENT CRITERIA

Regular attendance at all sessions is compulsory. Moreover, the on-going assessment of set work will be kept up during the Course, while two exams will also be held, one mid-way through the semester

and the other at its close. Students may also carry out an optional assignment, directed by a lecturer, based on a specific, or technical aspect, of Flamenco, as a way of coming into contact with research areas.

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

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

Course FB-23

PUBLICITY AND PROPAGANDA IN THE SOCIETY OF MASSES (45 class hours)

Lecturer: Dr. Adrián Huici Módenes (ahuici@us.es)

Substitute Lecturer: Noemí Piñeiro D. (npineiro8@yahoo.es)

OBJECTIVES

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

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

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

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

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

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

METHODOLOGY

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

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

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

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

SYLLABUS

12. Definition: the Discourse of Persuasion in Mass Culture.
13. Propaganda *vis à vis* Publicity: from Politics to the Marketplace.
14. From their Origins to Modernity
15. The Nineteenth Century: The Masses Gain Protagonism
16. The Twentieth Century: from the Russian Revolution to Globalization and the 'End of History'.
17. Publicity: from the Factual to the Symbolic.

18. The Ideology of Publicity, Ideology *in* Publicity.
19. Propaganda: Ideas, Convictions, and Blind Spots.
20. Myth, Religion, and Propaganda.
21. Other Forms of Propagands: Movies, Comicbooks, TV.
22. Literature and Propaganda.

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COMPLEMENTARY ACTIVITIES

Movie screenings

Visits to buildings which carry propagandistic markers (the Cathedral, Plaza de España, etc.)

Attendance at concerts and other kinds of performance which carry a key significance as vehicles of meanings and values associated with national or patriotically-based identities.

ASSESSMENT

Two factors will be taken into account when grading. The first, the undertaking of two written exams. Secondly, when final grades are being allocated, the scores obtained in the examinations will be upgraded when account is taken of the extent of student participation in class sessions, together with the scores derived from assignments handed in (reviews, commentaries, etc.).

The two written exams will make up 60% of the final grade, while the remaining 40% will be made up of the scores derived from practical assignments handed in (25%) and active participation in sessions (15%).

Course FB-24**BUSINESS SPANISH (45 class hours)**

Lecturer:

Dr. Juana Santan Marrero (jsantana@us.es)

Substitute Lecturer:

Dr. José J. Rodríguez Toro (jjrodriguez@us.es)**OBJECTIVES**

This is a Course aimed at students who wish to acquire a specific expertise in Spanish so as to enable them to put their know-how to use within the specialist field of Commerce, Economics, Business, and the Company Sector.

METHODOLOGY

The basis of the actual teaching will involve what is known methodologically as a 'communicative approach' in which students will play an active role in their own learning process, their teacher being constantly available as support while he guides and encourages activities within the classroom setting. The purpose of this methodology and of the phasing of module content is to provide students with the possibility of transferring the communicative actions set up and rehearsed in the classroom to real contexts outside it in which such actions are likely to be required. Content units have been designed in order to satisfy requirements of breadth of appeal, variety, and the power to motivate, not only with regard to the materials selected, but also in terms of the activities to be undertaken, all of which are geared toward the priming of the four fundamental skills (oral comprehension, oral interaction, comprehension in reading, and written output). Moreover, attention will be paid to the socio-cultural component of language, as well as to the rich implications of the contrast between European Spanish and that of Spanish America.

SYLLABUS**UNIT 1: Departments and Posts within Companies**

Thematic Content: Department-based activities and posts within a company.

Functional Content:: Talking about regular actions undertaken and their frequency; ordering what is said in terms of time; expressing purpose.

Written Communication: composing an advertisement for a job offer.

Assigned Activity:: designing the ideal work team: the company organization chart, actual work activity and timetabling with regard to each of its staff members.

UNIT 2: Accessing the World of Work

Thematic Content: the *curriculum vitae*; job offers; temporary work agencies and job centers; unemployment.

Functional Content:: making a request, differences in register, formal and less formal; talking about wishes and intentions in terms of the immediate future; expressing causes and outcomes.

Written Communication: composing a letter of introduction about oneself.

Assigned Activity:: set up a job interview to select the short-listed candidates for a post in the workplace.

UNIT 3: Companies and Company Owners

Thematic Content: the stories behind company owners and their companies.

Functional Content:: talking about things in the past; describing past situations; expressing obligations; expressing opinions.

Written Communication: the brief history of a company or the biography of a successful company owner.

Assigned Activity:: undertaking an interview with the management executive of an important company.

UNIT 4: Financing a Company. Money Matters.

Thematic Content: credits; banks; methods of payment.

Functional Content:: requesting; presenting arguments by which to obtain advantages; putting forward reasons.

Written Communication: writing to a bank to ask for a credit loan.

Assigned Activity:: drawing up a report linked with the seeking of economic backing by which to set up / ensure the expansion of a company

UNIT 5: Business and Leisure. Business Communication.

Thematic Content: in a hotel; in a restaurant; meal times and culinary preferences; one's interests.

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

Written Communication: booking hotel accommodation.

Assigned Activity:: preparing an encounter for management executives belonging to a multinational company.

UNIT 6: Company Owners and Workers

Thematic Content: employers' organizations; workers' trade unions; demonstrations and citizens' protests.

Functional Content:: expressing a complaint; arguing in favor of, or against, an idea or a proposal.

Written Communication: a press statement issued by a body of workers; letters to the editor of a newspaper.

Assigned Activity:: drawing up a manifesto which sets out the demands of the workers in a company

UNIT 7: Promoting the Company

Thematic Content: advertising; commercially viable products.

Functional Content: signalling advantages and disadvantages; putting forward hypotheses; expressing cause and purpose; describing.

Written Communication: the advertisement.

Assigned Activity:: designing the advertising campaign by which to promote a product.

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ASSESSMENT CRITERIA

Continuous assessment, by which regular attendance and active participation in class sessions will be taken into account, will be combined with sitting of two exams: a thus-far exam and a final exam. In order to encourage student autonomy, while also in response to their interest in specific syllabus items, students will be expected to undertake an assignment which involves the monitoring of current economic affairs in the media, the results which they will be asked to present live in a class session.

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

-20%: the thus-far exam

-40%: the final exam

-20%: regular attendance and active participation in class sessions

-20%: final assignment

Course FB-30

AUDIOVISUAL LANGUAGES. SUBTITLING AND DUBBING (AL) (45 class hours)

Lecturer: D. Ivars A. Barzdevics (ivarsb@supercable.es)

Substitute Lecturer: Marta Chapado (marta.chapado@gmail.com)

OBJECTIVES

The goal of this course is to offer our students in-pur on the peculiarities and differences between translating for dubbing and for subtitling.

Spain, along with France, Italy and Germany, are “dubbing” countries. The choice of dubbing as a means for linguistic adaptation of audiovisual works was due to a number of economic, historical and social reasons. However, the current trend seems to be that subtitling is becoming increasingly important as those social and economic reasons have changed dramatically.

We, therefore, want to give students an in-depth view of the different techniques used for the translation of film and television scripts for dubbing and subtitling purposes.

METHODOLOGY

The course will be eminently practical. We will use real materials previously translated by the course professors and students will learn the different protocols and guidelines used by four or five of the most important subtitling and production companies in the world: Fox, Sony, Warner Bros...

For this level, we will use materials in English which are to be translated into Spanish following some very specific guidelines. This will expose students to colloquial terms and expressions that are seldom present in an academic environment.

We will start by giving a short description of the history of dubbing and subtitling in Spain.

We will then analyze and compare these two modalities. For this, each student will take a film of his/her choice and will look into the differences between the original version (in English) and the subtitled and dubbed versions (in Spanish).

Then, we will proceed to the practical part of the course. Students will learn all the restrictions that affect both modalities of Audiovisual Translation (AVT): Character number limitations, content reduction, adaptation to reading speeds, lip movement synchronization, etc...

As there are no universal protocols, we will apply different guidelines to each project.

SYLLABUS

- 1- History of dubbing and subtitling in Spain.
- 2- Guidelines and protocols used in Audiovisual Translation.
- 3- Subtitling and Dubbing:
 - Translation for subtitling of an episode of an animated series for children: *Scooby-Doo*
 - Translation for subtitling of an episode of a fiction series: *Taken*
 - Translation for subtitling of an episode of an animated series for non-children: *The Simpsons*
 - Translation for subtitling of an episode of a sit com: *Modern Family*
 - Translation for subtitling of bonus material for DVD: *Star Wars*
 - Translation for dubbing of an episode of a series for children: *The Hoobs*
 - Translation for dubbing of an episode of an animated series: *Dragon Ball*
 - Translation for dubbing of an episode of a sit com: *How I Met Your Mother*
 - Translation for dubbing of a documentary: *Killer-Whales. National Geographic*
 - Translation for dubbing of a feature film: *The last time I saw Paris*

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ASSESSMENT

Class attendance and participation: 40 %

Individual translation of a 20-minute episode: 30%

Final practical exercise: Individual translation of a 5-minute clip to be completed in two hours: 30%

Course FB-31

INTRODUCTION TO TRANSLATION: CULTURE, VOCABULARY, AND PROCESS (AL)

(45 class hours)

Lecturer: Dr. Manuela Escobar Montero (mescobar@us.es)

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

OBJECTIVES

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

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

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

METHODOLOGY

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

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

SYLLABUS

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

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

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ASSESSMENT

Class attendance and participation: 10%

Take home exam: 90%. The exam will consist of two parts: Data card elaboration (40%) and the submission of a translation (50%). For both cases, the student will follow the models used in class.

Course FB-36**LITERARY AND CULTURAL ASPECTS OF SPANISH COMICS BOOKS (45 class hours)**

Lecturer: Dr. Idefonso Garijo Galán (igarijo@us.es)

Substitute Lecturer: Dr. Fátima Roldán Castro (foldan@us.es)

OBJECTIVES

To provide students with the skills to enable them to interpret this modern art form as a vehicle of the popular, which influences society from a cultural standpoint (the interpretation of history, politics, morality), as well as from a literary perspective (adaptations of canonical works, dissemination of knowledge, manipulation, etc.).

SYLLABUS

8. Concept, origins, early developments.
9. Beginnings of the Comic Book in Spain: suitable Children's Literature, illustrating literary texts.
10. The mid-twentieth century Comic Book: manners-and-customs, humor, national epic. Major authors.
11. Economic and publishing-linked aspects of the Spanish Comic Book.
12. Heroes and male icons. Major authors.
13. The emergence of a new audience: the Comic Book adapts to what is female. Major authors.
14. The "humor" factor.

BASIC BIBLIOGRAPHY:

Barthes, R. *Mitologías*. Editorial siglo veintiuno. Madrid, 1980.

Gasca, L. *Historia de los comics españoles*. Primera bienal mundial de la historieta. Buenos Aires, 1968.

Gimferrer, P. y Moix, T. *El fabuloso mundo de los cómics*. Destino, n. 1464. 1965.

Gubern, R. *La cultura de la imagen. Reflexiones ante el neocapitalismo*, Barcelona, 1998.

Martín Martínez, A. "Apuntes para una historia de los tebeos" I-IV, 1989.

Vázquez, J.M. *La prensa infantil en España*. Madrid, 1993.

ASSESSMENT CRITERIA:

The monitoring of recommended readings: 25%

Active participation in class sessions: 25%

Exam scores: 50%

FACULTY OF GEOGRAPHY AND HISTORY

GB Courses available in the SECOND SEMESTER

GENERAL LEVEL

GB-01	AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN
GB-02	THE TERRITORIAL CIPHERS OF PRESENT-DAY SPAIN: SOCIETY, ECONOMY, AND THE ENVIRONMENT
GB-03	ECONOMY AND SOCIETY IN CONTEMPORARY SPAIN
GB-04	CULTURAL ANTHROPOLOGY OF ANDALUCÍA
GB-05	BRIEF HISTORY OF MUSIC. GOING BEYOND 'HEARING', WHILE LEARNING HOW TO 'LISTEN'
GB-06	CULTURAL ANTHROPOLOGY OF THE ARAB AND MOSLEM MEDITERRANEAN WORLD
GB-07	SPANISH ART IN THE TWENTIETH CENTURY
GB-08	AMERICA'S HISTORICAL MEMORY
GB-09	FLAMENCO: AN EXPRESSION OF THE CULTURE OF ANDALUCÍA
GB-10	AN INTRODUCTION TO THE EARLY MODERN HISTORY OF SPAIN
GB-11	REGIONAL POLICY, ECONOMIC RESOURCES AND THE EUROPEAN UNION'S COMMERCIAL RELATIONS.
GB-12	EUROPE AND THE ATLANTIC SCENARIO DURING THE MODERN AGE (FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES)
GB-24	PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY
GB-29	WOMEN IN THE HISTORY OF AMERICA

ADVANCED LEVEL (AL)

GB-13	INTER-AMERICAN RELATIONS
GB-15	EUROPEAN ART OF THE TWENTIETH CENTURY
GB-16	CULINARY HABITS AND DIET IN THE MEDITERRANEAN OF ANCIENT TIMES
GB-17	THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS
GB-18	PRESENT-DAY SPAIN AND THE CONTEXT OF INTERNATIONAL RELATIONS
GB-19	THE HISTORY OF SLAVERY IN LATIN AMERICA
GB-20	CULTURAL ANTHROPOLOGY OF LATIN AMERICA
GB-21	EUROPEAN CINEMA AND PHOTOGRAPHY
GB-23	POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000)
GB-25	RECONSTRUCTING THE PREHISTORIC PAST: SCIENTIFIC STUDIES IN PREHISTORY
GB-26	SEPHARAD: JEWISH HISTORY AND CULTURE WITHIN SPAIN.
GB-27	WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS
GB-29	CUISINE CULTURE IN SPAIN
GB-30	WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF DIFFERENCE AND EQUALITY

GENERAL LEVEL

Course GB-01 **AN INTRODUCTION TO THE HISTORY OF CONTEMPORARY SPAIN** (45 class hours)

Lecturer: Dr. José Leonardo Ruiz Sánchez (leonardo@us.es)

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

OBJECTIVES

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

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

METHODOLOGY

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

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

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

SYLLABUS

1. THE CRISIS OF THE *ANCIEN RÉGIME* IN SPAIN

- 1.1. The Reign of Charles IV.
- 1.2. The War of Independence.
- 1.3. The Reign of Ferdinand VII.

2. THE ISABELINE ERA

- 2.1. The Regency of Maria Cristina and the Carlist War.
- 2.2. Liberal Spain.
- 2.3. Economy and Society in the Mid-Nineteenth Century.

3. REVOLUTION AND RESTORATION

- 3.1. The Revolution of 1868 and the Transitional Regimes.

- 3.2. The System of the Restoration.
- 3.3. Economic Development and Social Groups.
4. THE CRISIS IN THE SYSTEM DURING THE RESTORATION
 - 4.1. The Crisis of '98 and the War between Spain and the United States.
 - 4.2. The Undermining of the System of Turn-Taking.
 - 4.3. The System in Agony.
5. THE FIRST DICTATORSHIP OF THE TWENTIETH CENTURY
 - 5.1. The Dictatorship of Primo de Rivera and the Attempts at Reform.
 - 5.2. Economic Policy.
 - 5.3. The Regime's Successes and Failures.
6. THE REPUBLICAN EXPERIENCE AND THE CIVIL WAR (1931-1939)
 - 6.1. The Monarchy in Crisis and the Proclamation of the Republic.
 - 6.2. The Second Republic: Phases and Issues.
 - 6.3. The Civil War.
7. FRANCO'S REGIME
 - 7.1. The Political Regime and the International Scenario.
 - 7.2. From the Stability Plan to the Plans for Development.
 - 7.3. The Crisis of the Seventies and the Death of Franco.
 - 7.4. Society and Culture during the Period of Franco's Rule.
8. THE DEMOCRATIC MONARCHY OF JUAN CARLOS I.
 - 8.1. The Transition to Democracy.
 - 8.2. The Political Parties.
 - 8.3. The System of Autonomous Regions.
 - 8.4. The Integration of Spain in Europe.

BIBLIOGRAPHY

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

ASSESSMENT

In keeping with the Statutes of the University of Sevilla, with current regulations concerning examinations, scoring, and grading, and with the Agreements reached with regard to the Program of which this Course forms a part, the following assessment criteria will be adopted:

Two examinations will be set, one mid-way through the semester and the other, a final exam, at its close, the actual dates being decided in due time by the Program Directors. The exams will be in two parts:

- a) 50 items, with regard to which students will be expected to indicate the corresponding correct answers. Each item will be scored as a decimal point so as to reach a total possible score of 5 points.
- b) The answering of two out of the three questions included. Each of the written replies will be scored on a scale ranging between 0 and 2.5 points. In this section, positive account will be taken of how students not only show their specific knowledge of the syllabus content concerned, but also their capacity to interrelate, and link up intelligently, ideas, issues, and events; also looked

for: clarity in the arguments put forward, a rich range of vocabulary, together with a capacity for conceptualization and expressiveness.

Course GB-02**THE TERRITORIAL CIPHERS OF PRESENT-DAY SPAIN: SOCIETY, ECONOMY, AND THE ENVIRONMENT** (45 class hours)

Lecturer: Dr. Ana García López (angar@us.es)

Substitute Lecturer: David Sampedro (sampedro@us.es)

OBJECTIVES

The main purpose of this Course is to provide students with their first notions of the existing territorial, social and physical diversity of present-day Spain, with specific emphasis on:

- The study of the physical and human environment with regard to the development of tourism, its implementation and its spatial zoning, as well as the models of, and characteristics of, existing tourist areas.
- How to differentiate between generic tourist areas and segments or specific products.
- How to interpret already-existing information regarding tourist destinations, while analyzing their environmental, economic, social and cultural impact on the territory concerned.

METHODOLOGY

This Course will be made up of both theoretical and practical sessions:

The theoretical part will be explained during class sessions by the Lecturer with the aid of audiovisual material, although student participation will also be essential in terms of the reflection upon, together with the debate generated by, the consideration given to back-up documents and texts.

At the same time, practical sessions will be geared toward the broadening of the theoretical knowledge acquired, and will be carried out by the completion of assignments which will be proposed, together with the analysis of complementary texts aimed at enriching the theoretical sessions.

SYLABUS**SECTION I. The basic aspects of the geography of Spain. The configuration of Spain as a Nation State.**

Item 1 -. The internal organization of the Nation State. The geographical location of the Iberian Peninsula and the Canary Islands. Aspects of the physical and political environment.

Item 2. The economy and society. Fundamental socio-demographic factors. The role of Tourism in Spain's economy.

SECTION II. Factors related to Tourism as a spatial phenomenon. Segments and destinations within Spain

Item 3. The fundamental concepts involved in Tourism. Geographical factors affecting tourism-based location in Spain. Origins and historical evolution of Tourism. The role of State institutions.

Item 4. The territorial dimension of Tourism in Spain. The spatial and temporal expansion of Tourism in coastal areas, in natural spaces, and in urban zones.

SECTION III. The territorial impact of Tourism. Planning tools and impact packages.

Item 5. Spatial planning tools and planning for Tourism in coastal areas, in natural and rural areas, as well as in urban locations.

Item 6. Issues of environmental, economic, social and cultural impact.

Specific Skills

- To become knowledgeable about the geographical particularities of Spain
- The capacity to identify the types of tourism and the tourist locations that exist in Spain.

BIBLIOGRAPHY:

- ALAN A. LEW, C. HALL, M.; TIMOTHY, H (2008): *World Geography of Travel and Tourism: A Regional Approach*. [V 338.48 LEW](#)
- ALONSO, J. (2002): *Geografía turística: general y de España*. Madrid, Ed. Centro de Estudios Ramón Areces.
- BOSQUE, R. (2005): *Síntesis de Geografía de España*. Madrid, Ed. Globo.
- Foronda Robles, C; García López, A (2009): La apuesta por la calidad como elemento diferenciador en los destinos turísticos: planes y productos renovados, en Revista *CUADERNOS DE TURISMO* nº 23 enero-junio 2009, pág 89-110. Universidad de Murcia.
- FARINÓS, J. (2002): *Geografía regional de España*. Valencia, Universidad de Valencia.
- GARCÍA, J. (2002): *Provincias, regiones y comunidades autónomas: la formación del mapa político de España*. Madrid. Secretaria General de Estado, Departamento de Publicaciones.
- NUEVO ATLAS DE ESPAÑA (2001): *Geografía general y temática*. Barcelona, Salvat.
- OLCINA, A; GÓMEZ, J. (2000): *Geografía de España*. Barcelona, Ed. Ariel.
- ROMERO, J., (2007): *Geografía humana: procesos, riesgos e incertidumbres en un mundo globalizado*. Ariel. Barcelona.
- VERA REBOLLO, F (1997): *Análisis territorial del turismo*. Ariel. [V MA 338.48 LOP](#)
- VERA, F; LÓPEZ, F; MARCHENA, M (2011): *Análisis territorial del turismo y planificación de destinos turísticos*. Editorial: Tirant lo Blanch. Colección: [Crónica](#) . [V MA 338.48 ANA](#)
- [WILLIAMS, S.](#) (2009): *Tourism Geography: A New Synthesis*. London; New York: Routledge [V 338.48 WIL](#)

Other Sources

- Relevant Websites

World Tourism Organization <http://unwto.org/>

Institute of Tourism Studies www.iet.tourspain.es

Official Tourism Website of Andalucía www.andalucia.org

Exceltur <http://www.exceltur.org/excel01/contenido/portal/default.htm>

ASSESSMENT

Assessment and Final Grading will be based on:

- a) A written examination concerning the theoretical content of the Course as taught, to be carried out using class-based material (50% of the final grade).
- b) The completion of a written assignment (50% of the final grade).

The assessment criteria for both the exam and the practical assignment, will be:

- A competent knowledge of subject content
- Conceptual accuracy
- Systematicity and structuring in the presentation of the contents concerned

Besides the aforementioned, final grading will also take into account regular attendance in class sessions, the undertaking of practical activities, as well as students' active participation and the degree of interest shown.

Course GB-03**ECONOMY AND SOCIETY IN CONTEMPORARY SPAIN (45 class hours)**

Lecturer: Dr. Alberto Carrillo Linares (acarrillo@us.es)

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

OBJECTIVES

The aim of this Course is to provide students with an introduction to the study of contemporary Spain's economy and society, set within the context of its European configuration, for which reason Spain's reality will be continually contrasted with that of the other countries of Europe.

SYLLABUS

1. The Fundamental Characteristics of Spain's Economy and Society at the Beginning of the Nineteenth Century.
2. Spain's Demographic Evolution. The New Trends.
3. The Process of Agrarian Reform: the Failure of the Liberal Reforms during the Nineteenth Century. The Structural Transformations of the Twentieth Century.
4. The Beginnings of Industrialization in Spain. Expansion, Crisis, and Conversion in the Twentieth Century. Present-Day Regional Distribution.
5. Commercial Policy. Interior and Exterior Commerce. Spain's Markets and their New Prospects.
6. The Evolution of the Financial System. Banks, Credit, and Interest Rates. Monetary Policy.
7. Transport: an Evolving Sector. Changes in the Rail System. The Modernization of Highways, Ports, and Airports.
8. A Dynamic Sector: Tourism. Tourism Policy and Structural Adjustments.
9. The Energy Sector: Conditioning Factors, Dependence, Perspectives.
10. The Importance of the Public Sector in Spain's Economy. The Public Sector: Origins, Rise, and Crisis. Privatization.
11. The Labor Market in Spain: its Evolution. Unemployment and Measures within Economic Policy.
12. The Evolution of Spanish Society during the Nineteenth Century. Changes during the Twentieth Century. The Emigration Issue.
13. Spain and the European Union: Repercussions in Agriculture and in the Fishing Industry. Issues affecting the Industrial Sector. Regional Policy. The Intensity of Educational Exchanges. The Single Currency and Future Prospects.

BIBLIOGRAPHY

García Delgado, J.L.: *España, economía*. Madrid, 1990.

Martínez Serrano, J.A., and others: *Economía española 1960-1980. Crecimiento y cambio estructural*. Madrid: 1985.

Miguel, A.: *La sociedad española*. Madrid, 1992. *Estructura social española*. Madrid, 1994.

Nadal, J., Carreras, A., and Sudria, C.: *La economía española en el siglo XX. Una perspectiva histórica*. Barcelona, 1987.

Nadal, J., Carreras, A.: *Pautas regionales de la industrialización española (siglos XIX y XX)*. Barcelona, 1990.

Tamames, R.: *Introducción a la economía española*. Madrid, 1996.

Tamames, R.: *La Unión Europea*. Madrid, 1996.

ASSESSMENT

Two compulsory exams will be set, either in the form of answers to test-type questions or questionnaires, or in the form of short-paragraphed written answers to ten questions.

Course GB-04**CULTURAL ANTHROPOLOGY OF ANDALUCÍA (45 class hours)**

Lecturer: Dr. Javier Hernández Ramírez (jhernan@us.es)

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

METHODOLOGY

The subject areas within the syllabus will be explored in class by means of lectures, text commentaries, and the analysis of audiovisual documentation, all of them designed to encourage the active participation of students at every step.

SYLLABUS**PART ONE**

1. Andalucía as a Cultural Crossroads. Its Geographical and Strategic Location between Continents and Oceans. Andalucía within the Framework of the Spanish State: the Political-Administrative Entity of Andalucía as an Historical Construction. Andalucía, Europe. Andalucía and the World of North Africa. Andalucía and America.
2. Andalucía's Geographical and Historical Space. Its Physical Environment: Uniqueness and Variety in the Natural Realm. Large-Scale Units and Geographical Factors and their Relation to Andalusian Culture.
3. The History of Andalucía. The Origins and Key Phases involved in the Process of Confirmation of the History and Culture of Andalucía. Andalusian Identity: its Key Characteristics. The Visions of Andalucía throughout the Centuries: the Romantic Travellers and the Consolidation of the Image-Making of Andalucía.
4. Population and Population System. The Evolution and Distribution of Population. Migratory Movements. Patterns of Settlement: Villages, Farming Towns, Cities, Metropolitan Sprawls.
5. Andalucía's Socio-economic Structure. Agricultural Systems: Large-Scale and Small-Scale Estates. The Origins, Development, and Socio-economic Consequences of the Large-Scale Estate System in Andalucía. Present-Day Agriculture in Andalucía.
6. Social Structure: Family and Parentage. Marital Habits. Gender-based Relations. The Life Cycle and Rites of Passage. Ethnic Minorities.
7. Political Systems. Socialization and Associative Networks. Formal and Informal Associationalism. Social Movements. Socio-political Manifestations: Egalitarianism, Personalism, Clientelage Localism. Nationalism, Regionalism: the Present-Day Situation in the Struggle for Autonomy.
8. Religion in Andalucía. Official Religion and Popular Religion. Organizational Systems and Religious Practise: Confraternities and Brotherhoods. Other, Non-Catholic Religions.

PART TWO: CULTURAL MANIFESTATIONS AND ANDALUCÍA'S ETHNOLOGICAL HERITAGE

1. The Anthropology of Festive Celebrations (Fiestas). Meanings and Functions. Typologies and the Festive Cycle.
2. Vernacular Architecture. Adaptation based on Ecological Factors, Socio-economic Functionalism, and Historical Processes. Typologies.
3. Artisanship and its Multiple Manifestations. Origins and Processes of Adaptation to New Usages and Functions. Symbolic Values and Marketing. Typological Diversity.
4. Traditional Music. Andalusian Folk Music: Dance, Ritualistic Dances, and Folkloric Musical Forms.
5. Other Significant Manifestations of Andalusian Culture: Speech, Oral Culture, Healing Practises, Gastronomy, Apparel....

BIBLIOGRAPHY

- Alvar M., Llorente, A. y Salvador, G. *Atlas lingüístico y etnográfico de Andalucía*. (6 vol...), C.S.I.C., Universidad de Granada. 1961-73
- Anuario Etnológico de Andalucía 1988-90 (1991); 1991 (1992); 1992-93 (1995); 1994 (1996); 1995-97 (1999); 1998-1999 (2000), 2000-2001 (2002)., Consejería de Cultura y Medio Ambiente de la Junta de Andalucía, Sevilla.
- Cano García. G. (dir.) *Conocer Andalucía. Gran Enciclopedia andaluza del s. XXI*.
- Vol. 6. *Cultura andaluza*. Ed. Tartessos. Córdoba. 2000.
- Vol. 7. *Sociedad andaluza*. Ed. Tartessos. Sevilla. 2001.
- Cano García. G y otros. *La identidad del pueblo andaluz*. Defensor del Pueblo Andaluz. Sevilla. 2001
- Demófilo. *Revista de cultura tradicional de Andalucía*. Fundación Machado. Sevilla (hasta el número 10. EL FOLK-LORE ANDALUZ) (Se edita ininterrumpidamente desde el año 1988 hasta hoy. En muchos casos se trata de números monográficos en los que- además de los artículos- podéis encontrar una amplia bibliografía.)
- Drain, M. y otros *Los Andaluces*. Ed. Istmo, Madrid. 1980
- Domínguez Ortiz, A. *Andalucía, ayer y hoy*. Ed. Sarriá. Málaga, 200
- Gazeta de Antropología. Asociación Granadina de Antropología. Granada. (Ahora sólo en Internet: [http:// www.ugr.es/local/pwllac](http://www.ugr.es/local/pwllac)). Cd-rom de los 25 primeros números
- Hijano del Río y M. Ruíz Romero. *Documentos para la Historia de la autonomía andaluza*. Ed. Sarria. Málaga. 2001.
- Hurtado Sánchez, J y E. Fernández de Paz (eds.) *Cultura andaluza*. Ayto. de Sevilla. 1999.
- Hurtado Sánchez, J y E. Fernández de Paz (eds.) *La cultura andaluza en el umbral del siglo XXI*. Ayto. de Sevilla. 2001.
- Limón Delgado, A. *Andalucía: ¿Tradición o Cambio?*. Algaida, Sevilla. 1988
- Moreno Navarro, I. *Andalucía: Identidad y cultura*. Ed. Agora, Málaga. 1993
- Moreno Navarro, I. *La globalización y Andalucía. entre el mercado y la identidad*. Ed. Mergablum. Sevilla. 2002.
- Moyano Estrada, E. y Pérez Yruela, M.(Coords.) *La sociedad andaluza[2000]*. IESA. Córdoba, 2002

ASSESSMENT

A final exam will be set at the close of the semester aimed at measuring the degree of assimilation of the fundamental aspects of the syllabus content. The final grade, using the exam result of a pass or higher as a departure point, will be re-assessed in terms of the grades obtained from assignments and essays, as related to aspects of the syllabus content, which would have been carried out as the Course progresses.

Lecturer: Dr. María Isabel Osuna Lucena (miosuna@us.es)

Substitute Lecturer: Dr. Pedro Luengo (pedroluengo@us.es)

DESCRIPTION, OBJECTIVES, METHODOLOGY

Designed for students who are non-specialists in the field of Music, this Course is highly practical in character. Its main objective is to provide them with the necessary practical-theoretical basis so as to enable their profitable appreciation and evaluation of the development of Classical Music within a Western socio-cultural framework, while offering an in-depth exploration of the key periods involved with regard to Spanish Music.

By means of explanatory lectures illustrated by relevant audiovisual back-up, as well as especially guided listening sessions, students will come to apprise the historical evolution of the fundamental strands of development in Music, while becoming adept at recognizing and inquiring into the different musical styles which have contributed to the configuration of the cultural panorama of the West and, more specifically, to that of Spain.

ASSESSMENT CRITERIA

Success in grades will be derived from two exam sessions to be undertaken, together with an assignment presentation, based on the study of a particular composer, to be attended by fellow classmates on a date to be arranged. The exams will be of different types:

- A) One of a practical nature mid-way through the Course, which will involve appreciative listening sessions geared to the writing of a basic critical commentary (test-type), according to the guidelines established in class sessions during the Course. The passing of this exam will be an essential requirement for the passing of the Course as a whole.
- B) A theoretical exam based on the remaining contents of the syllabus during which students will have access to class-notes, and scheme formats already prepared during class sessions.

Besides keeping in mind syllabus content, final grading will also take into account: regular attendance, active participation and positive outlook during class sessions.

Material for Use

As back-up material for use in the preparation of the first practical exam, students will be provided with a Study-Aid CD prepared by the class lecturer, together with printed material which will be distributed by e-mail and dropbox.

SYLLABUS

0: Introduction –

0.1: General Pointers concerning the Analysis of Pieces in Listening Sessions. Key Sonic and Musical Parameters.

0.2: A First Approach to Musical Expression.

1: The Middle Ages –

1.1: Gregorian Chant. Origins, Characteristics, and Notation.

1.2: Profane Music. Minstrels and Troubadours.

1.3: In Spain: Alphonse the Wise's *Canticles of Saint Mary*.

2: The Renaissance in Music-

2.1: The Social-Musical Environment.

2.2: Chapels: Organization and Operational Procedures. Forms and Musical Performance.

2.3: Organology and Instrumental Techniques.

- 2.4: The Key Spanish Songbooks.
- 2.5: Important Spanish Polyphonists.
- 2.6: Academies and Patronage. The Beginnings of Opera.

3: *Baroque Music* –

- 3.1: Vocal Music: Opera, Cantata, Oratorio, the Passion.
- 3.2: Instrumental Music: Suite, Sonata. Concerto.
- 3.3: The Figures of C. Monteverdi, J.S. Bach, G.F. Haendel, and Vivaldi: General Remarks.
- 3.4: The Baroque Period in Spain. Opera. Zarzuela Operetta and Satirical Musical Comedy ('Tonadilla'): Toward the Genre of Light Opera.

4: *Classicism in Music* –

- 4.1: J. Haydn and W.A. Mozart.
- 4.2: Beethoven in Transition.

5: *Romanticism and Nationalism in Music* –

- 5.1: The Piano in Romanticism. Chopin.
- 5.2: Romantic Opera. Wagner, Verdi.
- 5.3: The Socio-cultural Conditions Giving Rise to Music of a Nationalistic Kind.
- 5.4: Spanish Nationalism. Evolution through to the Present-Day.

BASIC BIBLIOGRAPHY

A.A.V.V.: Historia de la Música española. 7 vols. Alianza Música. Madrid, 1983, 1984, 1985.

COMELLAS, José Luis: Nueva Historia de la Música. Ediciones internacionales universitarias. Barcelona, 1995.

GROUT, D.J. y PALISCA, C.V.: Historia de la Música occidental. 2 vols. Alianza Música. Madrid, 1990

LIVERMORE, A.: Historia de la Música española. Barral editores. Barcelona, 1974.

Lecturer: Alessandra Olivi (aolivi@us.es)Substitute Lecturer: D. Alberto Pérez (alberto_p_c77@hotmail.com)**OBJECTIVES AND METHODOLOGY**

The Course aims to explore the following: the cultural pluralism of the Arab and Moslem world within the geopolitical context of the Mediterranean, the evolution of North-South relations, as well as the current issues affecting its southern and eastern shores.

The syllabus will be developed via theoretical classes, together with discussion seminars in the case of certain key points of interest. At required moments, documentaries and movies dealing with Course content will be shown with the aim of stimulating debate so as to enable students to delve deeper into such subject-matter. Likewise, each student will be provided with a list of monographs from which a single source may be chosen as the subject of a project of personal analysis. A written exam will be held at the conclusion of the Course, the score from which, in conjunction with those obtained from other assignments carried out in class sessions, will form the basis of each final grade.

SYLLABUS**1. THE MEDITERRANEAN. THE CONSOLIDATION OF A MYTH.**

The Mediterranean as viewed from the North and Europe as viewed from the Mediterranean. Travelers and Romanticism: the birth of a myth. Tourism as the transmitter of commonplaces. As if forgotten. Institutional investment in the Mediterranean.

2. THE RELIGIOUS COMPLEXITY OF THE MOSLEM WORLD.

The pillars of Islam. Koranic Law. Sunni Islamism. Shiite Islamism. Islamic sects. The rise of Islamic fundamentalism. The political consequences of Islamism. Ethnicity and nationalisms.

3. CULTURAL AREAS OF THE SOUTHERN AND EASTERN MEDITERRANEAN: MAGHREB, MASHREK

Heterogeneity of landscapes: coastlines, river-beds, inland desert. Diversity of life-styles: nomadism and fixed-abode options. Legacies of colonialism. Resources, potential, limitations. The current political scenario. Geopolitics.

4. CULTURAL AREAS OF THE SOUTHERN AND EASTERN MEDITERRANEAN: ARABIA AND ANATOLIA.

Heterogeneity of landscapes: coastlines, river-beds, inland desert. Diversity of life-styles: nomadism and fixed-abode options. Legacies of colonialism. Decolonization and the artificial set-up of the current political map. The Arab-Israeli Conflict. Geopolitics.

5. MIGRATIONS. TO RETURN OR NOT TO RETURN.

Short-radius migrations and the agricultural labour market. End-of-summer return. Wide-radius migrations: Europe and America. New waves of migration. Frontiers and trafficking with human beings. Racism and xenophobia.

6. FAMILY ROLES AND GENDER SYSTEMS.

Honor and shame. Gender and religion. Gender-linked roles. What is public and what is private. Collectives and Gender. Unequal impact of the processes of modernization.

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ASSESSMENT

Final grades will be based on an exam at the close of the semester, together with the other assignments carried out during the period of class sessions.

Course GB-07**SPANISH ART IN THE TWENTIETH CENTURY** (45 class hours)

Lecturer:

Dr. Antonio J. Santos Márquez (anio@us.es)

Substitute Lecturer:

Dr. Joaquín Álvarez Cruz (jmac@us.es)**OBJECTIVES**

The main objective of this Course entitled *Spanish Art in the Twentieth Century* is to outline, in a systematic and thorough way, the evolution of Architecture, Painting, Sculpture, as well as contemporary artistic manifestations of a more ground-breaking kind, during the twentieth century in Spain. Key artistic figures will be analyzed, together with the most influential artistic trends and movements.

METHODOLOGY

Class sessions will take on a theoretical-practical character, combining theoretical explanations of syllabus content – while using as fundamental back-up the on-screen computer projection of works of art – with student involvement in processes of reflexion and debate when coming to terms with the images being screened and the texts recommended for reading.

SYLLABUS**BLOCK I. ART IN SPAIN BETWEEN 1900 AND 1939**

Content Unit 1.- Introduction to the History of Twentieth-Century Art in Spain.

Content Unit 2.- Modernism in Spanish Architecture. - Antonio Gaudí and Modernist Art in Catalonia.

Content Unit 3.- Renewal and Modernity in the Plastic Arts in the Spain of the Early Twentieth Century. - Modernism: Santiago Rusiñol, Ramón Casas. Symbolism: *The Sant Luc School* (la *Escuela de Sant Lluc*). J. Llimona. Noucentism: Clará, Gargallo, Sunyer, Hugué. Regoyos and Nonell's Dark Spain. Regionalisms: The Basque Country: Zuloaga, Iturrino; Castilla: the Generation of 98 and Landscape. Levantine Luminism: Sorolla. Romero de Torres' Andalusia .

Content Unit 4.- Spanish Artists in Paris.- Picasso. Julio González. Cubists: Juan Gris, María Blanchard. Surrealists: Joan Miró, Salvador Dalí. The Second Generation belonging to *The Paris School*: M. A. Ortiz, F. Bores, P. Cossío.

Content Unit 5.- The Reception of Avantegardism in Spain. - 1925, *The Exhibition of Iberian Artists* (la *Exposición de Artistas Ibéricos*). The Cubism of Vázquez Díaz. Surrealism in Spain: Alberto Sánchez, B. Palencia, O. Domínguez. The Murcia Group: R. Gaya, J. Bonafé. Renewal in Sculpture: A. Ferrant, C. Mallo, A. Serra, L. Cristófol. An Artist on the Fringe: José Gutiérrez Solana.

Content Unit 6.- Tradition and Vanguardism in Spanish Architecture until 1940.- Traditional Architecture: A. González, A. Palacios. Architecture and Vanguardism: Mercadal; GATEPAC (the so-called *Group of Spanish Artists and Technicians in Favour of Contemporary Architecture*) ; the Barcelona Pavilion in the Paris Exhibition of 1937.

BLOCK II: ART IN SPAIN DURING THE PERIOD OF THE DICTATORSHIP (1939-1975)

Content Unit 7.- Spanish Architecture during the Period of the Dictatorship.- Post-war Official Architecture: L. Moya and E. Giménez Caballero; Muguruza and Chueca's Classicism; Urban Renewal: Gutiérrez Soto and the Rationalist Tendency. Renewal in Architecture since 1945: the New Architecture of A. Moragas, Sostres, Cordech and Group R (el Grupo R). Functionalism: Otamendi; de la Sota. Organicism: Sáenz de Oíza and Miguel Fisac.

Content Unit 8.- The Plastic Arts in Spain during the Post-war Period (1940-1950).- The Art of Officialdom: Giménez Caballero and Art at the behest of the Dictatorship. The Process of Moderate Renewal: E. D'Ors, the shortlived Academy of Art Criticism , the Salón of the Eleven (el Salón de los 11). Exile abroad and at home.

Content Unit 9.- Radical Renewal in the Plastic Arts in Spain under the Dictatorship: Abstract Art during the 1940s: the Altamira School, the Dau al set Movement, the Pórtico Group, LADAC (the Design Automation Conference). The 1950s: the Informalism of the El Paso Group. The Indaliano Movement. The Parpalló Group. El Equipo 57 (The Team of 57.). Sculpture: Chillida and Oteiza. The Museum of Abstract Art (Cuenca). The Sixties: the Return of Figuration. Madrid-based Hyperrealism. Art and Political Endeavor: Estampa Popular. Pop Art in Spain: Equipo Crónica (the Crónica Team). Luis Gordillo. Artistic Experimentalism: Cynetic Art and Optical Art.

BLOQUE III: ART IN SPAIN DURING THE DEMOCRATIC ERA (1978-2009)

Content Unit 10.- Architecture in Spain in the Era of Democracy: New Trends in Architecture: R. Moneo; J. Navarro Baldeweg; R. Bofill; S. Calatrava; Vázquez Consuegra; Cruz y Ortiz; A. Zaera-Polo; E. Miralles.

Content Unit 11.- The Plastic Arts in Spain between 1978 and the Present Day: The 1970s: The New Figuration. Conceptual Art: The Zaj Group. A. Corazón. New Trends in Painting: M. Barceló; G. Pérez Villalta; J. M. Sicilia. Sculpture: J. Muñoz; C. Iglesias; F. Leiro; A. Schlosser; E. Lootz.

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ASSESSMENT CRITERIA

Two theoretical-practical exams will be held, one mid-way through the Course and the other at its conclusion. These exams, which will involve commentaries on a number of the works of art analyzed in class sessions, will constitute 100% of the Final Grade. Optionally, it will also be possible to carry out pieces of research concerning the subject-matter dealt with in class during the period of the Course. Finally, active class participation will also be highly valued.

Course GB-08**AMERICA'S HISTORICAL MEMORY: BOOKS AND DOCUMENTS (45 class hours)**

Lecturer:

Diego Belmonte Fernández (dbelmonte@us.es)

Substitute Lecturer:

M^a Luisa Domínguez Guerrero (marialuisadominguez@us.es)**OBJECTIVES**

This Course involves the interpretation and reading of documents associated with the Discovery of America, with the figure of Christopher Columbus, with the Conquistadors, and with historical figures connected with the Indies. Visits will also be organized to the General Archive of the Indies (Archivo General de Indias), to the University of Sevilla's Historical Archive, as well as to Sevilla's Municipal Archive, while participants in the Course will be given first-time guidance in the use of research instruments which enable access to their resources.

Students will be made familiar with the phenomenon of the book in its antique as well as its present-day format, while also being introduced to the research instruments available in the Library of the University of Sevilla, in the Columbine Library (Biblioteca Colombina) and in the Cavalry Armoury (Maestranza de Caballería).

Specific document-linked visits will be undertaken to the General Archive of the Indies, the Hernando Colón Library, the Old Contractation House, the Old Consulate or Exchange, the Cathedral Archive, Sevilla's Archive of Notarized Protocols, the Ship Pilots and Seafarers' Archive, the Mint, the Commercial Quay....

SYLLABUS

1. The General Archive of the Indies: its History, its Resources, Available Research Instruments Facilitating Access, Data Bases, the Digitalization of Documents. Bibliography.
2. The System of Spanish Archives linked with the History of Spanish Colonialism: the Simancas General Archive, the National Historical Archive, the Archives of Notarized Protocols. Municipal Archives and Archives of the Nobility. Research Instruments Facilitating Access. Bibliography.
3. Writing in America: Physical Form and Ink Types. The Evolution of Types of Writing: Court Style, Legal Style, and Italic. The System of Abbreviations. Bibliography.
4. Forms Taken by the Documents associated with the Indies: Letters, Briefs, Pleas. Reports and Consultations. Royal Orders and Measures. Legal Actions. Bibliography.
5. The Reading and Interpretation of Letters, Briefs, Pleas, Reports, Consultations, Royal Orders and Measures, Royal Commands. Instruments Available for Facilitating Reading. Dossiers containing Models and Transcriptions of Documents. Bibliography.
6. An Introduction to the History of Books and Libraries in Spain and Spanish America. Forms Taken by the Manuscript Book and the Printed Book and the Parts which Go into their Making. Bibliography.
7. The Assessment and Location of Bibliography dealing with Spanish America: Monographs, Journals, Encyclopaedias, Dictionaries, Journals of Abstracts, Data Bases and their Access via Internet.
8. The Spanish Library Network with regard to the History of the Process of Colonization. The National Library in Madrid, the Library of the Royal Academy of History, the Columbine Library in Sevilla, Sevilla's University Library, the Library of the School of Spanish-American Studies in Sevilla.
9. The Reading and Interpretation of Books in Manuscript Form, Early Printed Books, Printed Material from the Sixteenth to the Eighteenth Centuries.
10. Guided Visits to the General Archive of the Indies, to the Columbine Library, to the University Library. Attendance at Exhibitions of Documents.

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For practical purposes students will be provided with an edited booklet containing facsimile versions of documents and book sources which can be used in exercises related to the reading of documents and other practical activities in libraries.

A) Archives

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- : *Ordenación y descripción de los papeles de gobierno en la administración indiana. Aportación para los actuales trabajos archivísticos*. In "Documentación y archivos de la Colonización Española," Vol. II. Madrid: Ministerio de Cultura, 1980.
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RODRÍGUEZ ÁLVAREZ, R., M. LLORDEN MIÑAMBRE: *El libro antiguo en las Bibliotecas Españolas*. Oviedo, 1998.
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ASSESSMENT

Two equally weighted assessment procedures will be used: (1) An assignment, to be handed in at the end of the Course, consisting of a Report on the visits made to the different institutions linked with the development of the syllabus. (2) Mid-way through the Course, a study of a document and a book which will be allocated to each student when the time comes.

SUMMARY OF CONTENTS AND OBJECTIVES

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

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

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

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

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

METHODOLOGY AND ASSESSMENT CRITERIA

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

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

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

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

- Attendance and participation:

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

activities and exercises that will be set up.

Weighting within final grade: 20%.

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

Weighting within final grade: 40%

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

Weighting within final grade: 40%

SYLLABUS AND DISTRIBUTION OF THEORETICAL-PRACTICAL SESSIONS

1. Introduction: Flamenco as the expression of what is musical, of ritual, and of social interaction. Its relation to cultural identity within Andalucía and to the cultural traditions that go into that same identity's making.

2. Key characteristics of Flamenco as musical expression: components of the musical discourse concerned, rhythm, styles, or handles on style. Approaches to the learning and performance of Flamenco music: micro-composition, resources of expression, instrumentalization. Sounding Flamenco-like.

3. Expressive characteristics of Flamenco as dance: counterpointing as the structural basis of Flamenco dance, the structure of dance set-ups, the recent evolution of dance forms.

4. The origins of Flamenco as a junction of viewpoints. Historical/cultural context, from the Enlightenment to Romanticism. The issue of the term *Flamenco*.

5. Historical reconstruction of commercial Flamenco. Phases: the café-singer, Flamenco opera, Neoclassicism, Present-day Flamenco. Issues concerning the identity of Flamenco as Music: Flamenco and Andalusí culture, gipsy style, purists and 'cante-jondo flamencans', Flamenco and Heritage.

6. Flamenco and its social dimension: the practice of 'using' Flamenco. Everyday contexts for Flamenco: the family circle, neighborhoods, festive occasions.

7. Flamenco as literary expression. Key characteristics of its language and of the structure of the 'copla' ballads.

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Recursos web:

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

Course GB-10**AN INTRODUCTION TO THE MODERN HISTORY OF SPAIN (45 class hours)**

Lecturer:

Dr. Manuel Fernández Chaves (mfernandez6@us.es)

Substitute Lecturer:

Dr. Rafael M. Pérez (rafaelperez4@us.es)**OBJECTIVES**

While keeping in mind the duration of the Course, its key objective is to ensure an awareness of the structural problems affecting Spain's Modern History, the making of the Monarchy, and the Spanish Empire, together with its decadence and downfall during a period of three and a half centuries. What likewise needs to be kept in mind is that the Course is not exhaustive in its aims, acting rather as an introduction for students from abroad, adapting itself to conditioning factors regarding their needs, providing them, therefore, with an overview which will serve as the basis for further study, while avoiding becoming a patchwork of easily forgotten facts. At the same time, another of the Course's objectives is to develop students' interest in Modern History, while, both individually speaking, as well as within the context of group interaction, increasing their capacity for reflexion and critical thought.

METHODOLOGY

The focus will be geared toward the exploration of structures of an economic, social, political, ideological, and cultural nature, thereby avoiding the linear explanation of both specific historical facts and political and military events. Time allowing within the evolution of the Course, and so as to reinforce mainstream theoretical explanations, complementary practical sessions will be held involving the commentary of historical texts, an activity which will be regarded as fundamental. There is no doubt that the Course will evolve along dynamic and participative lines as largely as possible. Students will be encouraged to play an active role in class debates so as to ensure a deeper understanding of the syllabus units being explored. In order to stimulate students' interest in the period, efforts will be made to set issues raised by the exploration of this historical period against current issues affecting Spain and world reality.

SYLLABUS

Introduction: Spain in Modern Times.

I. THE MAKING OF SPAIN'S MONARCHY

1. An Introduction to the Reign of the Catholic Monarchs.
2. The Struggle for Territorial Unity.
3. Religious Unity.
4. The Restoration and Structuring of Government by Monarchy.
5. Foreign Policy: Atlantic and Mediterranean Expansion.
6. The Crisis of Succession: the Period of Regencies.

II. THE CENTURY OF EXPANSIONISM.

7. An Introduction to the Century of Imperial Spain.
8. Population, Economy, and Revenue Collection in the Sixteenth-Century.
9. The Society of Sixteenth-Century Spain.
10. Renaissance, Reformation and Cultural Tensions.
11. Charles V and the Political Crises at the Start of his Reign: Communities and Guilds.
12. The Imperial Monarchy of Charles V and Philip II. Structure and Political-Administrative Organization.
13. Charles V and Philip II's Imperial Policy.
14. Philip II's Hispanic Monarchy: Religion and Dynasty.

III. CRISIS AND DECADENCE IN THE SPAIN OF THE AUSTRIAS.

15. Concerning Spain's Decadence: the Crisis of the Seventeenth Century.

16. Demographic and Economic Crisis: Ruin and Recovery.
17. Crisis and Social Tensions.
18. Baroque Culture and the Golden Age.
19. The Spain of Philip III.
20. Philip IV and Olivares. Reform and the Fall of the Monarchy.
21. The Spain of Charles II.

IV. THE EIGHTEENTH CENTURY. RECOVERY, REFORM, AND THE ENLIGHTENMENT.

22. Introducing the New Times.
23. The Bourbon Era. Toward New Times.
24. Population, Economy, and Finance in Eighteenth-Century Spain.
25. Spanish Society in the Eighteenth Century.
26. The Spanish Enlightenment: Ideology and Culture.
27. The War of Succession and its Consequences.
28. Philip V and Ferdinand VI: Two Models of Absolutist Reform.
29. The Spain of Charles III.
30. Charles IV and Pre-Revolution.
31. The Monarchy as Power: Toward a Downfall.

BASIC BIBLIOGRAPHY

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COMPLEMENTARY ACTIVITIES

Endeavors will be made to organize cultural visits to exhibitions revolving around the Modern period, as well as to museums.

ASSESSMENT

Syllabus content will form part of an exam mid-way through the Course and another at its close wherein questions regarding broad-based subject-matter will require development in written form. Both regular attendance and active participation in class sessions will be highly valued. Optional assignments, which will contribute to final grading, may also be carried out.

Course GB-11**REGIONAL POLICY, ECONOMIC RESOURCES, AND THE EUROPEAN UNION'S COMMERCIAL RELATIONS** (45 class hours)

Lecturer: Dr. Arsenio Villar Larma (arsenio@us.es)

Substitute Lecturer: Dr. Gustavo Contreras Cabrera (gcontreras@us.es)

OBJECTIVES

To provide students with a basic knowledge of the European Union and its global status. By the end of the Course, students would have become familiar with document-based resources, with the tools available for accessing statistics, and with the terminology related to the European Union. A further aim is to spur students' interest in the European Union from an academic standpoint, while also focussing upon their specific individual interests.

METHODOLOGY

What will be aimed for is the assimilation of the syllabus-content on the part of students from the perspective of Regional Geography. For this reason, subject-matter is set in relation to up-to-date cartography and to the graphic presentation of statistics. E-mail contact will be a further option. Students will be expected to hand in exercises via the Faculty FTP Server. The contents of each class session will be made available to students via presentation files, thereby enabling classes to be prepared beforehand and commentaries on material to be carried out. Webpage contact should be used as the main communications tool.

Course Webpage:

<http://huespedes.cica.es/aliens/geo/europa/europa.html>

SYLLABUS**I. EUROPE'S GEOGRAPHICAL-INSTITUTIONAL FRAMEWORK**

1. Natural Landscapes of Europe.
2. Human Resources and Regional Diversity.
3. The Process of European Construction.

II. EUROPE'S ECONOMIC RESOURCES

4. The Agricultural and Fisheries Sector. The Common Agricultural Policy and the Common Fisheries Policy.
5. Industry and Energy in Europe.
6. Service Sector, Tourism, Transport and Communications.

III. THE EUROPEAN UNION'S REGIONAL POLICY

7. Regional Imbalances within Europe. Regional Development Policies.
8. Supra-State and Trans-national Regions. Territorial Transformations and the Environment.
9. The Eastward-Tending Growth of the European Union. The Main Lines of European Development.

IV. THE EUROPEAN UNION'S COMMERCIAL AND FOREIGN RELATIONS

10. Europe's Geo-strategic and Commercial Context.
11. Europe's Geopolitical Stance with regard to the Mediterranean and the Middle East.
12. The European Union's Cooperation and Foreign Relations Policies.

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Complementary Activities

Keeping in mind student time-planning needs, attendance, according to scheduling, at Seminars linked with syllabus subject-matter, either within the University of Seville or at other locations.

ASSESSMENT CRITERIA

Assessment and Grading, distributively speaking, will be based on the following criteria:

Regular attendance and active participation in class sessions (20%).

An assignment, chosen by the student, on a subject related to the Course syllabus (20%).

An exam involving questions dealing with Course content (55%).

Course GB-12**EUROPE AND THE ATLANTIC SCENARIO DURING THE MODERN AGE (FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES)** (45 class hours)

Lecturer: Dr. Rafael M. Pérez García (rperez4@us.es)

Substitute Lecturer: Dr. Manuel Fernández Chaves (mfernandez6@us.es)

OBJECTIVES

The aim of this Course is to provide a broad overview of colonial expansionism in the Atlantic between the initial phase of this same process (the mid-fifteenth century) and the independence of overseas colonies during the final third of the eighteenth century and beginnings of the nineteenth. With this aim in mind, an analysis of the era of the emergence, rise and decline of the great European Atlantic Empires will be carried out, especially that of England, as well as those linked with the Iberian Peninsula (Spain and Portugal). In this sense, the didactic method to be employed will be based on a comparative study of Spain's colonization of South America and England's colonization of North America, thereby enabling an analysis of the historical trajectory affecting these processes, and of the similarities and differences involved, within the context of chronological and geographical frameworks. Thus, a better understanding may be ensured of the genesis of the American states and nations, as well as of their uneven developments up until the present day.

METHODOLOGY

Class sessions will be carried out interactively from both a theoretical and practical perspective, lecturers' input regarding syllabus units and their subject-matter acting as the point of departure, followed by a closer exploration of such content via the didactic back-up material with which students will be provided: maps, timelines, photographic and digital material, key documents, movies, and documentaries. Within the practical dimension of the Course, visits will be organized to archives, libraries, monuments and relevant cultural centers within the city of Sevilla which are linked in some way with the subject-matter (the Archive of the Indies, the Colombine Library, the Arsenal, the Tower of Gold, etc.).

SYLLABUS

1. EUROPEAN EXPANSIONISM I.
 - The Search for Precious Metals.
 - Portugal and Geographical Discoveries.
 - The Spice Route.
2. EUROPEAN EXPANSIONISM II.
 - Spain between the Mediterranean and the Atlantic.
 - The Opening Up of the New World.
 - The World Economy.
3. THE CONQUEST AND COLONIZATION OF AMERICA.
 - The Spanish System. The Pacific.
 - The Presence of England in the Atlantic.
 - France and Portugal.
4. THE NEW PROSPECT
 - The Protagonism of the Atlantic.
 - Portugal's Decline.
 - The New Powers: Holland and England.
5. EUROPE AND AMERICA IN THE SEVENTEENTH CENTURY.
 - The Crisis Affecting Intercontinental Traffic.
 - The Hispanic Monarchy.
 - Brazil.
6. MERCANTILISM AND THE SECOND COLONIAL ERA.

- Commerce and the Colonial Pact.
- The Rise of Manufacturing.
- North America.
- 7. THE DEVELOPMENT OF CAPITALISM.
 - Bankers and Merchants.
 - The Spanish Indies.
 - The Decline of Holland and the Hegemony of the English.
- 8. THE EIGHTEENTH CENTURY.
 - Innovations.
 - Imperial Spain.
 - The Thirteen English Colonies.
- 9. THE AGE OF THE ENLIGHTENMENT II.
 - Economic Theory.
 - Socio-political Thought.
 - Enlightenments.
- 10. THE END OF THE ATLANTIC EMPIRES.
 - The Independence of the Thirteen Colonies.
 - Spanish America.
 - Stock-taking and Perspectives.

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ASSESSMENT

Assessment and grading will be linked to the two exams to which reference is made in the regulations corresponding to the Agreement-Based Courses for Students from Abroad, by means of which students will be expected to confirm their effective assimilation of syllabus content as developed during class sessions. Optional practical assignments may also be carried out by students, once agreed upon in consultation with Course lecturers, either of a kind involving bibliographical synthesis or consisting of the preparation of commentaries on monographically-based titles with regard to one or other of the subjects dealt with in class. Such an assignment will count, within the maximum limit of 30%, toward final grading.

Course GB-24**PHOTOGRAPHY: THEORY, HISTORY AND ART PHOTOGRAPHY (45 class hours)**

Lecturer

Dr. Pablo Martínez Cousinou pmartinez1@us.es

Substitute Lecturer:

Dr. David Montero S. davidmontero@us.es**OBJECTIVES**

The course "Photography: theory and technique" has the following objectives:

- Learning how to read photographs and its meaning in the present.
- Develop technical photographic skills.
- Understand the possibilities of photography as a way of expression and information.
- Knowledge of the History of Photography.
- The importance of new technologies applied to photography
- Improve an analytic vision of contemporary images
- Improve social skills and group work

METHODOLOGY

The classes are based in a participative method in which it will be fomented a proactive role of the students, through activities such as debates about the history of photography or about the analysis of images, the work of authors or the practical work of the classmates.

COURSE CONTENTS**1. - INTRODUCTION.****THE WORLD IN PICTURES. PHOTOGRAPHY APPLICATIONS AND USES.**

- Why we like photographs?
- A world without pictures
- Revisiting the invention of photography
- Information vs. communication vs. knowledge
- Telling histories through photography.
- History of Photography I. From 1839 to the Brownie Cameras.

2. - TECHNICAL GROUND FLOOR

- The eye and the camera
- Camera obscura and how the picture is formed
- Understanding the light

3. - FORMATS AND OPTICS

- Camera typologies: small, medium and large format
- Lenses and its meaning

4. - DIGITAL PHOTOGRAPHY I

- Intro: differences and similarities with analogical photography
- How does digital photography work?
- Archive typology
- Picture optimization and retouching
- Developing Raw archives
- Workflow
- Size of images
- Digital Black and White

5. - HISTORY OF PHOTOGRAPHY (II)

- From 20th. Century to the sixties

6. - LANDSCAPE AND ARCHITECTURE PHOTOGRAPHY

7. - PORTRAIT

8. - DOCUMENTARY PHOTOGRAPHY

9. - HISTORY OF PHOTOGRAPHY(III)

- From the sixties to the present

10. - PHOTOGRAPHY AND MEDIA

-Photojournalism

- Multimedia

11. - PHOTOGRAPHY AND SOCIAL NETWORKS

12. - PHOTOGRAPHIC ESSAY

- The editing process

- Course final project

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España. Lunwerg. Madrid.

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

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Pomés, Leopoldo (2001) Toros. Centro Andaluz de la Fotografía. Almería.
 Ribalta, Jorge (2008). El archivo universal. Texto para la exposición del mismo nombre. MACBA. Barcelona.
 Rubio, Oliva María (2007) Momentos estelares. La fotografía en el siglo XX. Círculo de Bellas Artes. Madrid.
 Sontag, S. (2003):Regarding the pain of others. Farrar, Straus and Giroux, New York.
 Sontag, S. (1973) On Photography. Picador USA. New York
 Souguez, Marie -Loup (1994). Historia de la Fotografía. Madrid, Cátedra.
 Souguez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra (Grupo Anaya S.A.).
 VV.AA. (1996). 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

Films:

CONTACTS Idea by William Klein
 ROBERT FRANK FILMOGRAPHY
 LIFE THROGH A LENS Annie Leibovitz
 WAR PHOTOGRAPHER James Natchwey
 BLOW UP Michelangelo Antonioni

ACTIVITIES

Visits and excursions to exhibitions, museums, photographic centers or cultural heritage places like:

- Camera Oscura (Cádiz) - Torre de los perdigones (Seville)
 Knowing the city. Technical basis. Visiting exhibitions.
- CAAC Andalusian Center for Contemporary Art (Seville)
- Forestier Historical Garden. University of Seville (Seville)
- Guadalquivir River and its surroundings

EVALUATION

As the course has mainly a practical character, we will follow a continuous assessment based in different practical works during the course and the realization of one final project.
 The tutor will coordinate and co-edit during the course the final project of each student.
 For the theoretical contents there will be a final exam.

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

Lecturer:

Dr. Sandra Olivero Guidobono (solivero@us.es)

Co- Lecturer:

M^a Selina Gutiérrez (mgutierrez12@us.es)**OBJECTIVES**

This Course aims to explore the presence of women within the political, economic, and cultural processes involved in the history of Latin America. The suggestion is that it has become essential to analyze in greater depth the female Latin-American universe conceived of as a multi-ethnic reality. Personal and family honor, sexuality, and zones of public action conquered by women throughout history constitute the subject-matter which will be dealt with. Syllabus content will be distributed thematically so as to facilitate a chronologically-based overview stretching from colonization to the present day, while considering the role of women in the home, within the economy, as well as within the scenarios of politics and culture.

METHODOLOGY

Theoretical explanation of the syllabus with didactic back-up material.

Bibliographical readings dealing with the issues set forth.

Organized debates linked with readings, documentaries, movies, or specific talks given by invited specialists.

SYLLABUS CONTENT**1. Latin America: Three Interconnected Worlds:**

White women

Indian women

Black women

2. Being Born and Growing up as a Woman:

Women, honor, sexuality

To love and obey: wives and lovers

Marginality and prostitution

3. Saints and Witches:

Married to God: convent-based life

The Devil's lovers: witchcraft and black magic

Women and syncretic interactions

Divinity and the female

4. Family Life: Mothers, Wives, and Daughters.

Owners and slaves

Kinds of solidarity among women

Domestic violence

5. Culture and Female Education.

Traditional upbringings

Zones of conquest

6. Women's spaces

Women's work and the domestic economy

Space in politics

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- Gonzalbo Aiazpuru, Pilar y Ares, Berta (coords.). *Las mujeres en la construcción de las sociedades iberoamericanas*. Sevilla-México: CSIC-El Colegio de México, 2004Gutiérrez de Velasco, Luzelena (coord.). *Género y cultura en América Latina*. México: El Colegio de México, 2003.
- González Cruz, David (ed.). *Vírgenes, reinas y santas. Modelos de mujer en el mundo hispánico*. Huelva: Centro de Estudios rocieros y Universidad de Huelva, 2007.
- Lavrin, Asunción y Loreto, Rosalía (eds.). *Diálogos espirituales. Manuscritos femeninos hispanoamericanos, siglos XVI-XIX*. Puebla: Instituto de Ciencias Sociales y Humanidades de la Benemérita Universidad Autónoma de Puebla, 2006.
- Luna, Lola G. (comp.). *Género, clase y raza en América Latina*. Barcelona: Universidad de Barcelona, 1991.
- Martín, Luis. *Las hijas de los conquistadores. Mujeres del Virreinato del Perú*. Barcelona: Casiopea, 2000.
- Molyneux, Maxine. *Movimientos de mujeres en América Latina. Estudio teórico comparado*. Madrid: Cátedra-Universidad de Valencia-Instituto de la mujer, 2003.
- Morant, Isabel (dir.). *Historia de las mujeres en España y América Latina*. 4 vols. Madrid: Cátedra, 2005.
- Muriel, Josefina. *Las mujeres de Hispanoamérica. Época colonial*. Madrid: MAPFRE, 1992.
- Numhauser, Paulina. *Mujeres indias y señores de la coca. Potosí y Cuzco en el siglo XVI*. Madrid: Cátedra, 2005.
- Potthast, Bárbara y Menéndez, Susana (coords.). *Mujer y familia en América Latina, siglo XVIII-XX*. Málaga: Algazara, 1996.
- Potthast, Bárbara y Scarzanella, Eugenia. *Mujeres y naciones en América Latina. Problemas de inclusión y exclusión*. Madrid-Frankfurt: Iberoamericana-Vervuert, 2001.
- Santo Tomás Pérez, Magdalena y otros (coords.). *Vivir siendo mujer a través de la historia*. Valladolid: Secretariado de Publicaciones e Intercambio editorial de la Universidad de Valladolid, 2005.
- Twinam, Ann. *Vidas públicas, secretos privados. Género, honor, sexualidad e ilegitimidad en la Hispanoamérica colonial*. Buenos Aires: FCE, 2009.

ASSESSMENT

Two compulsory exams will be set as the Course develops, the dates of which will be indicated in due time. Likewise, final grading will give positive consideration to regular attendance and to active participation in class sessions.

ADVANCED LEVEL (AL)

Course GB-13

INTER-AMERICAN RELATIONS (45 class hours)

Lecturer: Dr. Antonio Acosta Rodríguez (aacosta@us.es)

Substitute Lecturer: Dr. Julián Ruiz Rivera (jbruiz@us.es)

OBJECTIVES

This Course sets out to examine the relations between the United States and Latin America during the nineteenth and twentieth centuries. Specific emphasis will be placed on: (1) the reason why these relations have often been characterized by factors of tension and mistrust and (2) the fact that they constitute a key phase in the development of the system of international capitalism.

The syllabus will be divided into chronological phases, in each the processes and key events affecting these relations being the subject of analysis. Class sessions will also include commentaries on certain of the suggested readings.

By the end of the Course students will be expected to have acquired a structured, contrastively-based awareness of these same Inter-American Relations, thereby helping them to understand the key factors affecting the present-day situation within the American continent.

SYLLABUS

Introduction

I. 1825-1890

- 1.- The Monroe Doctrine and its Historical Contextualization.
- 2.- The Frontier with Mexico and Manifest Destiny.
- 3.- Nicaragua.
- 4.- Cuba and the Slave South.
- 5.- Pan-Americanism.

Reading Material:

BOLTON, H.E. "The Epic of Greater America", in HANKE, L. *Do the Americas Have a Common History?* New York, 1964, pp. 67-104.

SCHOULTZ, L. *Beneath the United States*. New York, 1998. Caps. 1 y 3.

ZINN, H. *A People's History of the United States. 1492-Present*. New York, 1999. pp. 149-169.

BOSCH, J. *De Colón a Fidel Castro*. Madrid, 1985. Caps. XXI y XXII, pp. 217-273.

MORALES PADRÓN, F. *Historia de unas relaciones difíciles*. Sevilla, 1987. Cap. 5

II. 1890-1929

- 6.- Economic Growth, "Big Stick" Policy, and the Roosevelt Corollary to the Monroe Doctrine.
- 7.- Cuba, the Hispanic-U.S. War, and its Consequences.
- 8.- Panamá and Interventionism in the Caribbean.
- 9.- Dollar Diplomacy.

Reading Material:

BEMIS, S.F. *The Latin American Policy of the United States*. New York, 1943. Cap. X, pp. 168-199.

BOSCH, J. *De Colón a Fidel Castro*. Madrid, 1985. Cap. XXIV, pp. 305-334.

GIL, F.G. *Latinoamérica y Estados Unidos...* Madrid, 1975. Cap. 4, pp. 85-103.

MECHAM, LI. *The United States Interamerican Security, 1889-1960*. Austin, 1961. Cap. III, 48-76.

ZANETTI, O. y GARCÍA, A. *United Fruit Co. Un caso del dominio imperialista en Cuba*. La Habana, 1976. Cap. II, pp. 46-79.

III. 1929-1945

- 10.- The Crash of 1929 and New Perspectives for American Diplomacy.
- 11.- Good-Neighbor Policy and the New Latin American Dictatorships.
- 12.- Inter-American Relations during World War Two.

Reading Material

- CONNELL-SMITH, G. *The Inter-American System*. New York, 1966. pp. 75-109.
- WOOD, B. *The Making of the Good Neighbor Policy*. New York, 1961, pp. 118-155.
- SMITH, Peter H. *Talons of the Eagle. Dynamics of U.S.-Latin American Relations*. New York-Oxford, 1996. pp. 65-87.
- SCHOULTZ, L. *Beneath the United States*. New York, 1988, pp. 290-315.

IV. 1945-1980.

- 13.- The Post-War Period and its Political Consequences. The Organization of American States.
- 14.- Contradictions: the Cold War and Repression in Guatemala.
- 15.- The Cuban Revolution and the Alliance for Progress.
- 16.- The Hardening of Relations from the 1960s to the 1980s.
- 17.- The Central American Crisis and the Nicaraguan Revolution.

Reading Material:

- TORIELLO, G. *Tras la cortina del banano*. México, 1976, pp. 63-85.
- BLACK, J.K. *Sentinels of Empire: The United States and Latin American Militarism*. N.Y. 1986.
- BENJAMIN, J. *The United States and the Origins of Cuban Revolution*. Princeton, 1990.
- SCHOULTZ, L. *Beneath the United States*. New York, 1998, pp. 332-348.
- KÖNIG, H.-J. "El intervencionismo norteamericano en Iberoamérica", in M. LUCENA SALMORAL. *Historia de Iberoamérica*. Madrid, 1988, pp. 453-474.

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- BEMIS, S.F. *The Latin American Policy of the United States*. New York, 1943.
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- GIL, F.G. *Latinoamérica y Estados Unidos. Dominio, cooperación y conflicto*. Madrid, 1975.
- MORALES PADRÓN, F. *Historia de unas relaciones difíciles*. Sevilla, 1987.
- SCHOULTZ, L. *Beneath the United States*. Cambridge, 1998.
- SMITH, P.H. *Talons of the Eagle. Dynamics of U.S.-Latin American Relations*. New York-Oxford, 1996
- STUART, G. y TIGNER, J.L. *Latin America and the United States*. Englewood Cliffs, 1955.

ASSESSMENT

Two compulsory exams will be set as the Course develops, the dates of which will be indicated in due time. Likewise, final grading will give positive consideration to regular attendance and to active participation in class sessions.

Course GB-15**EUROPEAN ART OF THE TWENTIETH CENTURY** (45 class hours)

Lecturer: Dr. Joaquín Manuel Álvarez Cruz (jmac@us.es)

Substitute Lecturer: Dr. Gerardo Pérez Calero (gcalero@us.es)

OBJECTIVES

The aim of this Course is to provide a working knowledge analysis of the main currents and key figures within European Art during the twentieth century. Given this aim, emphasis will be placed upon the degree of freedom that characterizes the plastic arts of our era and, in the case of contemporary art, upon how they constitute a manifestation of the socioeconomic, political, and cultural complexity of present-day Europe.

METHODOLOGY

The focus of the Course will be marked by its theoretical, practical, and critical character, without losing sight of the scientific rigor which is required of the History of Art within an university environment. Taking into account the possibilities offered by audiovisual back-up, class sessions will be based on the interaction of spoken commentary and the contemplation of the works of art being used as reference. A constant attempt will be made to motivate students through appreciative and striking comments aimed at stimulating their participation in the dynamics of the sessions.

SYLLABUS

Syllabus Unit 1. Modernism. Antonio Gaudí.

Syllabus Unit 2. The Architecture of the First Half of the Twentieth Century. Proto-Rationalism. Vanguardist Innovations in Architecture. Rationalism. Le Corbusier, Mies Van de Rohe, Walter Gropius.

Syllabus Unit 3. Architectural Trends from the Second World War to the End of the Twentieth Century. Alternatives to International Style. Postmodern Architecture.

Syllabus Unit 4. The Nabis. Denis, Bonnard and Vuillard.

Syllabus Unit 5. Fauvism. Henri Matisse.

Syllabus Unit 6. Expressionism.

Syllabus Unit 7. Sculpture: From Human Realism to Expressionism.

Syllabus Unit 8. Cubism and its Varied Emanations. Pablo Picasso.

Syllabus Unit 9. Futurism.

Syllabus Unit 10. Cubist and Futurist Sculpture.

Syllabus Unit 11. Naïf Art, Fantastic Painting, Metaphysical Painting, and Other Pictorial Experiences.

Syllabus Unit 12. Dadaism. Marcel Duchamp.

Syllabus Unit 13. Surrealism. Joan Miró and Salvador Dalí.

Syllabus Unit 14. Abstract Painting in Europe. Neo-plasticism and Constructivism.

Syllabus Unit 15. Iron Sculpture. Organic and Surrealist Sculpture.

Syllabus Unit 16. Artinformal.

Syllabus Unit 17. Pop Art in Europe. Neo-realism.

Syllabus Unit 18. Kinetic Art. Victor Vasarelli.

Syllabus Unit 19. Action Art. Fluxus. Joseph Bueys.

Syllabus Unit 20. Conceptual Art. Body Art. Land Art.

Syllabus Unit 21. 'Arte Povera'.

Syllabus Unit 22. The New Figuration and Other Forms of Realism. Francis Bacon.

Syllabus Unit 23. German Neo-Expressionism.

Syllabus Unit 24. Italian Trans-Vanguardism.

Syllabus Unit 25. European Sculpture of the Second Half of the Twentieth Century.

BIBLIOGRAPHY

ALBRECHT, H. J. *La escultura en el siglo XX*. Barcelona, Blume, 1981.

ARACIL, A. y RODRÍGUEZ, D. *El siglo XX. Entre la muerte del arte y el arte moderno*. Madrid, Istmo, 1982.

ARGAN, G. C. y BONITO OLIVA, A., *El arte moderno. El arte hacia el 2000*. Madrid, Akal, 1992.

ARNANSON, H. *Historia del arte moderno*. Madrid, Daimon, 1972.

BENEVOLO, L., *Historia de la arquitectura moderna*. Barcelona, Gustavo Gili, 1999 (8ª ed. revisada y ampliada).

BOCOLA, S., *El arte de la modernidad. Estructura y dinámica de su evolución de Goya a Buys*. Barcelona, Serbal, 1999.

CABANNE, P. *El arte del siglo XX*. Barcelona, 1983.

CALVO SERRALLER, F., *El arte contemporáneo*. Madrid, Taurus, 2001.

DE MICHELI, M., *Las vanguardias artísticas del siglo XX*. Madrid, Alianza, 1992.

HAMILTON, G. H. *Pintura y escultura en Europa 1.880- 1940*. Madrid, Cátedra, 1972.

HOFMANN, W., *Los fundamentos del arte moderno*. Barcelona, Península, 1992.

HITCHCOCK, H. R. *Arquitectura de los siglos XIX y XX*. Madrid, Cátedra, 1981.

LYNTON, N. *Historia del arte moderno*. Barcelona, Destino, 1988.

LUCIE-SMITH, E. *El arte hoy. Del expresionismo abstracto al nuevo realismo*. Madrid, Cátedra, 1983.

MANFREDO TAFURI, F. *Arquitectura contemporánea*. Madrid, Aguilar, 1978.

MARCHAN FIZ, S. *Del arte objetual al arte del concepto*. Madrid, Akal, 1986.

READ, H. *La escultura moderna*. México-Buenos Aires, Hermes, 1981.

READ, H. *Breve historia de la pintura moderna*. Barcelona, Serbal, 1984.

ASSESSMENT AND GRADING CRITERIA

Assessment and Grading will be carried out in terms of three key criteria. The first involves regular class attendance and active participation in the dynamics of class sessions. The second is based on carrying out assignments with regard to different aspects of the syllabus, including also recommended back-up reading. The third requirement involves passing both the compulsory exams, one which will be set mid-way through the Course and the other, a final, at the end of the semester, the dates of which will be fixed by the Secretary's Office.

Positive account will be taken of active class participation, together with the undertaking of assignments aimed at researching more closely specific aspects of syllabus content.

Course GB-16**CULINARY HABITS AND DIET IN THE MEDITERRANEAN OF ANCIENT TIMES**

(45 class hours)

Lecturer: Dr. Francisco José García Fernández (figf@us.es)

Substitute Lecturer: Dr. Oliva Rodríguez Gutiérrez (orodriguez@us.es)

CONTENTS

The aim of this Course is to provide students with an introduction to the customs and lifestyles of the peoples who inhabited the Mediterranean during Antiquity using their diet, their culinary habits and their consumer practices as points of departure. Diet, despite being an essential feature of everyday existence, tends to be paid little attention within study plans. In overall terms, it provides us with highly valuable information by which not only the dietary norms and economic practices of historical peoples may be reconstructed, but also a different kind of insight may be provided thereby into the ways in which they were organized socially, the kinds of beliefs they held (taboos, rituals, etc.), as well as what may be gleaned concerning their identities. In a definitive way, then, the study of diet allows us to delve into these people's daily lives and, as a result, identify cultural patterns, forms of social integration (and segregation), as well as processes of change (colonization, culturalization, cultural borrowings) which inevitably come to be signalled via domestic habits.

During the Course attention will be paid to the key cultures that spanned the Mediterranean during Antiquity: Egypt, Greece, the Phoenician-Punic dwellers, Rome, and the indigenous populations of the Iberian Peninsula. Advantage will be taken of literary sources, herbal manuals, geographical treatises, while not forgetting the archaeological and anthropological perspectives involved. To this purpose, account will also be taken of data derived from archaeological excavations in terms of contexts of production and consumption (dwelling places, storehouses, workshops, burial sites), together with information gathered from palaeo-ecological studies (seed types, varieties of pollen, animal remains, etc.). The morphology of serving-ware and kitchen utensiles, methods of food preparation, as well as eating habits, will constitute intriguing features of the syllabus content upon which practical sessions will be centered.

METHODOLOGY

Each unit of syllabus-content will deal with one of the cultures indicated above, while a set scheme will be followed each time: a brief historical introduction including basic concepts of chronology and geographical setting, a description of lifestyles and social organization with the further aim of characterizing the diet, eating habits, sources, means of transportation and storage, handling techniques (the processing of foodstuffs, cookery methods, etc.), exploring in final place the ways in which tables were spread, together with actual eating habits, as a result of the information provided by literary sources and household goods, as recorded in the very contexts where preparation and ingestion took place. Theoretical class sessions, always with visual back-up, will be complemented by practical sessions during which students will be issued with kitchen utensils, tableware, and pottery jugs belonging to the Iberian and Roman periods, which form part of the collection for practical work owned by the University of Seville's Department of Pre-history and Archaeology.

SYLLABUS

Unit I. Introduction: historical and cultural context.

Subject-content 1. Diet and nutrition in the Ancient World. Social and cultural implications from within the framework of Archaeology and Anthropology.

Subject-content 2. The Mediterranean as ecological framework: regional geographic configuration, physical and environmental conditions, flora and fauna.

Subject-content 3. Produce and products from land and sea. Farming, animal breeding, fishing, hunting, and gathering within the Mediterranean of ancient times.

Unit 2. Chronological and cultural coverage of the culinary traditions of the Mediterranean of ancient times.

Subject-content 4. Cuisine and diet in Ancient Egypt.

Subject-content 5. Cuisine and diet in Greece.

Subject-content 6. Cuisine and diet in the Phoenician-Punic world.

Subject-content 7. Cuisine and diet among the peoples of the Iberian Peninsula.

Subject-content 8. Cuisine and diet in Rome.

Unit 3. The past and present of Mediterranean cuisine and diet.

Subject-content 9. The legacy of the culture of ancient cuisine in present-day Mediterranean cuisine and diet.

Subject-content 10. The patterning of present-day Mediterranean diet and cuisine: regional peculiarities, transformational processes, and borrowings throughout history.

BIBLIOGRAPHY

APICIO, *De re coquinaria: gastronomía en la antigua Roma imperial*; commentary and translation by Miguel Ibáñez Artica, Donostia 1995.

APICIUS, a critical edition with an introduction and an English translation of the Latin recipe text 'Apicius' / [edited and translated by] Christopher Grocock and Sally Grainger; with illustrations by Dan Shadrake, Totnes, 2006.

AQUILUE, X. and ROCA ROUMENS, M. (Coords.) (1995): *Cerámica comuna romana d'època alto-imperial a la Península Ibérica. Estat de la qüestió, Monografies Emporitanes VIII*.

AUBET SEMMLER, M^a.E. (1991): *Tiro y las colonias fenicias de Occidente*, Barcelona.

Beltrán de Heredia Bercero, J. (2001): "El vino: elaboración, transporte y consumo en el mundo romano", en *De Barcino a Barcinona (siglos I-VII). Los restos arqueológicos de la Plaza del Rey de Barcelona*, Barcelona.

Celestino Pérez, S. and Blánquez Pérez, J. (2001): "[El instrumental del vino en la protohistoria de la Península Ibérica](#)", en Maldonado Rosso, J. (ed.): [Actas del I Simposio de la Asociación Internacional de Historia y Civilización de la Vid y el Vino](#), 121-138.

CHAPA BRUNET, T. and MAYORAL HERRERA, V. (2007): *Arqueología del trabajo. El ciclo de la vida en un poblado ibérico*, Madrid.

COSTA, B. y FERNÁNDEZ, J. (2001): *De la mar y de la tierra: producciones y productos fenicio-púnicos*, XV Jornadas de Arqueología Fenicio-Púnica (Eivissa, 2000), Ibiza.

CRUZ CRUZ, J. (1991): *Alimentación y cultura: antropología de la conducta alimentaria*, Pamplona.

GARCÍA BALLESTER, L. (1972): *Galeno en la sociedad y en la ciencia de su tiempo: (c. 130 - c. 200 d. de C.)*, Madrid.

GARCÍA GUAL, C. (1986): *Tratados hipocráticos, 3. Sobre la dieta; Sobre las afecciones; Apéndice a Sobre la dieta en las enfermedades agudas; Sobre el uso de los líquidos; Sobre el alimento*, Madrid.

GARCÍA SOLER, M^a.J. (2001): *El arte de comer en la antigua Grecia*, Madrid.

GÓMEZ BELLARD, C. (ed.) (2003): *Ecohistoria del paisaje agrario. La agricultura fenicio-púnica en el Mediterráneo*, Valencia.

JIMÉNEZ FLORES, A. and GARCÍA FERNÁNDEZ, F.J. (2006): "*In vino humanitas (II): vino y cultura en la Turdetania prerromana*", *Habis* 37, 125-144.

LAÍN ENTRALGO, P. (1982): *La medicina hipocrática*, Madrid.

López Férez, J.A. and García Novo, E. (1986): *Tratados hipocráticos, 2. Sobre los aires, aguas y lugares; Sobre los humores; Sobre los flatos; Predicciones I; Predicciones II; Prenociones de Cos*, Madrid.

MURRAY, O. (ed.) (1990): *Sympotica : a symposium on the symposion*, Oxford.

Pérez Ballester, J. (2003): "[El comercio: rutas comerciales y puertos](#)", en Gozalbes Fernández de Palencia, M. et alii (coords.): [Romanos y visigodos en tierras valencianas](#), Valencia, 115-130.

QUESADA SANZ, F. (1994): "Vino, aristócratas, tumbas y guerreros en la cultura ibérica (ss. V-II a.C.)",

Verdolay 6.

SALAS-SALVADÓ, J. - GARCÍA-LORDA, P. - SÁNCHEZ RIPOLLÉS, J.M^a. (2005): *La alimentación y la nutrición a través de la historia*, Barcelona.

Serra Majem, L. y De la Cruz, J.N. (2002): *¿Qué es la Dieta Mediterránea?*, Barcelona.

VILLEGAS BECERRIL, A. (2001): *Gastronomía romana y dieta mediterránea: el recetario de Apicio*, Córdoba.

VV.AA. (1999): *El Vi a l'antiguitat : economia, producció i comerç al Mediterrani occidental : II Col·loqui Internacional d'Arqueologia Romana, actes* (Barcelona 6-9 de maig de 1998), Barcelona.

ZAMORA, J.A. (ed.) (2003): *El hombre fenicio: estudios y materiales*, Roma.

ASSESSMENT

Two compulsory exams will be set as the Course develops, the dates of which will be indicated in due time. Likewise, final grading will give positive consideration to regular attendance and to active participation in class sessions.

Course GB-17

THE HISTORICAL PROJECTION OF THREE CULTURES: CHRISTIANS, MOSLEMS AND JEWS (45 class hours)

Lecturer: Dr. Antonio González Gómez (aglezf@us.es)

Substitute Lecturer: Dr. Jesús García Díaz (jesusgd@us.es)

OBJECTIVES

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

METHODOLOGY

Explanations of the subject-content of the syllabus will be linked to practical and theoretical sessions involving attention to the commentary of maps and historical documents.

SYLLABUS

ON THE EDGE OF ISLAM. THE CREATION OF MEDIEVAL SPAIN.

1. The Birth and Splendor of Al-Andalus: the Cultural and Political Dominion of the Omeya State (from the Eighth to the Eleventh Centuries).
2. The Nuclei of Hispano-Christian Resistance: the Political Weakness of the Northern Kingdoms and Dukedoms (from the Eighth to the Eleventh Centuries).
3. The Taifas Kingdoms and the Division of Al-Andalus. The Empires of North Africa: Almoravides and Almohades (from the Eleventh to the Thirteenth Centuries).
4. The Territorial Expansion of the Christian Kingdoms: The Reconquest and the 'Frontier' of Islam (from the Eleventh to the Thirteenth Centuries).
5. The Kingdom of Granada. The End of the Reconquest and of Medieval Spain as 'Frontier' (from the Fourteenth to the Fifteenth Centuries).
6. The Processes involving the Repopulation, the Occupation, and the Defence of the Conquered Territory. The Frontier as Way of Life: Factors of Equality, and of Social and Economic Development.

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

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

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GONZÁLEZ JIMÉNEZ, M. *Andalucía a debate*. Sevilla, 1994.

JACKSON, G. *Introducción a la España Medieval*. Madrid, 1978.

LADERO QUESADA, M. A. *Granada. Historia de un país islámico*. Madrid, 1989.
----- . *Los mudéjares de Castilla*. Granada, 1989.
MACKAY, A. *La España de la Edad Media. Desde la frontera al Imperio*. Madrid, 1980.
MITRE, E. *La España Medieval*. Madrid, 1979.
SUÁREZ FERNÁNDEZ, L. *Los judíos españoles en la Edad Media*. Madrid, 1980.
WATT, M. *Historia de la España Islámica*. Madrid, 1970.

ASSESSMENT

Grading will be carried out by means of two exams, one including the contents of the first six syllabus units, and the second, the contents of units seven to ten. Specific assignment results and set readings will also contribute to grading.

Moreover, practical classes will also include planned visits to places of historical and artistic interest in Sevilla related to the period being studied (the Jewish Quarter, the Alcázar Palace and the Cathedral).

Course GB-18**PRESENT-DAY SPAIN AND THE CONTEXT OF INTERNATIONAL RELATIONS**

(45 class hours)

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

Substitute Lecturer: Dr. Leonardo Sánchez Ruiz (leonardo@us.es)

OBJECTIVES

The aim of this Course is to provide students with as detailed an overview as possible of Spain's International Relations and Foreign Policy within the period dating from the Second World War until the Present Day. With this aim in mind, a specific methodology has been designed in terms of the kind of students participating in the Course, while also taking into account its duration, as well as the distribution of its sessions which will be divided between those of a practical kind and those which are theoretical in character.

METHODOLOGY

The syllabus will span the academic year's second semester in two weekly modules, each with a duration of two hours. In the theoretical sessions, classes will be based on explanations of the fundamental aspects of each of the subject blocks. Once the Course has moved forward, one session in three will be dedicated to the screening of, and commentary on, historical documentaries and movies specifically chosen as back-up to the explanations and analysis offered in class. Amongst others, projections will include those chapters dealing with the question of international relations belonging to documentary series such as *La Guerra Civil Española*; *Franco, Juan Carlos I y La Transición Democrática Española*. The movie *¡Bienvenido, Mr. Marshall!* will also be screened.

SYLLABUS**SUBJECT BLOCK 1. THE SPANISH CIVIL WAR AS AN INTERNATIONAL EVENT.**

The Domestic Conflict and its Internationalization. France and Britain's Non-Intervention Policy. Resorting to Aid from Hitler. The International Brigade. Soviet Aid and the Moscow Gold. The End of the War within its European Context.

SUBJECT BLOCK 2. SPAIN AND THE SECOND WORLD WAR.

The Character of the Franco Regime. The Regime Families and the Struggle in the Name of Duty. From Neutrality to Non-Belligerence: the Temptation to Enter the War. The Entry of the United States in the Conflict and the Change of Direction in the Franco Regime's Foreign Policy. Germany's Defeat and Diplomatic Isolation: the Withdrawal of Ambassadors.

SUBJECT BLOCK 3. INTERNATIONAL ISOLATION (1945-1953).

Autocracy and Isolationism in the International Context. Portugal and Spanish America: The Dual Hubs of the Regime's Foreign Relations. The Issue of Israel. The Case of Spain at the United Nations. The Opposition to the Franco Regime: from Hope to Disappointment.

SUBJECT BLOCK 4. THE ROAD TOWARD INTEGRATION WITHIN THE INTERNATIONAL SCENARIO (1953-1959).

"The Cinderella of the West": the Cold War and International Recognition (Membership of the United Nations, The 1953 Concordat and the Agreements with the United States). The Decolonization of Morocco. The Issue of Gibraltar.

SUBJECT BLOCK 5. FOREIGN POLICY IN THE SIXTIES.

Economic Growth and Social Change. Tourism and Emigration. Overtures to the European Economic Community. The Revision of the Agreement with the United States. The Independence of Guinea.

SUBJECT BLOCK 6. FRANCO'S DICTATORSHIP IN CRISIS.

The Friendship and Cooperation Agreement with the United States. The Crumbling of Francoism. The Impact of "The Revolution of the Carnations" in Portugal. The Deterioration of Relations with the Holy See. The Putting Down of Internal Opposition and International Protests. The Crisis of the Sahara.

SUBJECT BLOCK 7. THE TRANSITION TOWARD DEMOCRACY. 1975-1982.

Spanish Society and the Building of a New Regime. Political Parties and the Constitution of 1978. The Renewal of Friendship with the United States and the Inauguration of NATO Membership. *Entente* with Eastern Europe.

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1. MANUALS OF SPANISH HISTORY: THE TWENTIETH CENTURY.

CARR, R.: *España, 1808-1975*. Barcelona, Ariel (1985).

COMELLAS GARCÍA LLERÁ, J.L.: *Historia de España Contemporánea*. Madrid, Rialp (1998).

MARTÍNEZ, J.A. (Coord.): *Historia de España Siglo XX 1939-1996*. Madrid, Cátedra (1999).

PEREDES ALONSO, J. (Coord.): *Historia de España Contemporánea*. Barcelona, Ariel (1998).

SOTO CARMENA, A. (Coord.): *Historia de la España Actual (1936-1996). Autoritarismo y Democracia*. Madrid, Marcial Pons (1998).

TUSSEL GÓMEZ, J. (Series Editor): *Manuales de Historia de España*. Madrid, Historia 16 (1990). Volume V. Martínez Velasco, A., Sanchez Mantero, R., and Montero García, F.: *El Siglo XIX*. Volume VI: Tussel Gómez, J. *El Siglo XX*.

2. SPECIFIC WORKS

ARMERO, J.M.: *Política exterior de España en democracia*. Madrid, Espasa-Calpe (1989).

BALFOUR, S., and PRESTON, P. (eds.): *España y las grandes potencias en el siglo XX*. Barcelona, Crítica (2002).

CALDUCH, R. (Coord.): *La política exterior española en el siglo XX*. Madrid, Ed. de las Ciencias Sociales (1994).

ESPADAS BURGOS, M.: *Franquismo y política exterior*. Madrid, Rialp, 1988.

HUGUET SANTOS: *Planteamientos ideológicos sobre la política exterior española en la inmediata postguerra, 1939-1945*. Madrid, Universidad Complutense (1989).

MESA, R.: *Democracia y política exterior en España*. Madrid, Eudema (1988).

MORENTE JUSTE, A.: *España y el proceso de construcción europea*. Barcelona (1988).

NÚÑEZ VILLAVERDE, J.: *La política exterior y de cooperación de España hacia el Magreb (1982-1995)*. Madrid, IUD (1996).

PARDO SAINZ, R.M.: *¡Con Franco hacia el Imperio! La política exterior española en América Latina, 1939-1945*. Madrid, UNED (1995).

PEREIRA, J.C.: *Introducción al estudio de la política exterior de España (1982-1995)*. Madrid, Akal (1983).

TUSSELL, J.: *La España de Franco: el poder, la oposición, y la política exterior durante el franquismo*. Madrid, Historia 16 (1989).

TUSSELL, J., et al (eds.): *El régimen de Franco : (1936-1975) : política y relaciones exteriores*. Madrid, UNED (1993).

TUSSELL, J., AVILÉS, J., and PARDO, R. (eds.): *La política exterior de España en el siglo XX*. Madrid, UNED-Biblioteca Nueva (2000).

ASSESSMENT

All participants will be expected to carry out the two exams that will be set. They will either be based on multiple-choice questions or on the need to write short answers to ten specific questions. The distribution of syllabus content regarding the exam sessions will be as follows:

- ✓ The First Exam will be held in the second week of March, based on Subject Blocks 1 to 4 (From the Spanish Civil War to the Close of the Nineteen Fifties and Spain's Emergence out of its International Isolationism). Those who do not obtain a grade of at least 5, in terms of a maximum of 10, can either take part in a re-sit the week following, or attempt to improve their grade by sitting an End-of-Semester Exam.
- ✓ The Second Exam will be held in the second week of May. Its content will be based on Subject Blocks 4 to 8 (From the Beginnings of the Thrust in Development, and Integration within the International Scenario, to the Present Day). Those participants who do not obtain a grade of at least 5, in terms of a maximum of 10, will have the opportunity of re-sitting the End-of-Semester Exam which will be held the week following.
- ✓ Final grades will be assigned as an average of the those obtained in each of the two exams involving half the syllabus-content, or be based exclusively on the end-of-semester exam session. Moreover, the assigning of final grades will also take into account regular attendance, attention level, and the active participation in class sessions.
- ✓ Lecturers will be available during tutorial office hours, where doubts may be clarified and where advice will be offered regarding individual assignments and the complementary back-up reading which students may wish to take advantage of.

Course GB-19**THE HISTORY OF SLAVERY IN LATIN AMERICA (45 class hours)**

Lecturer: Dr. Emilio José Luque Azcona (eluque1@us.es)

Substitute Lecturer: Dr. Jaime José Lacueva Muñoz (jaime-lacueva@terra.es)

OBJECTIVES

Using as departure points the origins of both indigenous and African-based slavery, the tides of slave population movements, ports of entry, factors related to legislation, settlements, and licence-holding, as well as the approximate extent of the trafficking involved, a study will be made of the economic activities of all types for which slaves were used, the main emphasis being placed on the plantation regime. Account will also be taken of matters of a social nature related to the everyday existence and death of slaves. Lastly, the dissolution of the slavery regime will be explored, by means of an analysis of the different kinds of abolitionist processes involved. The geographical context to be explored is that which corresponds to the Hispanic and Portuguese colonies, given their statistical, economic, and cultural relevance.

METHODOLOGY

Class sessions will be based on the following activities:

Guided teacher explanations dealing with the key aspects of syllabus content, supported by Power-point back-up.

Student commentaries on texts, maps and visual material.

The showing of two movies related to the subject of Slavery in Spanish America.

Extramural activity: a guided visit to locations in Sevilla which have links with Colonial America.

SYLLABUS

1. ANTECEDENTS: SLAVERY IN EUROPE AND AFRICA AT THE CLOSE OF THE MIDDLE AGES. INDIGENOUS SERVITUDE IN SPANISH AMERICA AND BRASIL.
2. AFRICAN-BASED SLAVE TRADE AND THE LEGAL FRAMEWORK OF SLAVERY IN SPANISH AMERICA.
3. SLAVE LABOR. FORMS OF SLAVE LABOR. PLANTATION-BASED PRODUCTION METHODS.
4. DAY-TO-DAY ASPECTS OF SLAVERY. LIFE AND DEATH OF THE SLAVES OF AFRICAN ORIGIN.
5. RUNAWAYS AND OTHER FORMS OF REBELLION.
6. THE ABOLITION OF SLAVERY. THE BEGINNINGS OF SEGREGATION.

RECOMMENDED BIBLIOGRAPHY

CÁCERES, R. (comp.): *Rutas de la esclavitud en África y América Latina*. San José, Costa Rica: Editorial de la Universidad de Costa Rica, 2001.

GALLEGO, J. A.: *La esclavitud en la América española*. Madrid: Encuentro; Fundación Ignacio Larramendi, 2005.

HUGO, T.: *La trata de esclavos: historia del tráfico de seres humanos de 1440-1870*. Barcelona: Planeta, 1998.

KLEIN, H. S.: *La esclavitud africana en América Latina y el Caribe*. Lima: Instituto de Estudios Peruanos, 2008.

LUCENA SALMORAL, M.: *La esclavitud en la América española*. Warszawa: Universidad de Varsovia, Centro de Estudios Latinoamericanos, 2002.

LUCENA SALMORAL, M. (recop.): *Regulación de la esclavitud negra en las colonias de América española (1503-1886): documentos para su estudio*. Alcalá de Henares: Universidad de Alcalá; Murcia: Universidad de Murcia, D.L. 2005.

NEWSON, L. A. y Minchin, S. *From capture to Sale. The Portuguese Slave Trade to Spanish South America in the Early Seventeenth Century*. Leiden, Boston: Brill, 2007.

NISHIDA, M. *Slavery and identity: ethnicity, gender, and race in Salvador, Brazil, 1808-1888*. Bloomington and Indianapolis: Indiana University Press, 2003.

SCOTT, R. Slave emancipation in Cuba : the transition to free labor, 1860-1899. Princenton: University, cop. 1985.

TORNERO TINAJERO, P.: *Crecimiento económico y transformaciones sociales: Esclavos, hacendados y comerciantes en la Cuba colonial (1760-1840)*. Madrid: Centro de Publicaciones del Ministerio de Trabajo y Seguridad Social, 1996.

UYA, O. E.: *Historia de la esclavitud negra en las Américas y el Caribe*. Buenos Aires: Claridad, 1989.

Readings to be debated in class

Klein, H. S. : *La esclavitud africana en América Latina y el Caribe*. Lima: Instituto de Estudios Peruanos, 2008. Capítulo 7: Vida, muerte y familia en las sociedades afroamericanas de esclavos, pp. 93-101.

Tornero Tinajero, P. *Crecimiento económico y transformaciones sociales: Esclavos, hacendados y comerciantes en la Cuba colonial (1760-1840)*. Madrid: Centro de Publicaciones del Ministerio de Trabajo y Seguridad Social, 1996, pp. 209-212.

Uya, O. E.: *Historia de la esclavitud negra en las Américas y el Caribe*. Buenos Aires: Claridad, 1989. Capítulo IX: Resistencia a la esclavitud, pp. 207-217.

Web Resources

-UNESCO: la ruta del esclavo:

http://portal.unesco.org/culture/es/ev.phpURL_ID=25659&URL_DO=DO_TOPIC&URLSECTION=201.html

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

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

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

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

ASSESSMENT CRITERIA

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

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

Course GB-20

CULTURAL ANTHROPOLOGY OF LATIN AMERICA (45 class hours)

Lecturer:

Dr. Pablo Palenzuela Chamorro (ppalenzuela@us.es)

Substitute Lecturer:

Dr. D. Richard Pfeilstetter (rgp@us.es)

OBJECTIVES

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

SYLLABUS

1. Diversity within Unity in Latin America.
 - 1.1. Territory: Ecological Factors and Economic Usage.
 - 1.2. General Historical Processes: the Pre-Hispanic Era, Conquest and Settlement, National Independence.
 - 1.3. Specific Historical Processes.
 - 1.4. The Multi-Ethnic Composition of Latin America's Population.
2. Theoretical Instruments for the Analysis of Ethnic-National Issues in Latin America.
 - 2.1. Ethnic Groups, Ethnic Minorities, Race, Social Class and Gender.
 - 2.2. Ethnicity, Indexes and Symbols of Ethnicity.
 - 2.3. Inter-ethnic Relations: Violence, Stigmatization, and Domination. Latin America's Asymmetric Model.
 - 2.4. The Creation of National States in Latin America and Indigenous Issues.
 - 2.5. Ethnic Cleansing and Genocide.
3. The Latin American Dialectic: National State and Ethnic Groups.
 - 3.1. The Strategy of Indigeneity in the face of the Indian Question. Issues Raised, Objectives, and Results.
 - 3.2. Indigenous Resistance: Demographic, Cultural, Legal, Religious, and Political Factors.
 - 3.3. National and Continental Frameworks in the Organization of Ethnic Groups.
 - 3.4. Rebellion, Insurgence, and Guerrilla Groups.
 - 3.5. The Struggle against Indigenous Poverty: Economic and Ethnic Development.
4. Ethnic-National Issues in Latin America: Case Studies.
 - 4.1. Mexico.
 - 4.2. The Andine Region.
 - 4.3. Amazonia.
 - 4.4. Central America.

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- CALVO BUEZAS, Tomás. 1990. *Muchas Américas: cultura, sociedad y política en América Latina*. Universidad Complutense. Madrid.
- ESCALERA REYES, Javier. 1990. *Historias paralelas e identidades diferentes*. In Acosta (coord.) *Andalucía y América*. Consejería de Educación y Ciencia de la Junta de Andalucía. Sevilla.
- JAULIN, R. (comp.). 1976. *El etnocidio a través de las Américas*. Ed. Siglo XXI. Madrid.
- LA BARRE, Chantal. 1985. *Indigenismo y movimientos indios*. Ed. Siglo XXI. Madrid.

- MUGARIK, GABE. 1995. *Pueblos indígenas. Nuestra visión del desarrollo*. Ed. Icaria.
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1971. *Fronteras indígenas de la civilización*. Ed. Siglo XXI. México.
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- VARESSE, Stefano (ed.).
1984. *Los indios ante la nueva invasión*. Ed. Nueva Imagen. México.
1980. "Etnia y nación." *Nueva Antropología. Revista de Ciencias Sociales* Nº 20. México.

ASSESSMENT

Groups made up of three or four students each will be asked to carry out an assignment involving the analysis of one of the ethnic groups concerned, followed by the presentation in class of the results of their research project. Final grades will be awarded on the basis of regular class attendance and the active participation in debates, as well as on the team assignment and the commentary of audiovisual material which will be shown regularly in class sessions. A final written exam will also be held.

Course GB-21

EUROPEAN CINEMA AND PHOTOGRAPHY (45 class hours)

Lecturer:

Dr. Alberto Fernández González (alberfer@us.es)

Substitute Lecturer:

Dr. Ángel Justo E. (ajestebaranz@us.es)

OBJECTIVES

By providing them with an overview, this Course aims to enable students from abroad to become knowledgeable about the history of European Photography and Cinema. Taken together, these two cultural manifestations provide an insight into what Europe is and how it has come to portray itself through Cinema and Photography, in terms of cultural, historical, and social changes over two centuries, i.e., by means of the images that it has generated concerning itself.

METHODOLOGY

Classes will be theoretical-practical in character, while keeping students from abroad in mind. Guided didactically, students will acquire an understanding of the evolution of the photographic and cinematic image within Europe, while specific emphasis will be placed on the genesis and evolution of the language of Photography and Cinema, together with the social and cultural contexts which have given rise to them.

Each class session will include the screening of a range of photographic and motion-picture images by which to encourage student participation through their reflections and comments, thereby making classes dynamic.

COMPLEMENTARY ACTIVITIES

As the Course develops, visits will be made to galleries and photographic exhibitions so that students, from a practical standpoint, may gain first-hand knowledge of these materials.

SYLLABUS

Section 1.- The Birth of Photography and of Cinema as a Spectacle.

ITEM 1.- Optic-based Spectacles.

ITEM 2.- The Origins of Photography: Magic and Science.

ITEM 3.- The Illusion of Movement: Playthings and Machines. The Ushering-in of Cinema.

ITEM 4.- The Birth of the Cinematograph. Document and Spectacle. European Silent Cinema.

SCREENINGS: From the Magic Lantern to the Lumière Brothers. The Brighton School. Georges Méliès. The Birth of the French Movie Industry under Charles Pathé.

Section 2.- The Search for a Language of its Own. The First National Movie Industries in Europe.

ITEM 5.- European Photographers. The Capturing of an Instant. Craftsmen of a New Art.

ITEM 6.- Cinema and Photography within the Artistic Avant-Garde. National Movie Industries.

ITEM 7.- Europe at War. A New Language for the Image. Photo-Journalism. Everybody Goes to War: Propaganda-based and Documentary Cinema.

SCREENINGS: The Period of German Expressionism and Tragic Realism. Murnau, *Sunrise* (1929). Fritz Lang, *M*, *The Vampire of Dusseldorf*. Sergei Eisenstein and the Theory of Montage. *The Battleship Potemkin* (1925). Impressionism and Surrealism: Jean Renoir (*La gran ilusión*; *The Great Delusion*) and Luis Buñuel (*El perro andaluz*; *Andalusian Dog*).

Section 3.- Reality, Fiction, and Experience. The Great European Authors.

ITEM 8.- The Reconstruction of European Cinema. The Key Moment. European Realism. Italian Neo-realism. Discovering Spain. The Image as a Form of Social Engagement.

ITEM 9.- Experience-based European Proposals. The Golden Age of European Authors. *Nouvelle Vague* (New-Wave Cinema). Free Cinema. New Nordic Cinema. German Cinema. British Cinema. Movie-Making

in Eastern Europe.

ITEM 10.- Recent Trends. Spanish Photography and Cinema. García Alix, Víctor Erice and Pedro Almodóvar. Sevilla: A Movie Scenario.

SCREENINGS: Vittorio de Sica (*Ladrón de bicicletas; The Bicycle Thief*), Carol Reed (*El tercer hombre; The Third Man*), Ingmar Bergman (*El séptimo sello; The Seventh Seal*), Federico Fellini (*Amarcord*), Luis García Berlanga (*El verdugo; The Hangman*). Jean Luc Godard. *Al final de la escapada; Breathless*. Víctor Erice. *El sur; The South*.)

ASSESSMENT CRITERIA

The grading system will be based on the sitting of two exams during the Course, the first of which will be set at its midway point, while the second will be held at the close of the semester. The average from both will generate the final grade itself.

Each exam will consist of two questions to be answered: a) a theory-based question involving the choice of one out of two syllabus-items to be discussed; b) the other, of a practical kind, will involve the need to write an analytic commentary on either a photograph or a movie out of those dealt with in class and which may be considered compulsory for study.

Exam grades can be revised upwardly through active participation in class sessions and by means of the undertaking of an assignment with regard to a specific aspect of syllabus content.

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EUROPEAN Identity in Cinema. Edited by Wendy Everett. Exeter, 1996.

[FOURNIER LANZONI, Rémi](#). *French Cinema : From its Beginnings to the Present*. New York, 2004.

HENRI Cartier-Bresson: Photographer. London Thames and Hudson, 1992.

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MURPHY, Robert. *A History of British Cinema*. London, 2003.

NEWHALL, Beaumont. *The History of Photography from 1839 to the Present Day*. Museum of Modern Art, New York 1978.

REIMER, Robert C. y Lanham, Md. *Historical Dictionary of German Cinema*. Scarecrow Press, 2008.

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THE German Cinema Book. Edited by Tim Bergfelder, Erica Carter and Deniz Göktürk. London : British Film Institute, 2002.

SONTAG, Susan. *On Photography*. New York Dell Publishing, 1980.

WAYNE, Mike. *The Politics of Contemporary European Cinema: Histories, Borders, Diasporas*. Bristol, 2002.

In Spanish:

BARNOUW, Eric, *El documental. Historia y estilo*, Barcelona, Gedisa, 1996.

BENET, VICENTE J., *La cultura del cine*, Barcelona, Paidós, 2004.

BORDWELL, DAVID, y THOMPSON, KRISTIN, *El arte cinematográfico*, Barcelona, Paidós, 1995.

CAPARRÓS LERA, José María. *Historia del cine europeo. De Lumière a Lars von Trier*. Madrid, 2007.

COSTA, Antonio, *Saber ver el cine*, Barcelona, Paidós, 1991.

FONTCUBERTA, Joan : *Estética fotográfica*, Blume, 1984

GUBERN, Román, *Historia del cine*, Barcelona, Lumen, 1989.

HEREDERO, C.F., MONTERDE, J.E. (coords). *En torno al Free Cinema*. Valencia, 2001.

HILL, Paul y COOPER, Thomas. *Diálogo con la fotografía : conversaciones con Cecil Beaton, Brasäi, Henri Cartier-Bresson, Helmut Grensheim, André Kertész, Man Ray, Paul Strand y otros*. Barcelona, 1980.

JEANCOLAS, Jean-Pierre. *Historia del cine francés*. Madrid, 1997.

LÓPEZ MONDÉJAR, P. *150 años de fotografía en España*. Lunwerg. Barcelona, 1999.

NEWHALL, B. *Historia de la fotografía desde sus orígenes hasta nuestros días*, G.G., 1983.

RIPALDA RUIZ, Marcos. *El neorrealismo en el cine italiano: de Visconti a Fellini*. Madrid, 1990.

SÁNCHEZ BIOSCA, Vicente. *Sombras en Weimar: contribución a la historia del cine alemán*. Madrid, 1990.

SORLIN, Pierre. *Cines europeos, sociedades europeas. 1939-1990*. Barcelona, 1996.

SOUGUEZ, Marie Loup : *Historia de la fotografía*, Madrid, 1988.

ZAVALA, Juan et al. *El cine español contado con sencillez*. Madrid, 2007.

Course GB-23**POLITICAL TRANSITION AND DEMOCRACY IN SPAIN (1975-2000) (45 class hours)**

Lecturer:

Dr. Caín Somé Laserna (csume@us.es)

Substitute Lecturer:

Dr. Inmaculada Cordero Oliveró (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:

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

SYLLABUS

11. The End of an Authoritarian Regime within the Processes of Transition affecting Southern Europe (1969-1975).
12. From Carlos Arias Navarro to Adolfo Suárez: Political Reform (November, 1975, to December, 1976).
13. From the Recovery of Fundamental Liberties to the Constitution (January, 1977, to December, 1978).
14. The Difficulties involved in the Consolidation of Democracy and the Crisis in UCD (January, 1979, to October, 1982).
15. The First Socialist Government: Toward Spain's International Integration (1982-1986).
16. The Spain of the Autonomous Regions.
17. Economic Growth and Crisis (1986-1996).
18. Spain's Political System.
19. The Conservative Alternative (1996-2004).
20. Weighing Up the Process and Future Challenges.

METHODOLOGY

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

- e) the explanation of subject content via Powerpoint presentations;
- f) the analysis of texts and documents distributed in Xeroxed copies;
- g) the inclusion of the screening of documentaries covering specific topics;

- h) the holding of debates and exchanges of viewpoint during certain sessions.

BIBLIOGRAPHY

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

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:

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

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

Course GB-26

SEPHARAD: JEWISH HISTORY AND CULTURE WITHIN SPAIN.

(45 class hours)

Lecturer: D. Jesús García Díaz (jesusgd@us.es)

Co-Lecturer: Dr. Pilar Pavón Torrejón (pilarpavon@us.es)

OBJECTIVES

The aim of this current Course is to enable students to become knowledgeable about the presence of Jews in Spain from the Period of the Romans until their expulsion at the close of the Middle Ages and about the lasting presence of a Sephardic consciousness within the Hebrew communities of the *diaspora* as found in historical sources and materials.

METHODOLOGY

The Syllabus will be carried through in two-hour theoretically-based sessions with the aid of audiovisual and didactic materials as input. Also scheduled is a visit to Sevilla's Jewish Quarter.

SYLLABUS

Part I: History and Culture of Sepharad ('Spain' in Hebrew) in Ancient and Visigothic Times.

Item 1- The Jews in Spain under the Romans (1st to 4th centuries): Living Together within an Empire.

Item 2- The Jews in Visigothic Spain (6th century): A Hundred Years of Tolerance

Item 3- The Jews in Visigothic Spain (7th century): A Century of Persecution.

Part II: History and Culture of Sepharad in the Spanish Middle Ages.

Item 4 - The Jews of Al-Andalus (8th to 10th centuries): The Consolidation of Sepharad

Item 5 – From Al-Andalus to the Christian Kingdoms (11th to 13th centuries): The Splendor of Spanish Judaism.

Item 6 – From the First Signs of Intolerance to the Period of Actual Expulsion (14th to 15th centuries): The Downfall of Sepharad.

BASIC BIBLIOGRAPHY

Bel Bravo, M^a. A., *Sefarad: Los judíos de España*. Madrid, 1997.

Beinart, H., *Los judíos en España*. Madrid, 1992.

Belmonte Díaz, J.; Leseduardo Gil, P., *La expulsión de los judíos: auge y ocaso del judaísmo en Sefarad*. Bilbao, 2007.

Montes Romero-Camacho, I., *Los judíos en la Edad Media española*. Madrid, 2001.

Cantera Montenegro, E., *Aspectos de la vida cotidiana de los judíos en la España medieval*. Madrid, 1998.

Díaz-Mas, P., *Los sefardíes. Historia, lengua y cultura*. Barcelona, 1993.

García Iglesias, L., *Los judíos en la España antigua*, Madrid, 1978.

García Moreno, L.A., *Los judíos en la España antigua. Del primer encuentro al primer repudio*, Madrid, 1993

Perez, J., *Los judíos en España*. Madrid, 2006.

Suárez Fernández, L., *Judíos españoles en la Edad Media*. Madrid, 1988.

Suárez Fernández, L., *La expulsión de los judíos de España*. Madrid, 1991.

Vv. Aa., *La vida judía en Sefarad. [Exposición celebrada en la Sinagoga del Tránsito. Toledo, noviembre 1991- enero 1992]*. Madrid, 1991.

ASSESSMENT CRITERIA

- Two written exams will be held, one mid-way through the Course and the other at its close, the results of which will make up 80% of each student's Final Grade. The exam dates will be posted by the

Agreement-Based Courses' Administration.

- An individual assignment will be carried out consisting of a critical review to be written on an aspect of the syllabus as included within a wide-ranging bibliographical source list. It will constitute 20% of the Final Grade.

Course GB-27**WINE IN SPAIN: HISTORY, CULTURE, AND ITS ECONOMICS (45 class hours)**

Lecturer:

Dr. José Miranda Bonilla jmiranda@us.es

Substitute Lecturer:

Dr. José Carlos Saquete Chamizo csaquete@us.es**OBJECTIVES**

The aim of this Course is to enable students to become knowledgeable about Wine, one of Spain's most culturally important and economically relevant elements, by means of the study of its history, the range of types it has and their modes of production, the key wine-producing regions, its impact on the Spanish economy in regional and national terms, and the recent evolution in tourist-based activities that have developed around it.

METHODOLOGY

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

SYLLABUS**1.- WINE, A DRINK OF THE GODS.**

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

2.- WINE IN SPAIN. ITS HISTORY.

Wine in the Ancient and Medieval Periods. Wine in Modern and Contemporary Times.

3.- VARIETIES OF WINE AND METHODS OF WINE PRODUCTION.

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

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

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

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

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

6.- NEW HORIZONS FOR WINE

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

BIBLIOGRAPHY:

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

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

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

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

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

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

ASSESSMENT CRITERIA

- Two written exams will be held (one, a thus-far exam, mid-way through the Course, and the other at its close, as a final), the results of which will make up 70% of each student's Final Grade. The exam dates will be posted by the *Agreement-Based Courses'* Administration.

- An individual assignment will be carried out, to be presented live in class, and which will constitute 20% of the Final Grade.

- Active participation in class will be valued, constituting 10% of the Final Grade.

Course GB-28

CUISINE CULTURE IN SPAIN (AV) (45 horas lectivas)

Lecturer:

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

Co-Lecturer:

D. Caín Somé Laserna (csome@us.es)

COURSE DESCRIPTION

The course syllabus is structured around the history of the gastronomy of the Spanish culture from the kitchen of the first settlers to today, studying the influence of Mediterranean and American cultures, the Mediterranean triad (olive oil, wine, and bread) and the importance of the Mediterranean diet as a way to lead a healthy life.

It is essential that the student have a sufficient degree of knowledge of Spanish to be able to understand the classes which are taught in that language. On the other hand it requires a basic knowledge of history.

This course is for students of any program. The course objectives are that the student knows the history of a kitchen and an ancient culture, and that this knowledge will be beneficial to your health.

REQUIREMENTS

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

METHODOLOGY

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

SYLLABUS

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

EVALUATION CRITERIA

The course evaluation will be determined by the following parameters:

4. EXAMS. There will be two exams, a midterm and a final. The final grade will be out of a possible 10 points. To pass the midterm, then student must obtain at least a 4.5. Those who pass the first exam will not be tested on this material again. Those who don't pass the midterm will have a cumulative final exam over all topics covered throughout the semester. To pass the final exam, that will take place on the last day of class, the student must score a minimum of 5 points (always out of 10).

5. Attendance and participation in class
6. Volunteer work: The students can do volunteer work for extra credit on a topic of gastronomy coordinated by Professor.

BIBLIOGRAPHY

- ARBELOS, Carlos: *Recetas y Relatos. Gastronomía de las tres culturas*, Granada, Caja Granada, 2004.
- CONTRERA, Jesús: *Antropología de la alimentación*, Madrid, Eudema, 1993.
- DE LA MOTA, Ignacio H.: *El libro del Café*, Madrid, Ediciones Pirámide, 2006.
- DE LA MOTA, Ignacio H.: *El libro del Chocolate*, Madrid, Ediciones Pirámide, 2008.
- DIAZ, Lorenzo: *La cocina del Quijote*, Madrid, Alianza, 2003
- DOLAGARAY, Iñigo: *El libro del Te*, Madrid, Ediciones Pirámide, 2005.
- DOMINGO, Xavier: *De la olla al mole: antropología de la cocina del descubrimiento*, Málaga, BmmC editores, 2000.
- ELÉXPURU, Inés: *La cocina de Al-Andalus*, Madrid, Alianza, 1994
- ESTEBAN, José: *La cocina en Galdós y otras noticias literario-gastronómicas*, Madrid, Fortunata y Jacinta, 2006.
- FERNÁNDEZ-ARMESTO, Felipe: *Historia de la comida. Alimentos cocina y civilización*, Barcelona, Tusquest, 2004.
- GARCÍA VISCAINO, Félix: *La cocina flamenca, memorias y guisos*, Madrid, Celeste 2000-
- MARTÍNEZ LLOPIS, Manuel: *Historia de la gastronomía española*, Madrid, Alianza Editorial, 1989.
- MOLINA, Juan Antonio: *Breve Historia de la Gastronomía Andaluza*, Sevilla, editorial Castillejo, 1999.
- LÓPEZ ALEJANDRE, Manuel M^a: *Manual de Viticultura, enología y cata*, Córdoba, Almuzara, 2007.
- OLIVARES ROSELLO, V.: *El cerdo ibérico. Crianza productos y gastronomía*, Aracena, Iniciativas Leader Sierra de Aracena y Picos de Aroche S.A., 2002
- SANZ, Yolanda: *Soy lo que Como. Aprende a comer sano para vivir feliz*, Madrid, Santillana, 2007.
- TEJERA OSUNA, Inmaculada: *El libro del pan*; Madrid: Alianza editorial, 1993.
- TOUSSAINT-SAMAT, Maguelonne: *Historia Natural y Moral de los Alimentos. El azúcar, el chocolate, el café y el té*, Madrid, Alianza Editorial, 1991
- VALLES ROJO, *Cocina y alimento en los siglos XVI y XVII*, Valladolid, Junta de Castilla y León, 2007.
- VARELA, Gregorio: *El pan en la alimentación de los españoles*; Madrid, Eudema, 1991.
- VILLEGAS BECERRIL, Almudena: *Saber del Sabor. Manual de Cultura Gastronómica*, Córdoba, Editorial Almuzara, 2008.
- VV.VVA.: *Antropología de la Alimentación: Ensayo sobre la dieta Mediterránea*, Sevilla, Consejería de Cultura y Medio Ambiente, Junta de Andalucía, 1993.
- WERLE, Loukie y COX, Jill: *Ingredientes*, Germany, Könnemann, 2005.

Course GB-29

WOMAN IN ART: VISIONS FROM THE PERSPECTIVES OF AND QUALITY (AL)

(45 class hours)

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

Co-lecturer: Dr. Lina Malo Lara (linall@auna.com)

OBJECTIVES

This Course is designed with two key objectives in mind: firstly, to contribute to the rescue from academic oblivion of the women artists who have produced creative output throughout history and who, due to a range of different conditioning factors of a social kind, have remained on the margins of the Art World; secondly, to raise awareness of, and encourage reflection about, the situation of women within the Art environment of the present day, as well as about the aims pursued by tendencies within feminist criticism, together with the compromise, at the dawn of the twenty-first century, of the woman artist in the call for gender equality in society.

METHODOLOGY

Class sessions will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the viewing of artistic works and documentaries- with critical debate on the part of students when dealing with the on-screen images and the recommended texts.

SILLABUS

SUBJECT BLOCK 1: STARTING POINT

Do Women Have To Be Naked To Get Into the Met. Museum?

Art and Gender. Art Created by Women; Feminine Art; Feminist Art. Feminism and Post-Feminism.

SUBJECT BLOCK 2: THE DEPICTION OF THE FEMININE IN THE HISTORY OF ART

Introduction: Models and Counter-Models. *Woman-as-Fetish*.

Art and Mythology: Disguised Eroticism.

Art and Religion: the Figure of Mary *versus* Eve.

Art and Portraiture: Women of the Nobility, of the Bourgeoisie, and Nameless Faces.

The Art of Manners: Family Archetypes.

Art and Nudity: From Olympus to Street-Level.

Art and Society: Women and their Professions.

SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE NINETEENTH CENTURIES.

Why have there been no great women artists? The Notion of Genius.

Introduction: Women, Art, and Society. The Training of Women to Become Artists.

3.1.- First References: Pliny's Artistic Greece.

3.2. - The Middle Ages: Creativity within Convents. Miniaturists and Embroiderers.

3.3. - The Renaissance: Boccaccio's *De Claris Mulieribus*. Art within a Humanist Education.

- Italy: Sofonisba Anguissola. Lavinia Fontana.

- Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.

3.4. - The Baroque Age:

- Italy: Artemisia Gentileschi; Elisabetta Sirani.

- Northern Europe: the Domestic Environment. Genre Painting and the Art of Judith Leyster. Flower Vases and Still Life: Clara Peeters; Rachel Ruysch; María Sybilla Merian.

Spain: Luisa Roldán, *La Roldana*; Josefa de Ayala y Óvidos.

3.5. - The Eighteenth Century: The Academies and the Training of Women Artists. Art Criticism.

- France: The Royal Academy of Painting and Sculpture. Elizabeth-Louise Vigée-Lebrun; Rosalba Carriera;

Adelaide Labille-Guiard.

- Great Britain: Angelica Kauffmann, Mary Moser.

3.6. - The Nineteenth Century: Women outside the Academies.

- Neoclassicism: Constance Marie Charpentier.

- Romanticism: Elisabeth Thompson; Rosa Bonheur.

- Realism: Emily Mary Osborn; Barbara Bodichon.

- Historical Painting: Lucy Maddox Brown Rossetti;

- The Sculpture of Camille Claudel.

- Impressionism: Mary Cassatt; Berthe Morisot; Suzanne Valadon; Eva Gonzales; Mary Bacquemonnd.

SUBJECT BLOCK 4: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1900-1968.

Introduction: Women, Society, Art. Virginia Woolf.

4.1. - From the Nineteenth to the Twentieth Centuries: Great Britain: Gwen John; Leonora Carrington; Vanesa Bell.

4.2. - 1900-1945: Romaine Brooks. Expressionism: Gabriele Münter; Paula Modersohn-Becker; Naif: Marie Laurencin; Orphism: Sonia Delaunay; Futurism: Valentine de Saint-Point ; The Russian Avant-Garde: Natalia Gontcharova; Varvara Stepanova. Dadaism: Sophie Taeuber-Arp; Surrealism: Mary Oppenheim; María Blanchard; Frida Kahlo; Remedios Varo. The Twenties: Tamara de Lempicka; Georgia O'Keeffe.

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

SUBJECT BLOCK 5: THE WOMAN ARTIST IN SPAIN. THE NINETEENTH AND TWENTIETH CENTURIES.

5.1. - The Nineteenth Century: The Woman Artist in Nineteenth-Century Spanish Society. Artistic Training and the Academies. Art Criticism, National Exhibitions, and Exhibitions in the Provinces. Lluisa Vidal; María Roësset.

5.2. - The Twentieth Century: Feminine Painting and *Salon* Culture.

- 1900-1939: Maruja Mallo; Ángeles Santos.

- 1940-1970: Political and Social Conditioning Factors. Women, Art, and Literature in Post-War Spain. Art Informel: Juana Francés. Forms of Realism: Carmen Laffón; Amalia Avia; María Moreno; Isabel Quintanilla. 1970-2000: Analytic Art: Elena Asins; Soledad Sevilla. Conceptual Art: Esther Ferrer.

SUBJECT BLOCK 6: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1968-2005.

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

- Feminist Art. Vaginal Iconology.- Nikki de Saint Phalle. Louise Bourgeois. Eva Hesse. Judy Chicago and the Feminist Studio Workshop. Miriam Schapiro. Body Art: Ana Mendieta. Orlan.

- Postfeminist Art.- The Influence of French Post-Structuralism. Mary Kelly. The Guerrilla Girls. Barbara Kruger. Miriam Schapiro. Cindy Sherman; Sherrie Levine; Rosemarie Trockel.

SUBJECT BLOCK 7: THE WOMAN ARTIST OF THE TWENTY-FIRST CENTURY.

Introduction: Women Artists and New Technologies.

Cyber-Feminism: VNS Matrix.

SUBJECT BLOCK 8: CONCLUSIONS AND DEBATE.

BIBLIOGRAPHY

BATTERSBY, C. *Gender and Genius. Towards a Feminist Aesthetic*. Londres: The Woman's Press, 1989.

BEAUVOIR, S. de. *El segundo sexo* (1949). Madrid: Cátedra, 1998.

CHADWICK, W. *Mujer, Arte y sociedad*. Barcelona: Destino, 1999.

DEEPWELL, K. *Nueva crítica feminista de arte. Estrategias críticas*. Madrid: Cátedra, 1998.

DIEGO, E. de. *La mujer y la pintura del XIX español*. Madrid: Cátedra, 1987.

SÉLLER, N.G. *Women Artists. An Illustrated History*. Londres: Virago Press, 1987.

MAYAYO, P. *Historia de mujeres, historias del arte*. Madrid: Ensayos Arte Cátedra, 2003.

NOCHLIN, L. "Why have there been no great women artists?", *Art News*, enero de 1971, pp. 22-39. Reimpreso en *Women and Power and other Essays*. Londres: Thames and Hudson, 1989.

NOCHLIN, L., and SUTHERLAND HARRIS, A.S. Catálogo de la exposición *Women Artists. 1550-1950*. Los Ángeles: County Museum, 1976.

PARKER, R., and POLLOCK, G. *Old Mistresses. Women, Art and Ideology*. Londres: HarperCollins, 1981.

POLLOCK, G. *Vision and Difference. Femininity, Feminism and the Histories of Art*. Londres: Routledge, 1988.

WOOLF, V. *Una habitación propia* (1929). Barcelona: Seix Barral, 1995.

ASSESSMENT

Final grades will be based upon an exam involving the Course syllabus content which would have been explored and debated in class sessions. Likewise, students may also choose to carry out a reflexively-based research assignment.

CONTEMPORARY HISPANIC STUDIES

*FACULTY OF PHILOLOGY
AND
FACULTY OF GEOGRAPHY AND HISTORY*

FIRST AND SECOND SEMESTER

CONTEMPORARY HISPANIC STUDIES

FACULTY OF PHILOLOGY

FS-02	CONVERSATION AND COMPOSITION IN SPANISH FOR AMERICAN STUDENTS
FS-03	KEYS TO SPANISH VOCABULARY
FS-06	GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA
FS-07	INTRODUCTION TO SPANISH CULTURAL STUDIES
FS-08	THE ARAB WORLD TODAY. CONTEMPORARY HISTORY AND INTERNATIONAL RELATIONS
FS-09	MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO
FS-11	LANGUAGE AND CULTURE OF SPORTS IN SPAIN
FS-12	PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS
FS-13	LANGUAGES OF INTERNATIONAL DEVELOPMENT: : MEDICINE AND HEALTHCARE.
FS-14	PAINTING IN LITERARY SEVILLE (Second Semester)
FS-15	PHOTOGRAPHING THE LITERARY SEVILLE (Second Semester)

Course FS-02 CONVERSATION AND COMPOSITION IN SPANISH FOR AMERICAN STUDENTS

(45 class hours)

Lecturer: Dr. Ángel Jiménez Fernández (ajimfer@us.es)

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

OBJECTIVES

This Course is geared toward students who speak American English and who have no prior knowledge of Spanish. Its overall objective is to develop students' capacity to express themselves orally and in written form, within routine sociolinguistic contexts, so that they can come to terms with them and cope adequately with them, the contrast with their mother tongue acting as a point of reference. Our endeavor is to enable students to initiate and keep up a conversation using limited vocabulary content, to produce phrases and basic conversational routines in a spontaneous way, to narrate and describe routine social situations, as well as to draft basic written forms, while keeping in mind orthographic, lexical and syntactic correctness, as well as pragmatic appositeness. Likewise, students will be provided with the chance to develop their comprehension skills in Spanish, becoming thereby adept at understanding real-life oral discourse adjusted to their level.

METHODOLOGY

This Course will have as its basis a communicative approach so as to favor the active participation of students, while encouraging the practical application of information and skills as they are being acquired in real time. With this in mind, class sessions will be structured in terms of lecturers' explanations which will be backed up by involvement in practical activities in pairs and groups (role-play, written drafts, games, debates, etc.).

SYLLABUS

1. Greeting and Bidding Farewell. Introducing Yourself and Introducing Others. Seeking and Providing Information about People (Name, Age, Profession, Nationality, etc.)
2. Describing Oneself and Others: Height, Complexion, Skin, Hair, and Eye Color, Ways of Dressing, Types of Person. Expressing Tastes and Preferences. Talking and Writing about Habits.
3. Requesting and Giving Basic Information about: Directions to Take and the Reaching of Places; Purchases (tickets, shopping zones); Accommodation; Markets. The Expression of Routine Temporal and Spatial Notions.
4. Expressing Gratitude and Excusing Oneself. Expressing Mood, State of Mind, and Physical Condition (pain, weariness, joy, sorrow, indifference, boredom, etc.).
5. Time: Dates, Clock Time, Specific Moments during the Day and the Week, etc. Recounting, in a basic way, events from the Past (childhood; bygone days, weeks, and months) or with reference to the Future (the next day; days, weeks, months, and years ahead; future plans, etc.)
6. Making an Appointment and Getting the Details Clear. Clarifying Doubts and Explaining Hitches. Apologizing.
7. Getting By in Commercial Establishments (restaurants, cafeterias, markets, supermarkets, shops of different kinds, etc.). Requesting different kinds of Products or Ordering what to Eat and Drink. Making Payment.
8. Drafting an Informal Letter, or Message, to a Friend or Relative.
9. Giving Advice about What, or What Not, to Do.
10. Providing Information about Recipes and How to Cook specific Foods.
11. Obtaining Information about Renting Accommodation, about Lay-Outs, about Furnishings and Room Content.

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- a) Manuals

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----- *Tipos de escrito II: exposición y argumentación*. Madrid: Arco Libros, 1999.

----- *Tipos de escrito III: epistolar, administrativo y jurídico*. Madrid: Arco Libros, 2002.

----- *Tipos de escrito IV: escritos comerciales*. Madrid: Arco Libros, 1997.

BUITRAGO JIMÉNEZ, A. y J.A. TORIJANO PÉREZ. *Guía para escribir y hablar correctamente en español*. Madrid: Espasa-Calpe, 2000.

GARCÍA, S., A. MEILÁN y H. MARTÍNEZ. *Construir bien en español. La forma de las palabras*. Oviedo: Ediciones Nobel, 2005.

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

HERNÁNDEZ GUERRERO, J.A. *El arte de escribir*. Barcelona: Ariel, 2005.

----- y M.C. GARCÍA TEJERA. *El arte de hablar*. Barcelona: Ariel, 2004.

MARTÍN VIVALDI, G. *Curso de redacción: teoría y práctica del estilo*. Madrid: Thompson Learning Ibero, 2000.

MARTÍN GARCÍA, M.E. et al. *Curso de redacción. Teoría y práctica de la composición y del estilo*. Madrid: Thompson Learning Ibero, 2007.

MARTÍNEZ, H. *Construir bien en español. La corrección sintáctica*. Oviedo: Ediciones Nobel, 2003.

MARTÍNEZ, J.A. *Escribir sin faltas: manual básico de ortografía*. Oviedo: Ediciones Nobel, 2004.

REYES, G. *Cómo escribir bien en español. Manual de redacción*. Madrid: Arco Libros, 2003.

b) Grammars

BUTT, J. y C. BENJAMÍN. *A New Reference Grammar of Modern Spanish*. Londres: Edward Arnold, 1989.

GONZÁLEZ HERMOSO, et al. *Gramática de español lengua extranjera*. Madrid: Edelsa, 1994.

----- *Español lengua extranjera. Curso práctico. Nivel 2*. Madrid: Edelsa, 1994.

SÁNCHEZ, A., E. MARTÍN y J.A. MATILLA. *Gramática práctica del español para extranjeros*. Madrid: SGEL, 1995.

c) Single-Language Dictionaries

DICCIONARIO de frases hechas de la lengua española. Barcelona: Larousse, 1999.

GUTIÉRREZ CUADRADO, J. et al. *Diccionario Salamanca de la lengua española*. Madrid: Santillana; Salamanca: Universidad de Salamanca, 1996.

REAL ACADEMIA ESPAÑOLA. *Diccionario de la lengua española*. Madrid: Espasa, 2001.

d) Books of Verbs

ALONSO MORO, J. *Verbos españoles*. Madrid: Difusión, 1998.

CONJUGACIÓN verbal de la lengua española. Barcelona: Larousse, 2000.

ASSESSMENT

A) Final Assessment:

Two oral and written examinations will be set, one mid-way through the Course and the other at its conclusion, their aim being to gauge oral and written skills.

B) On-going Assessment:

Account will be taken of written assignments – composition work and the production of texts of different kinds - which students will hand in on a weekly basis, while active participation in class sessions will also be valued positively.

C) Final Assessment and Grading Criteria

Final grades will be based on the total derived from both the following areas:

- The two oral and written examinations will cover 75% of the final grade.

Regular attendance and active participation in oral activities during class sessions will cover the remaining 25% of the final grade.

Course FS-03**KEYS TO SPANISH VOCABULARY (45 class hours)**

Lecturer:

Dr. Jerry Johnson (johnsonjerry879@gmail.com)

Substitute Lecturer:

D. Luis Fernando Rodríguez Romero (Lrodriguez1@us.es)**OBJECTIVES**

The aim of the Course is to allow participants an understanding of the nature of words in Spanish, as well as with the ability to take full advantage of them in spoken and written usage.

As students of Spanish we know that the greatest drawback we face is a lack of vocabulary. The audio-oral approach to language acquisition gives emphasis to phonetics and syntax, but it is less useful in helping us build a word-power that enables us to say interesting things at the right moment. We also know that the memorization of words is a poor method for learning vocabulary.

In *Keys to Spanish Vocabulary* it is the *recall* of what we do know that constitutes our approach to solid vocabulary growth. Subtle importance for hands on learning is given to how a person learns in general and how we learn a language is particular. Recall doesn't "just happen".

METHODOLOGY

The following outline will focus constantly on the issue of understanding for recall, retention, and the use of vocabulary in practical oral and written contexts.

SYLLABUS

- 1) Applied linguistics for understanding and using words in Spanish.
 - Etymology
 - Phonology
 - Phonetics
 - Morphology
 - Semantics (general<> regional)
- 2) The nature of the word: perfect<> imperfect
 - The root word or lexeme
 - Root word variables
 - Words and meanings
- 3) The affix or *afijo*
 - The suffix/el sufijo
 - The prefix/el prefijo
 - The infix/el infijo
- 4) The linking vowel or *vocal tónica*
- 5) Introduction to etymology
- 6) Semantic issues as related to cognates
- 7) Levels of communication: learned and popular usages: spoken and written language
- 8) Precision in communication: are there really synonyms?
- 9) How words in a sentence influence one another as to their meaning
- 10) Verbal morphemes or suffixes and verbal action within the time spectrum
- 11) Idiomatic uses of words
- 12) The dictionary as a source of word power

At all times during our study of the nature of words, emphasis will be placed on the understanding of theory for the purpose of using those same words in conversation and composition. E-mail communications constitute a vital part of the tutorial activity between the instructor and each, individual participant.

BIBLIOGRAPHY

The instructor will provide students with hand-outs on issues concerning applied linguistics, as well as daily worksheets dealing with the particulars of word formation that correspond to in-class activities. Linguistics is a tool, not an objective here.

ASSESSMENT

The grade will be based on in-class activity (30%), and a series of eight take home quizzes in which students are invited to explore any/all research and study materials to prepare these exams. Students may also work together. They then return the quizzes to the instructor who comments and returns them to the students. At the end of the term the final grade is based on the seven best quizzes and the student's in class work. As the course progresses, we will move increasingly from a bilingual to an exclusive use of Spanish in class and e-mail communications approach.

Course FS-06**GENDER VIEWS IN CONTEMPORARY SPANISH LITERATURE AND CINEMA**

(45 class hours)

Lecturer : Dr. Carolina Sánchez-Palencia Carazo (csanchez@us.es)

Substitute Lecturer: Dr. Manuel Almagro Jiménez (almagro@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 identity, patterns of masculinity and queer theory) within the Spanish literature and cinema produced during the last three decades. Besides analyzing a selection of works by the most representative authors who form part of the contemporary literary panorama in Spain, students will also examine the different critical paradigms and theories within the field of gender and sexuality studies and how they are formulated within a range of cultural texts and contexts.

METHODOLOGY

Sessions will combine lectures with the in-class discussion of readings from the books and films included in the syllabus. Students will be expected to participate actively in class sessions in order to carry out presentations of their different assignments.

SYLLABUS

1. The theoretical paradigm of Gender Studies: Feminist criticism and female writing.
2. Re-writing history. The public and the private: Mercè Rodoreda, Carmen Martín Gaité, Marina Mayoral.
3. Desire and the writing of the body: Ana Rossetti, Cristina Peri Rossi.
4. The fantastic imaginary. From the Gothic to Magic Realism: Adelaida García Morales, Cristina Fernández Cubas, Isabel Allende, Laura Esquivel.
5. Gender and Dissidence. Queer Theory and the articulation of Homosexuality: Esther Tusquets, Juan Goytisolo, Terenci Moix, Eduardo Mendicutti.

Readings:

- *The Back Room / El cuarto de atrás* (1978), Carmen Martín Gaité.
- *The South / El Sur* (1982), Adelaida García Morales.
- *The Same Sea as Every Summer / El mismo mar de todos los veranos* (1978), Esther Tusquets.
- Selected stories by Cristina Fernández Cubas and Isabel Allende.
- Selected poems by Ana Rossetti and Cristina Peri Rossi.

Movies:

- *La Regenta* (1995). Dir. Fernando Méndez-Leite.
- *Calle Mayor* (1956). Dir. Juan Antonio Bardem.
- *La Plaza del Diamante* (1982). Dir. Francesc Betriú.
- *Libertarias* (1996). Dir. Vicente Aranda.
- *Solas* (1999). Dir. Benito Zambrano.
- *El laberinto del fauno* (2006). Dir. Guillermo del Toro.
- *Mi querida señorita* (1971). Dir. Jaime de Armiñán.
- *La mala educación* (2004). Dir. Pedro Almodóvar.

BIBLIOGRAPHY

ALBERDI, Isabel, e Inés Alberdi. "Mujer y educación: Un largo camino hacia la igualdad de oportunidades". *Revista de Educación e Investigación*, 275 (1984), 5-18.

ALIAGA, Juan V., y José M. Cortés. *Identidad y diferencia. Sobre la cultura gay en España*. Barcelona: Egales, 1997.

ANÁLISIS feministas de la literatura. *De las teorías a las prácticas literarias*. B. Sánchez y M^a.J. Porro,

coords. Córdoba: Universidad de Córdoba, 2008.

BAIGORRI, Artemio. *El hombre perplejo. Adaptación y cambio de actitudes de los hombres frente al ascenso social de las mujeres*. Badajoz: Dirección General de la Mujer de la Junta de Andalucía, 1995.

BARRERA, Trinidad. "La narrativa femenina: balance de un siglo". *Anales de Literatura Española*, 16 (1995), 101-108.

BENERÍA, Lourdes. *Mujer, economía y patriarcado durante la España franquista*. Barcelona: Anagrama, 1977.

BORREGUERO, Concha, et al. *La mujer española. De la tradición a la modernidad (1960-1980)*. Madrid: Tecnos, 1986.

BUXÁN, Xosé. *Conciencia de un singular deseo. Estudios lesbianos y gays en el estado español*. Barcelona: Laertes, 1997.

DAVIES, Catherine. *Contemporary Feminist Fiction in Spain*. Oxford: Berg Pub, 1994.

ENCINAR, Ángeles. *Cuentos de este siglo. Treinta narradoras españolas contemporáneas*. Barcelona: Lumen, 1996.

ESCARIO, Pilar, Inés Alberdi y Ana I. López-Accotto. *Lo personal es político. El movimiento feminista en la transición*. Madrid: Instituto de la Mujer, 1996.

FALCÓN, Lidia. *El varón español a la búsqueda de su identidad*. Barcelona: Plaza & Janés, 1986.

FEMINISMS in development. Contradictions, contestations and challenges. A. Cornwall, E. Harrison, A. Whitehead, eds. London: Zed Books, 2007.

FOLGUERA, Pilar. *El feminismo en España. Dos siglos de historia*. Madrid: Fundación Pablo Iglesias, 1988.

FREIXAS, Laura. *Literatura y mujeres*. Barcelona: Destino, 2000.

GUASH, Óscar. *La crisis de la heterosexualidad*. Barcelona: Laertes, 2000.

JIMÉNEZ, Zoé. *El fantástico femenino en España y América: Martín Gaité, Rodoreda, Garro y Perí Rossi*. San Juan, Puerto Rico: Universidad de Puerto Rico, 2001.

KAPLAN, Gisela. *Contemporary Western European Feminism*. London: UCL Press and Allen & Unwin, 1992.

LÓPEZ-CABRALES, M^a del Mar. *Palabras de mujeres. Escritoras españolas contemporáneas*. Madrid: Narcea, 2000.

LLAMAS, Ricardo. *Teoría torcida. Prejuicios y discursos en torno a la homosexualidad*. Madrid: Siglo XXI, 1998.

MARTÍNEZ-EXPÓSITO, Alfredo. *Los escribas furiosos. Configuraciones homoeróticas en la narrativa española actual*. New Orleans: University Press of the South, 1998.

NICHOLS, Geraldine. *Descifrar la diferencia. Narrativa femenina de la España contemporánea*. Madrid: Siglo XXI, 1998.

NIEVA de la Paz, Pilar. *Narradoras españolas en la transición política*. Madrid: Fundamentos, 2004.

OSBORNE, Raquel. *La violencia contra las mujeres*. Madrid: Universidad Nacional de Educación a Distancia, 2001.

PÉREZ, Janet. *Contemporary Women Writers of Spain*. Boston, MA: Twayne Pub., 1988.

PINEDA, Empar. "Algunas reflexiones sobre el estado actual del feminismo en España". *Género y Sociedad*, 3 (1995), 95-116.

QUEROL Sanz, José Manuel y M^a. Victoria Rayzábal Rodríguez. *La mirada del otro. Textos para trabajar la educación intercultural y la diferencia de género*. Madrid: La Muralla, 2008.

REGUEIRO Salgado, B. y Ana Rodríguez. *Lo real imaginado, soñado, creado. Realidad y literatura en las letras hispánicas*. Madrid: Aleph, 2009.

SMITH, Paul J. *Cinema, Literature and Sexuality in Spain and Cuba, 1983-93*. London: Verso, 1996.

----. *Las leyes del deseo. La homosexualidad en la literatura y el cine español, 1960-1990*. Barcelona: La Tempestad, 1998.

VILLALBA, Marina. *Mujeres novelistas en el panorama literario del siglo XX*. Cuenca: Universidad de Castilla-La Mancha, 2000.

VIÑUALES, Olga. *Identidades lésbicas. Discursos y prácticas*. Barcelona: Bellaterra, 2000.

ZAVALA, Iris M. *Breve historia feminista de la literatura española. Vol.5: La literatura escrita por mujer del s. XIX a la actualidad*. Barcelona: Anthropos, 1998.

ASSESSMENT

Class attendance and participation 30%

2 mid-term exams (papers) 30%

Final exam 40%

Course FS-07 **INTRODUCTION TO SPANISH CULTURAL STUDIES** (45 class hours)
Lecturer : Prof. Dr. Dr. Ricardo Navarrete (rnavarrete@us.es)
Co-Lecturer: 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 classes with a broad sense of the tensions and turning-points that have shaped the Spanish past and which help us to understand its present.

METHODOLOGY

Classes will combine lectures with the in-class discussion of readings from books or course-pack materials. Students will give brief oral presentations in class. Sessions will be backed up with audio-visual materials related to the readings. Extra-curricular activities will include field trips to various local monuments, as well as movie screenings.

SYLLABUS

Contemporary Spain: An Introduction.
Cultural Life in Seville.
Spanish Landmarks: From Antiquity to the Golden Age.
Spanish Landmarks: From the Golden Age to the Present.
Seville: A Historical Outline I.
Seville: A Historical Outline II.
Classics of Spanish Culture I.
Classics of Spanish Culture II.
Spain Seen Through the Eyes of European Writers.
Spain Seen Through the Eyes of American Writers.
Spain Through Popular Culture: Music I.
Spain Through Popular Culture: Music II.
Spain in Movies I.
Spain in Movies II.
The Press.
Radio and Television.
Spanish Cuisine.
Spain through Popular Culture: Myths linked with the World of Bullfighting.
Religion in Spain.
Popular Festivities and Traditions.
Sporting Activities.
Education and the University System in Spain.

BIBLIOGRAPHY

Specific Bibliography will be provided as the Course moves forward. The following are recommended basic readings:

BRENAN, Gerald. *The Spanish Labyrinth*. (Library)
CASEY, James. *Early Modern Spain: A Social History*. E-brary.
HOOPER, John. *The Spaniards: A Portrait of the New Spain*.
RODGERS, Eamonn, ed. *Encyclopedia of Contemporary Spanish Culture*. E-brary.
SHUBERT, Adrian. *A Social History of Modern Spain*. E-brary.

ASSESSMENT

Grades will be based on the following:

- Class Participation: 30%
- Class Assignments: 30%
- Final Exam: 40%

OBJECTIVES

This Course will introduce students to the contemporary history of the Arab world and its international relations during the 20th and 21st centuries. It will describe the major events in the history of the Eastern (*Mashreq*) and Western (*Maghreb*) Arab states during this period and of the development of their relations with Europe and the United States. Special attention will be paid to Spain's relations with the Maghreb region, particularly with Morocco.

METHODOLOGY

Classes will involve lectures, but student active participation will be encouraged through the discussion of assigned readings, through the screening of movies, as well as through student assignment presentations.

SYLLABUS

1. Who are the Arabs? What is Islam? The geography of the Arab world.
2. The legacy of the First World War and European Colonialism in the Mashreq region. The rise of the Arab Nation-States. The origins of the Arab-Israeli conflict.
3. The Cold War and Arab nationalism. The Suez Crisis. The United States and the decolonisation of North Africa.
4. The legacy of European Colonialism in the Maghreb region. Spanish and French relations with the Maghreb. The Maghrebi Cold War and the Arab-Maghreb Union.
5. The development of United States policy toward the Arab-Israeli conflict.
6. The Western Sahara conflict and its international dimension.
7. The Gulf War and its aftermath.
8. The Algerian crisis.
9. Arab emigrants in Europe and the United States and their impact on Arab foreign policies.

BIBLIOGRAPHY

AYUBI, Nazih N. M. *Distant Neighbours. The Political Economy of Relations between Europe and the Middle East-North Africa*. Reading: Ithaca Press, 1995.

BROWN, L. Carl. *Diplomacy in the Middle East*. London; New York: I. B. Tauris, 2004.

EMERSON, Michael, et al. *Political Islam and European Foreign Policy. Perspectives from Muslim Democrats of the Mediterranean*. Brussels: Centre for European Policy Studies, 2007.

INTERNATIONAL *Dimensions of the Western Sahara Conflict*. Y.H. Zoubir and D.V., eds. Westport: Praeger publishers, 1993.

JANKOWSKI, James P. *Nasser's Egypt, Arab Nationalism, and the United Arab Republic*. Boulder, Colo.: Lynne Rienner Publishers, 2002.

LESCH, David W. *The Middle East and the United States. A Historical and Political Reassessment*. Boulder: Westview Press, 2007.

PARKER, Richard. *Uncle Sam in Barbary. A Diplomatic History*. Gainesville: University Press of Florida, 2004.

PENNELL, C. R. *Morocco since 1830. A History*. London: Hurst & Company, 2000.

ZOUBIR, Yahia H. y Haizam Amirah Fernández. *North Africa. Politics, Region, and the Limits of Transformation*. New York: Routledge, 2007.

Movies:

The Battle of Algiers. Gillo Pontecorvo (dir.), 1964.

Nasser 56. Mohamed Fadel (dir.), 1996.

ASSESSMENT

20% Active Participation in class

20% Movie Review

20% Oral Presentation

40% Final examination

Course FS-09**MUSIC AND SOCIETY: THEORY AND PRACTICE OF FLAMENCO** (45 class hours)

Lecturer:

Prof. Clara Mora Chinoy (claramorachinoy@gmail.com)

Substitute Lecturer: D. David Serva

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, Antiflamenguismo,

Lorca, Lorca, Falla and the Concurso / Competition of 1922.

UNIT 8 Flamenco in the Theater

The Opera Flamenca, "Spanish Ballets", and the beginnings of theatrical Flamenco, Flamenco styles abroad

UNIT 9 The Flamenco Renaissance

Antonio Mairena and the New Purism.

The Tablao Flamenco.

The "Boom" and Tourism in Spain.

Franco and the Marketing of Spain.

UNIT 10

Modern Flamenco Andalucía: 1950 - 1970; "Rock Andaluz", Morón de la Frontera, The roots of today's dance, Mario Maya and Antonio Gades.

The Musical Transition: Paco de Lucía, Camarón de la Isla.

Baile Gitano, cante gitano; Flamenco as a marker of Gypsy identity.

New training grounds; Flamenco de Tablao, Flamenco de Academia

Stretching the limits; Flamenco Fusion.

TEMA 11

The New Flamencology

New trends in Flamenco research

FINAL PERFORMANCE

BIBLIOGRAPHY

Course reader (selected readings from a range of sources)

Gerald HOWSON. *The Flamencos of Cadiz Bay* (Cádiz in the 1950s).

Paul HECHT. *The Wind Cried* (Granada in the 1960s).

Donn POHREN. *A Way of Life* (Morón de la Frontera in the 1970s).

ASSESSMENT

Weekly readings, short written assignments;

1. Written Assignments: Personal commentary on visits to Flamenco tablaos, theatrical performances and other activities

2. Book report on a title chosen from among three (see above).

3. Mid-term exam ("test" on flamenco repertory and terminology).

4. Final paper; 3-5 pages. Essay on a specific topic of particular interest to each student.

5. Final exam

EVALUATION:

Attendance and class participation (in both academic and dance sessions) 20 %

Written assignments 15%

Mid-term exam 15%

Final paper 20%

Final exam 30%

(The final exam grade will also take into account students' participation in the final performance within the dance class.)

Course FS-12**PROGRESSIVE SPANISH FOR ENGLISH-SPEAKING STUDENTS (45 class hours)**

Lecturer:

Dr. 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:

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

COURSE SYLLABUS

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

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.

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

Lecturer: Michael Padilla (michael.v.padilla@gmail.com)

Substitute Lecturer: Patricia Gil Soltero (patricia_braulio@hotmail.com)

OBJECTIVES

The course will examine a range of international development topics related to Healthcare and Medicine around the globe. We will explore contemporary issues affecting the institutions that provide healthcare and the people who seek health services. We will also look into 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, a documentary screening and a written analysis of a specific international development healthcare initiative.

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. The following online resources will be used for additional reference materials:

The Henry J. Kaiser Foundation – a non-profit, non-partisan private operating foundation focused on major healthcare issues in the US and global health policy.

<http://www.kff.org>

CDC National Center for Health Statistics – for information relating to health related issues in the United States.

<http://www.cdc.gov/nchs/>

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

20% Attendance and participation in classroom activities and discussions

20% Written analysis of a specific international development initiative

30% Midterm exam

30% Final exam

Course FS-14**PAINTING IN LITERARY SEVILLE (45 contact hours)**

Lecturer:

Eric Davis (ericdavispainter@gmail.com)

Substitute Lecturer:

Ines 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%

Curso FS-15**PHOTOGRAPHING THE LITERARY SEVILLE (45 contact hours)**

Lecturer:

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

Substitute Lecturer:

Joaquín Asencio, BFA Film (joaquinascencio@gmail.com)

This course is taught in English and is open to students with any level of Spanish. An SLR digital camera with full manual functions is required.

OBJECTIVES

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

METHODOLOGY

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

SYLLABUS

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

BIBLIOGRAPHY

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

LENS: NYtimes Lens blog –

<http://lens.blogs.nytimes.com>

Exposures: Aperture –

<http://www.aperture.org/exposures>

Social Documentary –

<http://socialdocumentary.net>

After Photography –

<http://www.pixelpress.org/afterphotography/>

Photo 2.0 –

<http://www.andyadamsphoto.com/photo2/>

Citipix: Signs of the City –

<http://www.citipix.net/>

Urban Dialogues –

<http://www.urbandialogues.de/>

Studio Lighting –

<http://blog.lindsayadlerphotography.com/intro-to-studio-lighting-diagrams>

Digital Photography School –

<http://digital-photography-school.com/6-portrait-lighting-patterns-every-photographer-should-know/>

ASSESSMENT

15% Attendance and participation in classroom activities and discussions

30% Series of photo assignments

10% Midterm exam

25% Final photo project

20% Final exam

FACULTY OF GEOGRAPHY AND HISTORY

CONTEMPORARY HISPANIC STUDIES

GS-01	SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY
GS-02	CONTEMPORARY SPAIN. ECONOMY, SOCIETY AND ENVIRONMENT
GS-03	GREAT MASTERS AND THE MAJOR ARTISTIC TRENDS IN SPAIN DURING THE TWENTIETH CENTURY.
GS-04	US-EUROPEAN RELATIONS SINCE WORLD WAR II
GS-05	INTERNATIONAL MARKETING
GS-06	SPANISH CUISINE, SPANISH CUISINES
GS-07	PHOTOGRAPHY: THEORY AND TECHNIC
GS-08	SPANISH COLONIAL HERITAGE IN NORTH AMERICA (Second Semester)
GS-09	POLITICS ON THE BIG SCREEN: FILM AS PROPAGANDA THROUGHOUT HISTORY

Course GS-01 SPAIN'S CLASSICAL HERITAGE: BETWEEN HISTORY AND MYTHOLOGY

(45 class hours)

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

Substitute Lecturer: Dr. Salvador Ordóñez (sagulla@us.es)

PROGRAM

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

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

The program is divided as follows:

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

The classes are combined with the following field trips:

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.
, 1991.

Course GS-02 **CONTEMPORARY SPAIN: ECONOMY, SOCIETY AND ENVIRONMENT**
(45 class hours)

Lecturers: Prof. Dr. Miguel García Martín (mgmartin@us.es)
 Dr. Arsenio Villar Lama (arsenio@us.es)
 Dr. Marco Garrido Cumbreña (mcumbrera@us.es)
 Dr. Mónica Aguilar Alba (malba@us.es)

BRIEF COURSE PRESENTATION

Spain is comprised of an absolutely fascinating set of diverse places, inhabited by intriguingly diverse peoples, traditions and landscapes consequence of its rich history, cultural heritage and complex geography. The focus of this course is on learning about the country, regions and the people. In a context marked by economic crisis, the pressures from sectors such as construction, tourism, transport, energy and agriculture, high densities and pressures in coastal areas and islands determines that Spain faces important challenges in economic, social and environmental issues. The teachers will try to provide an open, critical and diverse overview of contemporary Spain using press releases, videos, reports and presentations.

OBJECTIVES

The course aims to provide:

- ✓ *A coherent content focused upon the ways in which relationships between people and the natural environment and patterns of spatial relationships vary across Spain.*
- ✓ *An understanding of how these relationships produce the distinctiveness of particular places, landscapes, and patterns of environmental and human attributes, society and identities.*
- ✓ *An appreciation of the characteristics of the urban, regional and rural environments of selected areas in Spain and the geographical processes which underlie their development.*

SKILLS OUTCOMES

Students will develop a knowledge and understanding of:

- ✓ Relationships between human and physical systems in Spain.
- ✓ Main demographic, economic and environmental characteristics, threats and challenges in Spain.

Students have the opportunity to develop the following skills during the course:

- ✓ To contribute to students' understanding of important issues and problems in Spain's contemporary society
- ✓ To discuss the nature of the main social, economic and environmental problems.
- ✓ To understand some of the processes and trends shaping Spain today.
- ✓ To analyze of broader environmental, social and economic threads and challenges.
- ✓ To encourage in students a sensitive awareness of peoples, places and landscapes, both in their own country and elsewhere.
- ✓

SYLLABUS

The syllabuses are presented within 9 topics, each based on a broad theme:

TOPIC 1: SPAIN'S CULTURAL AND LINGUISTIC DIVERSITY. An exceptionally diverse country: main geographical features. Spain's strategic location. The romantic and mythologized Spain. Spanish lifestyle. Diversity of Gastronomy: From tradition to the international projection of the Spanish Cuisine. Main Popular Festivals and Religious Events around Spain.

TOPIC 2: SPAIN TODAY: POLITICAL CONTEXT. The Kingdom of Spain and Democracy: Parliamentary government under a constitutional monarchy. The country territorial divisions and political structures. Devolution processes and the Autonomous Communities' role.

TOPIC 3: THE SPANISH NATURAL AND CULTURAL HERITAGE AS ECONOMIC RESOURCE. The growth of leisure facilities and tourism in relation to the main attractions of the physical and human landscape. Environmental threats: the difficult balance between economic growth and sustainable development.

TOPIC 4: ENERGY AND NATURAL RESOURCES: A COUNTRY WITH NO PETROL. The need for energy supplies. Spain leadership in the technological and industrial development of renewable energies: "Renewables Made in Spain".

TOPIC 5: POPULATION AND SOCIAL WELFARE SYSTEM IN SPAIN. changes and trends. Migration: Push-Pull factors. Population Distribution and Demographic Dynamics. Health Care System and Public Education. The crisis and budget cuts. Privatization of public services.

TOPIC 6: SPAIN IN THE INTERNATIONAL CONTEXT. The Spanish EU Integration. Spain within the Global Context.

TOPIC 7: AGRICULTURE AND NATURAL RESOURCES. The economic and social challenges facing rural environments. Changes in traditional agriculture: organic farming versus the expansion of greenhouses. The role of agribusiness. Irrigated agriculture and environmental and social conflicts.

TOPIC 8: THE SPANISH FINANCIAL CRISIS. The booming housing market and construction industry severe recession. Spanish Economy Strengths and Weaknesses. Spanish unemployment. The Government measures to reduce public debt. The sparking wave of social protests.

TOPIC 9: SEVILLE: brief History of the city and its geographical context. Recent urban, metropolitan and regional controversies. Field trip.

ASSIGNMENTS: INDIVIDUAL/GROUP PROJECT

Based on the course syllabus, the students will undertake a personal or group project focus on current issues in Spain. Topics will be presented and decided during the first lectures.

Presentations will take place on the agreed dates. Students should also hand in the presentation file for assessment.

Assessment and Grading

Assessment type	% of formal assessment
Class attendance. Reading and participation	10%
Midterm exam and presentations	30%
End of term exam and presentations	30%
Group project presentation*	30%

* Students will prepare a group project on an Autonomous Community of their choice. The results will be presented using a PowerPoint presentation which will be presented during 45 minutes each group.

BIBLIOGRAPHY AND LEARNING RESOURCES

ARREBOLA, A. (Dir) (2002). *Spain: Monuments and Landscapes: a complete view*, EDARA, Córdoba.

CONSTELA, X. and MIRAMONTES, A. (2006): "A note related to the model of urbanization in Galicia: does it exist?", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 93-105.

EUROPEAN UNION (2010): *Investing in Europe's future. Fifth report on economic, social and territorial cohesion*. Available on:

http://ec.europa.eu/regional_policy/sources/docoffic/official/reports/cohesion5/index_en.cfm

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

http://europa.eu/abc/keyfigures/index_en.htm

EUROPEAN COMMISSION (2010): *Europe in 12 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.

<http://www3.interscience.wiley.com/cgi-bin/fulltext/122368561/HTMLSTART>

OECD (2009): *Rural Policy Reviews: Spain*, Organisation for Economic Co-operation and Development,

PEREZ DÍAZ, J. (2010): "Impact of Ageing for Social and Political Processes in Spain" in *Panorama: Insights into Asian and European Affairs*, Konrad-Adenauer-Stiftung's "Regional Programme Political Dialogue Asia/Singapore", Singapore.

Available at: www.kas.de/wf/doc/kas_20784-1522-2-30.pdf

SOMOZA, J. (2006): "Cultural tourism and new urban centralities. Examples from Spain", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 421-434.

UNITED NATIONS (2010): *World Population Ageing 2009*, Department of Economic and Social Affairs, Population Division, New York.

VALDUNCIEL, J. and VICENTE, J. (2006): "New territories and new landscapes. The morphology of micrometropolitan spaces in North East Catalonia", in *Urban changes in different scales: systems and structures*, International Geographical Union, Commission on Monitoring cities of tomorrow. Annual Meeting 2006, Santiago de Compostela, Universidade, Servizo de Publicacións e Intercambio Científico. Pag. 309-320.

WEBSITES

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

Course GS-03 **GREAT MASTERS AND THE MAJOR ARTISTIC TENDENCIES IN SPAIN DURING THE XX CENTURY** (45 class hours)
Lecturer: Elisa Guidera (eguidera@hotmail.com)
Substitute Lecturer: Deborah Cole Díaz (deborah.c.diaz.edu@juntadeandalucia.es)

OBJECTIVES

1. Understand and appreciate various concepts and functions of 20th century Spanish art.
2. Learn the characteristics of various 20th century art styles and Spanish authors.
3. Research, using a variety of sources, various aspects of 20th century Spanish art and present some of this information to the class.
4. Use methods of analysis to study artworks in order to understanding the “language” of architecture, painting and sculpture.
5. Acquire and use specific art terminology.
6. Use this knowledge to interpret 20th century artworks.
7. Develop respect for and protect the Spanish artistic legacy and the artistic and cultural manifestations of civilizations other than one’s own.

CONTENTS

The Course analyzes the principal trends in Spanish Art during the twentieth century. During the first half of the century, developments in Spanish Art were determined by a particular set of historical circumstances. After the arrival of democracy it is clear that Spanish artists become more integrated into the worldwide art movement.

We have chosen those artists who are representative of certain developments in a key way and through whom, in general terms, Spanish art in the 20th century may be explored.

METHODOLOGY

Students learn individually and in class groups in a variety of ways: individual readings, study questions, teacher presentations, regular class exercises, and student presentations. Student’s knowledge is consolidated in daily class debates and discussions in which students are expected to actively participate.

Students enjoy observing art directly in study visit to the Centro Andaluz de Arte Contemporáneo in the Monasterio de la Cartuja, Sevilla, to several art galleries and monuments in the city. Course materials consist of a variety of texts on art and artists, art images, maps, powerpoint presentations, audiovisuals, and course bibliography.

Course Schedule

Classes meet two days per week for two hours.

Class # 1-7: Developments in Spanish Architecture during the 20th Century

- * Antoni Gaudí (1852-1926)
- * Rafael Moneo (1937)
- * Santiago Calatrava (1951)

Classes #8-17 to : Great Master Painters and Trends

- * Pablo Picasso (1881-1973)
- * Salvador Dalí (1904-1989)
- * Antonio López (1936)
- * Miquel Barceló (1957)

Classes #1-24: The European Influence in Sculpture

- * Pablo Gargallo (1881-1936)
- * Eduardo Chillida (1924-2002)

* Venancio Blanco (1931)

The Midterm and Final Exams are included in the above classes.

BIBLIOGRAPHY

- ABRANTES, R., FERNANDEZ A., MANZARBEITIA S. *Arte español para extranjeros*. San Sebastian: Ed. Nerea, 1999,
- BENEVOLO, LEONARDO. *Historia de la Arquitectura Moderna*. Barcelona, Ed. Gustavo Gili, S.A. 1987.
- BRIGHTON, A., KLIMOWSKI, A. and APPIGNANESI, R. *Picasso for Beginners*. Cambridge: Icon Books, 1995.
- BROWING CHIPP, H. and TUSELL, J. *Picasso's Guernica. History, Transformations, Meanings*. London: Thames and Hudson, 1988.
- CALVO SERRALLER, F. *Del futuro al pasado. Vanguardia y tradición en el arte español contemporáneo*. Madrid: Alianza, 1988.
- The FUNDACIÓ Antonio Tapies, Barcelona*. Barcelona: Fundació Antoni Tapies, 2004.
- GARCÍA MADARIAGA, L.I. *Panorama de la pintura española contemporánea*. Madrid, 1993.
- HARRIS, D. *The Spanish Avant-Garde*. Manchester: Manchester University Press, 1994.
- HERNÁNDEZ LEÓN, J.M. y M. LLIMARGAS i CASAS. *Arquitectura española contemporánea*. Barcelona: Lunweg, 2007.
- JODIDIO, P. *Santiago Calatrava*. Köln: Taschen GmbH, 2003
- MARÍN-MEDINA, J. *La escultura española contemporánea (1800-1978). Historia y evaluación crítica*. Madrid, 1978.
- MARISCAL, J. and DENT, E. *Javier Mariscal: Designing the New Spain*. New York: Rizzoli, 1991.
- MODERNISMO. Architecture and Design in Catalonia*. New York: Monacelli Press, 2003.
- OSUNA LUQUE, C. *Introducción a la escultura española contemporánea*. Sevilla, 2002.
- VIÑUALES, J. *Arte español del Siglo XX*. Madrid, 1998.
- URRUTIA NUÑEZ, Á. *Arquitectura española contemporánea: documentos, escritos, testimonios inéditos*. Madrid: UAM Ediciones, 2002.

ASSESSMENT

Readings, study questions, and active participation 30%

Essay/Presentation 20%

Midterm exam 25%

Final exam 25%

Course GS-04**US-EUROPEAN RELATIONS SINCE WORLD WAR II (45 class hours)**

Lecturer: Irene Sánchez González. (irenesanchez@us.es)

Substitute Lecturer: Dr. Julio Ponce Alberca (jponce@us.es)

OBJECTIVES

This Course will provide students with the theoretical framework necessary to help them think critically about transatlantic relations at many different, yet inter-related levels: political, military, security-based, cultural, and economic. The first part of the Course will focus on the historical context of this key network, while special emphasis will be placed on US-Spain relations. The second part of the Course will examine the institutions linked to the transatlantic agenda: of a political, security-based, and economic kind. The third part of the Course will focus on cultural issues, including public opinion and anti-Americanism. The last part of the Course will look at the future of the transatlantic relationship.

Course requirements:

1. Attendance and participation: Students are expected to attend all classes in keeping with U. Sevilla's attendance policy. If there is justifiable reason for missing class, this information must be communicated to the proper authorities as required. Active participation in class discussions is expected.
2. Punctuality: Students should plan to arrive in class on time. If the door is closed, please avoid entering the classroom. Late arrivals count as absences.
3. Readings: Students will be expected to have undertaken all required readings *before* coming to class.
4. Mid-term and Final Exams: These will be taken in class, in the form of essay-based questions.
5. Essay and Presentation: Students will select a contemporary topic of interest in order to write a 10 page, double-spaced typed paper related to the transatlantic dialogue. The topic will be due for approval by the fourth week of the semester. The essay topic will outline the US and "European" perspectives regarding a current- events topic. This essay will also provide the basis for a class presentation of about 10 minutes in length. Students should provide an oral summary of their work rather than a recitation of the written paper. We will schedule the exact dates for these presentations at the beginning of the semester.
6. Academic Honesty: Students are expected to act in accordance with the University's standards of conduct concerning plagiarism and academic dishonesty.
7. Newspapers/Magazines: All students should read a daily newspaper, preferably one in Spanish if possible, as well as one from the United States. It is highly recommended that everyone begin to read THE ECONOMIST on a weekly basis. Here are some links which might be useful:
www.elmundo.es; www.abc.es; www.elpais.es; www.economist.com; www.cnn.com;
www.thenytimes.com; www.thewashingtonpost.com

SYLLABUS**I. HISTORICAL CONTEXT OF THE TRANSATLANTIC RELATIONSHIP***Course Introduction*

NOTE: If you need a review on post WWII history, actors, and events, please read Stephen E. AMBROSE. *Rise to Globalism*. NY: Penguin Books, 1997, 8th ed.

Origins of the Transatlantic Relationship

Hook & Spanier, xiii-xvi, 1-23; Appendix I: U.S. Administrations since WW II;
Appendix II Chronology of Events, 378-393.
Sloan, Appendix B (Atlantic Community Chronology: 1941-2004).

In class: DVD: *45/85: America and the World*, Volume I

Documentary produced in 1985 (Ted Koppel and Peter Jennings).

Evolution of the Transatlantic Relationship

Gordon & Shapiro, Chapters 1 and 2.

Pastor, Chapter 6.

In class: DVD: *45/85: America and the World*, Volume II and III

Documentary produced in 1985 (Ted Koppel and Peter Jennings).

US-Spanish Relations: Then and Now

William Chislett, *Spain and the US: The Quest for Mutual Rediscovery*. Published by the Real Instituto Elcano (October 2005).

William Chislett, *Spain and the US: Close, Yet so Far*. Published by the Real Instituto Elcano (September 2006).

In class: DVD: Segments of *Bienvenido Mr. Marshall* (1953) directed by José Luis Berlanga.

ESSAY AND PRESENTATION TOPICS DUE

Problems in U.S.-European Relations

Layne, "America as European Hegemon," *American Foreign Policy*, 46-53.

Kagan, "Power and Weakness," in *Foreign Affairs, America and the World*.

Makins, Christopher J. "Power and Weakness" or Challenge and Response? Reflections on the Kagan Thesis," 16 February 2004.

Lieber, Chapter 4.

Sloane, Chapter 5.

Anne Applebaum, "'Old Europe' versus 'New Europe,'" Lindberg, 25-37.

In-class simulation: Prisoners' Dilemma.

II. INSTITUTIONS

NATO and European Security Institutions

Sloan, 3-11, 181-211.

Brimmer, "Seeing Blue: American Visions of the Europeans", 5-55.

Challiot paper 105, September 2007.

Transatlantic Transformation: Building a NATO-EU Security Architecture, edited by Atlantic Council, March 2006.

NATO charts and maps included in CD.

US-EU Relations

The Economist, "Fit at 50? A Special Report on the European Union," March 17, 2007.

NOTE: Review Sloan Appendix B for key historical events.

US-European Economic Relations

Quinlan, *Drifting Apart or Growing Together? The Primacy of the Transatlantic Economy*, 2003, Johns Hopkins University.

Transatlantic Leadership for a new Global Economy, edited by the Atlantic Council, April 2007.

Out-of-Area Issues: Russia

US Commission on Russia, *The Right Direction for US Policy Towards Russia*, March 2009

Legvold, "The Russia File", *Foreign Affairs*, July/August 2009.

Out-of-Area Issues: The Middle East

Congressional Quarterly, "US Policy in Iraq," February 2007.

Brookings Institute, "Which Path towards Persia?" June 2009, Introduction, Chapters 1, 2, 9 and "Conclusion".

Out-of -Area Issues: Turkey

Chislett, "The EU's Progress Report on Turkey's Accession: Derailment or Shunted into a Siding?", Elcano Document, November 2006.

Menon and Wimbush, "Is the United States losing Turkey?" Hudson Institute, March 2007.

Ruiz Jimenez, "Tackling Turkey's Image Problem in the EU," Washington Institute, April 2008

III. SOCIAL AND CULTURAL RELATIONS

Social and Cultural Relations

Lamo de Espinosa, *A Difference that Makes a Difference? The US and Europe on Values and Culture*, 2007 (Elcano document).

Graphics on authority, culture, values, survival and wellbeing.

Public Opinion and Anti-Americanism

German Marshall Foundation, "Transatlantic Trends 2008" Press release and summary.

Timothy Garton Ash, "The New Anti-Europeanism in America," Lindberg, 121-133.

The Economist, "Anti-Americanism on the Rise," January 2, 2003.

The Economist, "Against Anti-Europeanism," April 26, 2007.

"Will America's Image ever Recover in Europe," John Glenn, German Marshall Fund (2008)

Demography and Immigration

"Talking of Immigrants," *The Economist*, 1 June 2006.

"Suddenly the Old World Looks Younger," *The Economist* 14 June 2007.

IV. FUTURE AGENDA

Future of the Transatlantic Relationship

Gordon & Shapiro, 185-221.

Walter Russell Mead, "American Endurance," in Lindberg, 163-180.

Tod Lindberg, "The Atlanticist Community," in Lindberg, 215-235.

Joseph Nye, "Leadership and American Foreign Policy," conference comments. CSCS/Elcano, May 2008.

Charles Kupcan, "The End of the West," *The Atlantic*, November 2002.

BIBLIOGRAPHY

Required readings are indicated for each class session. Additional handouts may be distributed as the Course moves forward. Below are the complete references for the readings.

BEYOND Paradise & Power: Europe, America and the Future of a Troubled Partnership. T. Lindberg, ed. NY: Routledge, 2005.

A CENTURY'S Journey: How the Great Powers Shape the World. R. Pastor, ed. NY: Basic Books, 2000.

EAGLE Rules? Foreign Policy and American Primacy in the 21st Century. R.J. Lieber, ed. NY: Prentice-Hall; Woodrow Wilson Center, 2002.

GORDON, Philip H. and Jeremy SHAPIRO. *Allies at War: America, Europe, and the Crisis over Iraq*. New York: McGraw-Hill, 2004.

HOOK, Steven W. and John SPANIER. *American Foreign Policy since World War II*. Washington, DC: CQ Press, 2004, 16th ed.

KAGAN, Robert. *Of Paradise and Power: America and Europe in the New World Order*. NY: Vintage, 2004.

PERSPECTIVES on American Foreign Policy: Readings and Cases. B.W. Jentleson, ed. NY: Norton, 2000.
SLOAN, Stanley R. *NATO. The European Union and the Atlantic Community*. MD: Rowman & Littlefield, 2003.

Class Website

All the required readings are available on a CD. You may download and print out the readings if necessary at the photocopy store on campus. Please try to think green!!!! Additional readings and links will be added throughout the semester to keep the information as up-to-date as possible.

Some Relevant Links and Research Institutions on Transatlantic Relations:

Council On Foreign Relations: www.cfr.org

Centre for European Reform: www.cer.org

Center for Strategic and International Studies: www.ccis.org

The EU in the US: <http://www.eurunion.org>

The EU Commission's site for External Relations:

http://europa.eu.int/comm/external_relations/ and

www.ec.europa.eu/external_relations

Foreign Affairs Journal: www.foreignaffairs.org

United Nations: www.un.org

The Brookings Institute: www.brookings.edu

US International Affairs: www.state.gov/www/regions/internat.html

European Political Science resources: www.psr.keele.ac.uk/psr.htm

European Foreign Policy Unit at LSE:

www.lse.ac.uk/Depts/intrel/EFPUworkingpaperseries.html

Real Instituto Elcano: <http://www.realinstitutoelcano.org>

(You can also sign up for their bulletins and newsletters produced in Spanish and English.)

<http://www.realinstitutoelcano.org/insidespain.asp>-- This link is useful with regard to Spanish political issues and foreign policy in English.

Spanish Safe Democracy Foundation:

<http://spanish.safe-democracy.org>

ASSESSMENT

Active Participation: 20 %

Mid-term Exam: 25 %

Essay and Presentation: 25 %

Final Exam: 30 %

Course GS-05 **INTERNATIONAL MARKETING** (45 class hours)
Lecturer: Dr. Borja Sanz Altamira (borja@us.es)
Co- Lecturer: Dr. Luis M. López Bonilla (luismi@us.es)

OBJECTIVES

The overall objective of the Course is to introduce students to the marketing decisions within an organization, from a global perspective. With this aim in mind, we will train participants to apply the basic concepts and techniques in marketing, so that they become familiar with the duties of a marketing manager. More specifically, students will be exposed to the development, evaluation, and implementation of marketing management in a global business environment.

SYLLABUS

This Core Course in Marketing has been structured in terms of four didactic Parts, each of them corresponding to 12 hours of class and made up of two Units. The four Parts are:

Part 1. To introduce the participant to the fundamental principles of marketing, to the basic concepts and tools used in marketing, and to the importance of building customer relations.

Part 2. To develop a marketing plan, including: the firm's operating environment (macroenvironment and microenvironment), SWOT analysis, marketing strategy elements (segmentation, targeting, and positioning), as well as marketing mix elements (product, price, place, and promotion). To this end, we will assist students in learning how to apply these concepts and to practice making decisions through in-class case analyses.

Part 3. To discuss how the international trade system, as well as economic, political-legal, and cultural environments affect a company's international decisions, to describe the key approaches to entering into international markets, to explain how companies adapt their mixes as far as international markets are concerned, and to identify the major forms of international marketing organization.

Part 4. To explain the importance of information for companies which expand their geographical market coverage, to define the international marketing information system, and to outline the steps in the marketing research process within a global environment.

PART 1. DEFINING MARKETING

Unit 1. Marketing Concepts

- 1.1. What Is Marketing?
- 1.2. Core Marketing Concepts.
- 1.3. Marketing Management Orientations.

Unit 2. Customer Relations Management

- 2.1. Customer Relations.
- 2.2. Consumer and Business Buyer Behavior.
- 2.3. The New Marketing Landscape.

PART 2. DEVELOPING A MARKETING PLAN

Unit 3. Environment and Internal Analysis

- 3.1. Executive Summary.
- 3.2. Situational Analysis.
- 3.3. SWOT Analysis.

Unit 4. Marketing Plan

- 4.1. Objectives.
- 4.2. Marketing Strategies.
- 4.3. Action Programs.

4.4. Implementation Controls.

PART 3. THE GLOBAL MARKETPLACE

Unit 5. To Be or Not to Be International

5.1. Global Marketing.

5.2. Looking at the Global Marketing Environment.

5.3. Deciding Whether to Go International and Which Markets to Enter.

Unit 6. How to Be International

6.1. Deciding How to Enter the Market.

6.2. Deciding on the Global Marketing Program.

6.3. Deciding on the Global Marketing Organization.

PART 4. MARKETING RESEARCH IN A GLOBAL ENVIRONMENT

Unit 7. International Marketing Research

7.1. Complexity of International Marketing Research.

7.2. Importance of Research for International Marketing Decisions.

7.3. The International Marketing Information System.

7.4. Designing International Marketing Research.

Unit 8. International Information Sources

8.1. Data Sources.

8.2. Nonsurvey Data Collection Techniques.

8.3. Survey Instrument Design.

8.4. Analysis of Multicountry Data.

Through cases and through an in-depth semester project, students will be given opportunities to perform the role of a marketing manager.

BIBLIOGRAPHY

ARMSTRONG, G. and KOTLER, P. *Marketing: An Introduction*. Prentice Hall (Pearson Educational International), 2005, 7th int. ed.

CRAIG, S. and DOUGLAS, S. *International Marketing Research*. John Wiley & Sons, 2005, 3rd ed.

BRADLEY, F. *International Marketing Strategy*. Prentice Hall (Pearson Educational), 1999, 3rd ed.

KOTABE, M. and HELSEN, K. *International Marketing*. SAGE Publications, 2009, 1st ed.

KOTLER, P. *Marketing Management*. Prentice Hall (Pearson Educational International), 2003, 11th int. ed.

KOTLER, P. and ARMSTRONG, G. *Principles of Marketing*. Prentice Hall (Pearson Educational International), 2008, 12th ed.

ONKVISIT, S. and SHAW, J. *International Marketing: Strategy and theory*. Routledge, 2009, 5th ed.

WILSON, R., C. GILLIGAN. *Strategic Marketing Management*. Elsevier, 2005, 3rd ed.

ASSESSMENT

Didactic Sign-posted Examinations: 60% (each exam represents 15%)

Presentation of a group paper 30%

Class attendance: 10%

Course GS-06 **SPANISH CUISINE SPANISH CUISINES** (45 class hours)
(A cultural approach to the History of food and cooking in Spain)
Lecturer: Dr. Luis Laplaza (api@arrakis.es)
Co-Lecturer: Montserrat Izaguirre Rodríguez (izaguirremon@gmail.com)
Colaboradores: Antonio Tirado Martín, enólogo y sumiller.
 Ángel Custodio Ruiz Martínez, chef.

OBJECTIVES

This course is designed as an introduction to the diversity of Spain's cuisine. It is not intended to cover all aspects of Spanish cooking, but rather as an appetizer which will seduce you with its appearance, aromas and tastes, making you hungry to learn more about Spain's gastronomic achievements.

METHODOLOGY

The course will consist of two distinct parts. A theoretical part in which we will study the origins and development of some products and "processes of transformation" of food in Spain. The other part will be practical, and will consist in cooking a series of recipes that belong to the Spanish cuisine tradition and culture.

Preliminaries

Introduction: What is food? What is cooking?

Part one

- 1) Introduction to the geographic diversity of Spain and some of its unique culinary traditions and habits
- 2) Visitors and invaders
- 3) Spices from the east
- 4) The revolution came from the West: Colonial influence

Part two: From Roncesvalles to Santiago. Eating and cooking along "El Camino de Santiago"

- 5) An starter: "Navarra, neither province nor region"
- 6) Basque Country/Basque Universe: (Where excellence and simplicity are the rule)
- 7) Galicia: "The finis Terrae"

Part three: A unique case

- 8) Hoyas y Cocidos: The ritual of the three rollovers and the Jewish influence

Part four: the excellence of Mediterranean Diet

- 9) Myth and reality of the Mediterranean Diet
- 10) Olive oil (cata /oil tasting)
- 11) Cataluña y los Países Catalanes: the flavour of the Mediterranean.

Part five: cooking and eating in Andalucía

- 12) Cuisine during Xmas (Fall) Cuisine during lent (Spring)
- 13) Gypsy-inspired cuisine
- 14) Andalucía: From tradition to modernity

Part six: Other topics

- 15) La Mancha: cooking and eating in Don Quixote
- 16) LA MESTA: sheep, shepherds, cheeses and migas/ breadcrumbs. (cata/cheese tasting)
- 17) The Spanish miracle: "Dehesas" and the Iberian Pig.

Part seven: preserving and recycling

- 18) Introduction to the art and science of preserving and recycling
- 19) A word on salazones, ahumados, encurtidos, embotados y mermeladas
- 20) Left overs based cuisine: Migas, Croquetas, kalatrava, sopas de ajo y sopas de tomate...

Part eight: An aside

- 1) Wine: Vine, Vineyards and Wine, from the altars to the temples of gastronomy
- 2) Mushrooms

VISITAS

Mercado de abastos y supermercado

Museo Arqueológico y Museo de Artes y Costumbres Populares

Escuela de Hostelería

Vocabulary the program will include a list of culinary terms, and idioms

BIBLIOGRAPHY

Readings

We will use a list of selected readings in English

EVALUATION

20% Active Participation in class/portfolio with recipes cooked in class including: ingredients, notes on how to make it and a historical perspective + report on visit to the market + visit to the museums

25% Midterm

25% Paper

10% Oral presentation

20% Final exam

Course GS-07 PHOTOGRAPHY: THEORY AND TECHNIC (45 class hours)

Lecturer: Pablo Martínez Cousinou (pmartinez1@us.es)

Lecturer: Dr. Luís Méndez Rodríguez (lmendez@us.es)

INTRODUCTION

This unit combines a theoretical and practical approach to contemporary photography, paying special attention to Spanish photography.

Using slide presentations and group discussion, we will outline an itinerary throughout the main movements in the history of the medium and its evolution until today.

There will be practical exercises about each of the genres discussed. The tutor will supervise and co-edit during the course every single student final project.

AIMS

- Develop technical and photographic skills.
- Foster an analytic approach to contemporary images
- Understand the possibilities of photography as a way of expression and information.
- Develop the student knowledge of photography's history.
- Improve social and workgroup skills.

METHODOLOGY

The classes are based in a participative method which fosters a proactive role among students, through activities such as debates and group analysis on a number of subjects such as history, aesthetic principles, main authors, etc...

COURSE CONTENTS**1. - INTRODUCTION. THE WORLD IN PICTURES. PHOTOGRAPHY APPLICATIONS AND USES**

- Revisiting the invention of photography
- Politics of representation. Photography's "true-effect"
- Information vs. communication vs. knowledge
- Telling stories through photography. Framing up reality.
- History of Photography I. From 1839 to the Brownie Cameras.
Practice: First Photo-walk (creative use of camera controls)

2. - TECNICAL FOUNDATIONS AND DIGITAL PHOTOGRAPHY I

- The eye and the camera
- The "camera obscura" and the latent picture
- Understanding light
- Differences and similarities between analogical and photography
- How does digital photography work?
- Images files (Raw, Tiff, Jpg, etc)
- Workflow
- Developing Raw archives
- Picture optimization and retouching
- Size of images
- Digital Black and White
Practice: Introduction to GIMP

3. - FORMATS AND OPTICS

- Cameras: small, medium and large format
- Different types of lenses and its meaning

Practice: Street Photography / Snapshot

Practice: Introduction to GIMP II

4. - HISTORY OF PHOTOGRAPHY (II)

- From the early 20th century to the 1960s.

Practise:

5. - PORTRAIT PHOTOGRAPHY

Practice: Me, myself and I

6. - LANDSCAPE AND ARCHITECTURE PHOTOGRAPHY

Practice: Communication/ Leisure time

7. - HISTORY OF PHOTOGRAPHY (III)

- From the 1960's to the present day.

Practice: Fiction

8. - DOCUMENTARY PHOTOGRAPHY

- Truth as appearance

- The document as witness

9. - PHOTOGRAPHY AND MEDIA

- Multimedia as an still picture based language

- Still and moving image. Photography and film language.

Case Study: Chris Marker La Jetée.

- Photography and Social Networks

11. - CONTEMPORARY SPANISH PHOTOGRAPHY

- From the revolts against Francoism to mass culture after the political Transition.

- Democracy and Postmodernism in Spain

- Present context

Practice: Student presentations

12. - PHOTOGRAPHIC ESSAY

- The editing process

- Final photo project

Practice: Student presentations and conclusion.

UNIT ASSESSMENT

We will follow a continuous assessment based in different practical and theoretical work during the course and the realization of one final project.

There will be a midterm assessment on the theoretical contents seen up until that point. It will be based on a 10 minutes oral presentation.

The tutor will supervise and co-edit during the final project.

The student's mark will depend upon:

Participation during seminars 10 %

Practical work 30 %

Oral and slide presentation 30 %

Final project 30 %

BIBLIOGRAPHY:

BOOKS:

- Angeletti, Norberto (2010): TIME: The Illustrated History of the World's Most Influential Magazine. Rizzoli International Publications Inc. New York
- Beardsworth, John (2007): Advanced Digital Black and White photography. The Ilex Press Limited.
- Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in Illuminations, ed. Hannah Arendt, trans. Harry Zohn, New York: Harcourt Brace & World, 1955.
- Berger, John Ways of Seeing. London: [British Broadcasting Corporation](#) and [Penguin Books](#) (2007(2000)).
- Modos de ver. Barcelona, Gustavo Gili.
- (2006 (1972)). Sobre las propiedades del retrato fotográfico. Gustavo Gili. Barcelona.
- Bright, Susan (2005) Art Photography Now. Aperture. New York
- Capa, Robert (2009) Slightly out of focus. La Fábrica. Madrid.
- Cartier-Bresson, Henri (2001) The decisive moment. Aperture
- Dondis, D.A. (2002) A Premier of Visual Literacy. Gustavo Gili. Barcelona
- D'Ors, Mauricio (ed.). (2005). Pérez Siquier La Mirada. Ed. Lunwerg. Barcelona.
- Easterby, John (2010): 150 Photographic Projects for Art Students. Quarto Inc. London
- Fisher, Andrea. Let us now praise famous women: women photographers for the U.S. government, 1935 to 1944: Esther Bubley, Marjory Collins, Pauline Ehrlich, Dorothea Lange, Martha McMillan Roberts, Marion Post Wolcott, Ann Rosener, Louise Rosskam. London; New York: Pandora Press, 1987. 160 p
- Foncuberta, J. (2010). La cámara de pandora. La fotografía después de la fotografía. Editorial Gustavo Gili. Barcelona.
- Freund, G. (2001(1974)). Photography and society. (La fotografía como documento social. Barcelona, Gustavo Gili)
- González, Chema (2009) Walker Evans. Cuaderno nº 37. Fundación Mapfre. Madrid.
- Hill, P. C., Thomas (2001(1979)). Diálogos con la fotografía. Barcelona, Gustavo Gili.
- Kobré, Kennteh (2004) Photojournalism: the professionals' approach. Elsevier Inc. San Diego
- Ledo Andión, M. (1998). Documentalismo Fotográfico. Madrid, Cátedra.
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- 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.
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- Meiselas, Susan (2009): In History. International Center of Photography. STEIDL. Göttingen
- Newhall, B. (1988 (1937)). The history of photography : from 1839 to the present. Little, Brown. Boston.
- Pomés, Leopoldo (2001) Toros. Centro Andaluz de la Fotografía. Almería.
- Ribalta, Jorge (2008). El archivo universal. Texto para la exposición del mismo nombre. MACBA. Barcelona.
- Rubio, Oliva María (2007) Momentos estelares. La fotografía en el siglo XX. Círculo de Bellas Artes. Madrid.]
- Sontag, S. (2003): Regarding the pain of others. Farrar, Straus and Giroux, New York.
- Sontag, S. (1973) On Photography. Picador USA. New York
- Sougez, Marie -Loup (1994). Historia de la Fotografía. Madrid, Cátedra.
- Sougez, Marie -Loup (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra (Grupo Anaya S.A.).
- VV.AA. (1996). Retratos: fotografía española, 1848 - 1995. Fundación Caixa de Catalunya. Barcelona.

MAGAZINES:

- Documentary Photography
- www.ojodepez.org - 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

Art

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

www.camera-austria.at Camera Austria Magazine

Tecnicue:

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

Other:

Centro Virtual Instituto Cervantes

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

Analysis of artistic photography. Castellón University (Jaume I)

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

FILMS:

CONTACTS Idea by William Klein

ROBERT FRANK FILMOGRAPHY

LIFE THROUGH A LENS Annie Leibovitz

WAR PHOTOGRAPHER James Natchwey

BLOW UP Michelangelo Antonioni

HOCKNEY (David) - On Photography

SUMO- Helmut Newton

THE GENIUS OF PHOTOGRAPHY - BBC

Additional reading

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

Activities

Visits to exhibitions, museums, institutions and cultural heritage places:

Photo walks: Knowing the city. Technical basis.

- Camera Oscura (Cádiz) - Torre de los perdigones (Seville)

Visiting exhibitions:

- CAAC Andalusian Center for Contemporary Art (Seville)

- Forestier Historical Garden. University of Seville (Seville)

- Guadalquivir River and its surroundings

- Museo de la Autonomía de Andalucía, etc...

Course GS-08 SPANISH COLONIAL HERITAGE IN NORTH AMERICA (45 class hours)

Lecturer: Dr. Emilio J. Luque Azcona (elunque1@us.es)

Substitute Lecture: Dr. Julián Ruiz Rivera (jbruiz@us.es)

OBJECTIVES

This course examines the weight, expand and reach of the Spanish legacy in North America since the beginning of the Sixteenth to the first decades of the Nineteenth Century. This historical process generated a relevant and generally unknown heritage that has played a significant role in fifteen of the present States of the Union in North America. Subjects such as exploration and early settlements, intercourse between the Spanish, other colonial nations and Indian North American populations, Spanish missionary enterprises and the urban developments are included.

METHODOLOGY

Work in the classroom is based on debates, group assignments and active participation. The assignments demand readings of different materials. In addition, each student has to prepare a subject in the last weeks in order to present it to his or her classmates. Students will be taken to visit two outstanding institutions, such as the General Archives of the Indies and the Pabellón de las Navegaciones

SYLLABUS

- 1) Spain and the making of a World power.
- 2) Exploration and early settlements in North America.
- 3) Establishment, expansion and retraction of the Spanish frontier.
- 3) Spanish missionaries, soldiers and traders: the relations with Indians and the construction of a new society.
- 4) Urban development: the cases of San Agustín, Santa Fe and San Antonio de Bexar.

BIBLIOGRAPHY

AXTELL, James, *Beyond 1492: encounters in colonial North America*. New York: Oxford University Press, 1992.

BENOIST, Howard and FLORES, María Eva, *Documents Relating to the Old Spanish Missions of Texas*. San Antonio: Old Spanish Missions Historical Research Library, Our Lady of the Lake University, 1994.

BOORSTIN, Daniel J., *The Americans: the colonial experience*. London: Phoenix, 2000.

ELLIOT, J. H., *Empires of the Atlantic World: Britain and Spain in America, 1492-1830*. New Haven: Yale University Press, cop. 2006.

GIFFORDS, Gloria Fraser, *Sanctuaries of earth, stone, and light: the churches of northern New Spain, 1530-1821*. Tucson: University of Arizona Press, 2007.

KAMEN, Henry, *Spain's road to empire. The making of a world power 1492-1763*. London: Penguin Group, 2003.

LIGHTFOOT, Kent G., *Indians, missionaries, and merchants: the legacy of Colonial encounters on the California frontiers*. Berkeley [etc.]: University of California Press, 2006.

NEWCOMB, Rexford, *Spanish-colonial architecture in the United States*. New York Dover Publications, 1990.

PORTER, Charles R. Jr., *Spanish Water, Anglo Water, Early development in San Antonio*. Austin, Texas A&M University Press, 2009.

QUESADA, Alejandro de, *Spanish colonial fortifications in North America 1565-1822*. Oxford: Osprey Military, 2010.

SANDOS, James A., *Converting California: indians and franciscans in the missions*. New Haven & London: Yale University Press, [cop. 2004].

TEJA, Jesús de la, *San Antonio de Béxar: a community on New Spain's Norther frontier*. Albuquerque:

The University of New Mexico Press, 1995.

WEBER, David J., *The Spanish Frontier in North America*. New Haven: Yale University Press, 1992.

ASSESSMENT

Mid-term Exam: 30%

Final Exam: 30%

Essay: 25%

Active Participation: 15%

OBJECTIVES

This course presents an introduction to the use of cinema throughout history as a medium for the transmission of political ideas, values, and attitudes. It follows a chronological approach, taking students from the beginning of the 20th century to modern-day film with a threefold objective. First, to introduce students to the concept of propaganda, the theoretical models regarding its methods and effectiveness, and its applications in audio-visual media. In the second place, to approach the History of the last century through case studies, by analysing each film screened in its specific historical context and by understanding movies both as products and as contributors of the culture surrounding them. Lastly, to foster critical analysis regarding the role of cinema in transmitting ideas and attitudes, as well as the ability to identify underlying messages in filmic production.

Specific goals:

- Students will become familiar with the origins of political propaganda, its techniques and its historical evolution.
- Students will be introduced to the exploitation of cognitive biases underlying the successful use of propaganda.
- Students will be provided with the analytical tools to identify the differences between information and propaganda, as well as propaganda techniques at work in past and current mass media.
- Students will become familiar with the propaganda of distinct historical contexts throughout the twentieth century.
- Students will be able to understand how film language can be used for propaganda purposes.
- Students will be invited to analyse and evaluate the role of film propaganda as a means for transmitting political values, attitudes, ideas or convictions and to discuss the extent of its effectiveness.
- Students will be able to understand and analyse film as inseparable from the historic context in which it is produced.
- Students will acquire the ability to critically analyse films in order to detect underlying messages in their plot, characterization, and technique.
- Students will be provided with an awareness of the enduring use of cinema for propaganda purposes after and beyond their intensive use by totalitarian regimes.

METHODOLOGY

Each week, the course will combine theoretical lectures (including powerpoint presentations), in-class activities, the screening of films as case studies, and active discussion of the use of propaganda in specific historical contexts. Typically, one in-class screening will take place per topic. Light reading assignments will be used as preparation for class discussion.

SYLLABUS

1. Introduction. What is propaganda and how does it work? Cognitive biases and propaganda. The evolution of propaganda throughout history. Cinema as propaganda.
2. Early propaganda films.
3. The importance of propaganda in “total war”: propaganda films of World War I.
4. Revolution and totalitarianism on the big screen: propaganda films in the Soviet Union.
5. National Socialist film propaganda: the use of cinema by the Third Reich
6. The war front and the home front: propaganda in Allied documentary films of World War II.
7. Hollywood and World War II: commercial hits and wartime propaganda.

8. The Cold War, McCarthyism, science fiction and propaganda.
9. Current-day cinema (I): propaganda in the new “comic documentary”
10. Current-day cinema (II): social realism or propaganda?

BIBLIOGRAPHY

Given the structure of a course centered on case studies, students will be provided with specific readings for each topic. Nevertheless, the following is valuable as a general reference:

Reeves, N.: *The Power of Film Propaganda: Myth or Reality?* London: Cassell, 1999.

ASSESSMENT

20%: Continued attendance and participation in class activities and discussion

25%: Mandatory final essay (topic must be submitted for approval)

25%: Mid-term exam

30%: Final exam

ARABIC / SPANISH SUMMER 2015 PROGRAM

ARABIC / SPANISH SUMMER 2015 PROGRAM

For those students who wish to study Arabic or Spanish in Spain for a shorter term than the usual semester-abroad the University of Seville offers an intensive Arabic or Spanish language and culture program every Summer. The University of Seville Intensive Program is up to eight weeks in duration, mostly coinciding with the months of June and July. The program provides an excellent introduction for students planning to work in fields requiring a thorough knowledge of Arabic or Spanish language and culture. Classes are held weekdays at the University of Seville. Visits to important sites in Seville are included as part of the Culture courses.

Courses

LA-01 Modern Standard Arabic. Level I	Dr. Gracia López
LA-02 Modern Standard Arabic. Level II	Dr. Juan M. Uruburu
LA-03 Modern Standard Arabic. Level III	Dr. Gracia López /Dr. Juan M. Uruburu
LA-04 Spanish I	Dr. Angel Jiménez
LA-05 Spanish II	Dr. Javier Tamayo
LA-06 Spanish III	Dr. Yolanda Congosto
LA-07 Culture and Society in Spain	Dr. Mercedes Delgado
LA-08 Multiculturalism	Prof. Ana Torres

In Session I Language and Culture courses meet two hours daily, Monday through Friday. Each course will consist of 45 contact hours. Students obtain a total of 6 credits hours.

In Session II language courses meet three hours daily, Monday through Friday. Each course will consist of 45 contact hours. Students obtain a total of 3 credits hours.

Students participating in both Sessions obtain a total of 9 credit hours.

ACADEMIC CALENDAR

Orientation & Placement Test	May 25
First Day of classes for Session I:	May 25
Midterm exams:	June 5
Local Holiday (Corpus Christie)	June 18
Final exams for Sessions I:	June 19
First Day of classes for Session II:	June 29
Midterm exams:	July 8
Final exams for Sessions II:	July 17

Session I (May 25 –June 19)**Class Schedule for Session I**

9:00 – 11.00

Culture y Society in Spain (in Spanish)

Multiculturalism (in English)

11:30 – 13:30

Arabic I

Spanish I

Arabic II

Spanish II

Session II (June 29)**Class Schedule for Session II**

9:00 – 12.30 (including half hour break)

Advance Arabic

Advance Spanish

*Pre-Registration Deadline: 16 March

**A minimum of 15 students are required to start the intensive summer.

COURSES AVAILABLE IN JUNE AND JULY 2015

In English:

LA-01 Modern Standard Arabic. Level I	Dr. Gracia López
LA-02 Modern Standard Arabic. Level II	Dr. Juan M. Uruburu
LA-03 Modern Standard Arabic. Level III	Dr. Gracia López /Dr. Juan M. Uruburu
LA-08 Multiculturalism	Dña. Ana Torres

In Spanish:

LA-04 Spanish I	Dr. Ángel Jiménez
LA-05 Spanish II	Dr. Javier Tamayo
LA-06 Spanish III	Dr. Yolanda Congosto
LA-07 Culture and Society in Spain	Dr. Mercedes Delgado

Objectives

This course is an introduction to the Arabic language; it aims the student to read and write in Arabic, to understand different kinds of texts and to be able to have talks of a basic level.

By the time the students have completed this course, they will be able to read basic texts on familiar topics, to use an Arabic dictionary as well as guessing the meaning of new words from context, to form and understand the basic sentence structures of Arabic. They also will have learned some aspects of the Arab culture through Arabic language.

Methodology

Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the Arabic language.

The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding.

Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to develop the students' skills -such as reading and listening comprehension- in this first level of Arabic Standard Course.

Syllabus

1. General overview of the arabic language. Particularities.
2. Arabic letters.
 - 2.1. Alphabet.
 - 2.2. Vowels and other graphic signs.
 - 2.3. Numbers.
3. Masculine and feminine.
The Definite article.
The *nisba* adjective.
Yes/no questions. Information questions.
4. Pronouns.
The plural.
Al-yumla al-ismiyya (nominal sentence).
5. *Idafa* (relationship of possession).
Possessive pronouns.
6. Present tense.
Al-yumla al-fi'liyya (verbal sentence).
Indirect questions.
7. Adverbs (*tanwin al-fatha*).
Noun-adjective phrases (*al-ism + al-sifa*).
Demonstrative pronouns.

8. The de-verbal noun (*masdar*).
Why? Question.
9. Prepositions with pronouns (*li, `inda, ma`a*).
How much/how many? Numbers.
Nominal Sentence (continuation).
10. The past tense.
Past tense negation.

Bibliography

- Abboud (ed.), *Elementary Modern Standard Arabic 1. Pronunciation and writing*, Cambridge, University Press, 1983.
- " " , *Elementary Modern Standard Arabic 2. Grammar and vocabulary*, Cambridge, University Press, 1983.
- Aguilar Cobos (et alii), *Ash-shallal B1: Lengua árabe = arabic language = langue arabe*, Almería, Albujaýra, 2010.
- Brustad, Al-Batal, Al-Tonsi, *Alif Baa. Introduction to Arabic Letters and Sounds*, Washington, Georgetown University Press, 2004-2007.
- " " , *Al-Kitab fii Ta`allum al-`Arabiyya. A textbook for beginning Arabic. Part One*, Washington, Georgetown University Press, 2004-2007.
- Haywood-Nahmad, *A New Arabic Grammar of the Written Language*, Lund Humphries, 2000.
- Lahlali, El-Mustafa, *How to write in arabic*, Edinburgh, University Press, 2009.
- Schultz, Eckehard: *Standard Arabic: an Elementary-Intermediate Course*. Cambridge, University Press, 2008.

Assessment

The assessment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.

Test will be evaluated as follows:

- 25% listening
- 25% reading
- 25% writing
- 25% speaking

Objectives

The course is designed to further develop students' proficiency and communication in Modern Standard Arabic in the four skills: listening, speaking, reading and writing. The main objective of this course is to enhance the students' abilities to understand spoken Arabic, to converse on a variety of topics (e.g. press, literature, social aspects, education, law, etc.), narrate, discuss and read authentic material in Arabic. More attention will at this level II be paid to discussion and conversing in Arabic.

Methodology

Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the Arabic language.

The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding.

Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to improve the students' skills -such as reading and listening comprehension- in this level of Arabic Standard Course.

Syllabus

Lesson 1

- A. Grammar:
 - a. Radical, Root, Pattern;
 - b. The Broken Plural;
 - c. Declension and Nunation;
 - d. Stress;
 - e. Prepositions
- B. Texts:
 - a. *Fī l-sūq* (In the Market).
 - b. *Ayna al-Ḍarīq?* (How to get to...)

Lesson 2

- A. Grammar
 - a. The Past Tense (II)
 - b. The Verbal Sentence
 - c. The Objective Clause
 - d. The Nisba-Ending
- B. Texts.
 - a. *Al-Istiqbāl* (The Reception)
 - b. *Fī l-madīna* (Down-town)

Lesson 3

- A. Grammar:
 - a. *Iʿāfa* (relationship of possession) II
 - b. Affixed Pronouns
 - c. Adverbs (*tanwīn al-fat-a*) II
- B. Texts.
 - a. *Risāla ilà Mu-ammad* (A Letter to Mohammed)

b. *Fī maktab al-safar* (At the Travel Agency)

Lesson 4

A. Grammar:

- a. The Imperfect Tense.
- b. Demonstrative Pronouns
- c. Diptotes.

B. Texts.

- a. *ʿInda al-baqāl* (At the Greengrocer's Shop)
- b. *Fī l-maḍ'am* (In the Restaurant)

Lesson 5

A. Grammar:

- a. Subjunctive and Jussive
- b. The Imperative
- c. Negation

B. Texts.

- a. *Ajbār al-ʿālamīyya* (World News)
- b. *Fī l-maktaba* (At the Bookshop)

Assesment

The assesment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.

Test will be evaluated as follows:

- 25% listening
- 25% reading
- 25% writing
- 25% speaking

Bibliography

- ABBOUD (ed.). Elementary Modern Standard Arabic 1. Pronunciation and writing. Cambridge: University Press, 1983.
- " " . Elementary Modern Standard Arabic 2. Grammar and vocabulary. Cambridge: University Press, 1983.
- AGUILAR COBOS (et al.). Ash-shallal B1: Lengua árabe = arabic language = langue arabe. Almería: Albujoyra, 2010.
- BRUSTAD, AL-BATAL, AL-TONSI. Al-Kitab fii Ta'allum al-ʿArabiyya. A textbook for beginning Arabic. Part One. Washington: Georgetown University Press, 2004-2007.
- " " . Al-Kitab fii Ta'allum al-ʿArabiyya. A textbook for beginning Arabic. Part Two. Washington: Georgetown University Press, 2004-2007.
- HAYWOOD-NAHMAD. A New Arabic Grammar of the Written Language. Lund Humphries, 2000.
- LAHLALI, El-Mustafa. How to write in Arabic. Edinburgh: University Press, 2009.
- SCHULTZ, Eckehard. Standard Arabic: an Elementary-Intermediate Course. Cambridge: University Press, 2008.

Course LA-03 MODERN STANDARD ARABIC 3

Lecturers: Dra. Gracia López Anguita (glopezanguita@us.es)

Dr. Manuel Uruburu Coulsa (uruburu@us.es)

Objectives

The course will broaden and deepen students' proficiency and communication in Modern Standard Arabic in the four skills: listening, speaking, reading and writing. The main objective of this course is to enhance the students' abilities to understand spoken Arabic, to converse on a variety of topics (e.g. press, literature, social aspects, education, law, etc.), narrate, discuss and read authentic material in Arabic both in present/future (*muĀġri*) and past tense. More attention will at this level III be paid to discussion and conversing in Arabic on a wider field of topics and through new expressions.

Methodology

Through a progressive and comprehensive method -which will put the emphasis on the written material, provided by the teacher, as well as aural- the student will be introduced in the arabic language. In this level new materials such as songs and videos will be included as extra-activities.

The presentation of the grammar is designed to expose the student the structures before explaining them, to facilitate its understanding.

Both the active participation in class through conversations, dictations and the translation of texts corresponding to different situations and, on the other hand, the audiovisual material will be, a fundamental learning strategy to develop the students' skills -such as reading and listening comprehension- in this third level of Arabic Standard Course.

This third level as well as the second one will be based upon the textbook *Standard Arabic* by Schulz-Eckhardt-Reuschel.

Syllabus

Lesson 1:

- A. Grammar.
 - a. The Numerals.
 - b. Months.
 - c. *Kam* (How much/how many)
- B. Texts
 - a. *ḫāmīpatī* (My University)
 - b. *Fī l-funduq* (In the Hotel)

Lesson 2:

- A. Grammar.
 - a. *The Numerals (Continuation)*
 - b.
- A. *Cardinal Numbers*
- A. Text
 - d. *Al-Islām wa-l-muslimín* (Islam and Muslims)
 - e. *ḅlnda al-Tasẖīl* (At the Registration)

Lesson 3:

A. Grammar

- a. Perfect Tense of Irregular Verbs with *wāw* and *yā'*.

B. Texts

- a. The Speech of the President (kalimat al-Ra'īs)
- b. Interview (muqābala al-½u-ufīya)

Lesson 4:

A. Grammar

- a. Imperfect Tense of Irregular Verbs with *wāw* and *yā'*
- b. Some Doubly Weak Verbs

B. Texts

- a. The Ryad International Book Fair (*Ma`raÅ al-RiyāÅ al-Dawlī li-l-kitāb*)
- b. At the Exchange Office (*`Inda al-¼arrāf*)

Lesson 5:

A. Grammar

- a. The Use of Verb *Kāna*
- b. Use of nouns: *Kullu* and *¼amī*; *nafs*; *ba`Å*; *`idda*; *a-ad*; *ayy*.

B. Texts

- a. The Human Body (*¼ism al-insān*)
- b. At the Doctor (*`inda al-Ḍabīb*)

Assessment

The assesment will consist on a final test (50%); classroom participation and personal homework (50%) will also be taken into account in order to evaluate the students.

Test will be evaluated as follows:

25% listening

25% reading

25% writing

25% speaking

Bibliography

- Abboud (ed.), Elementary Modern Standard Arabic 1. Pronunciation and writing, Cambridge, University Press, 1983.
- “ ”, Elementary Modern Standard Arabic 2. Grammar and vocabulary, Cambridge, University Press, 1983.
- Aguilar Cobos (et alii), Ash-shallal B1: Lengua árabe = arabic language = langue arabe, Almería, Albujaayra, 2010.
- Brustad, Al-Batal, Al-Tonsi, Alif Baa. Introduction to Arabic Letters and Sounds, Washington, Georgetown University Press, 2004-2007.
- “ ”, Al-Kitab fii Ta`allum al-`Arabiyya. A textbook for beginning Arabic. Part One, Washington, Georgetown University Press, 2004-2007.
- Haywood-Nahmad, A New Arabic Grammar of the Written Language, Lund Humphries, 2000.
- Lahlali, El-Mustafa, How to write in arabic, Edinburgh, University Press, 2009.
- Schultz, Eckehard: Standard Arabic: an Elementary-Intermediate Course. Cambridge, University Press, 2008.

Objectives

This class will explore the nature, challenges and results of conflict and coexistence among Jews, Muslims, and Christians in medieval Spain. It will examine the breakdown of tolerance leading to the expulsions of Spanish Jews in 1492, Spanish Muslims by 1502, and the Moriscos of Spanish Muslim descent in 1609. After reflecting on Medieval Spain and the coexistence of the three cultures in the Iberian Peninsula (al- Andalus), the class will study their historical evolution until today. In doing so, it will address current socio-economic and political challenges related to immigration, the coexistence of Christian, Muslims and Jewish communities in Spain, and international relations. Also, the class will analyze the main features of Arab contemporary society and examine how they condition relations with the West.

Methodology

Classes will be lectured, but student active participation will be encouraged through the discussion of assigned readings, screening of films and student presentations.

Syllabus

PART 1

Lesson 1 Defining basic concepts about Arabs and Muslims, geography and ethnicity. Lesson 2 The three cultures in medieval Spain (I): Jews, Muslims, and Christians in the Iberian Peninsula.

Lesson 3 The three cultures in medieval Spain (II): the breakdown of tolerance leading to the expulsions of Spanish Jews in 1492, Spanish Muslims by 1502, and the Moriscos of Spanish Muslim descent in 1609. (Film: *Expulsados 1609*).

Lesson 4 The three cultures and multiculturalism today (I): migration towards the West and socio-cultural integration. The case of Almería's horticulture industry and the crisis of El Ejido.

Lesson 5 The three cultures and multiculturalism today (II): Arab-Muslim indigenous communities in Europe. The case of the coexistence of Christian, Jewish and Muslim communities in the North African Spanish autonomous cities of Ceuta and Melilla.

Lesson 6 The three cultures and multiculturalism today (III): the threat of al-Qaeda in the Maghreb (AQIM) and Western policy options: the "Alliance of civilizations". The Arab Spring of 2011, a new beginning for Western-Arab relations?

PART 2

Lesson 7 Milestones in contemporary Arab history: the First World War, the end of the Ottoman Empire, the legacy of European colonialism, and the rise of Arab nation- states.

Lesson 8 Focus on Eastern Arab countries. The Arab-Israeli conflict: historical roots of a difficult coexistence between Arabs and Israelis. (Film: *Lemon Tree*)

Lesson 9 Focus on North Africa. The legacy of European colonialism and the challenges of nationhood in Morocco and Algeria. The political system and economy of Morocco.

Bibliography

Aswany, A. al-. *On the State of Egypt: A Novelist's Provocative Reflections*. Cairo: American University in Cairo Press, 2011.

Barakat, H. *The Arab World: Society, Culture, and State*. Berkeley: University of California Press, 1993.

Cleveland, W. *A History of the Modern Middle East*. Boulder, Colo.: Westview Press, 2004. Dodds, J.D.,

M.R. Menocal, and A. Krasner Balbale. *The Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*. New Haven: Yale University Press, 2008. Hourani, A. *A History of the Arab Peoples*. Cambridge, Mass.: Harvard University Press, 1991.

Jayyusi, S.K. *The Legacy of Muslim Spain*. Leiden: E. J. Brill, 1994.

Lapidus, I.M. *A History of Islamic Societies*. Cambridge, New York: Cambridge University Press, 2002.

Menocal, M.R., and H. Bloom. *The Ornament of the World: How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain*. Boston: Little, Brown and Company, 2002. Pennell, C. R. *Morocco Since 1830: a History*. London: Hurst & Company, 2000.

Zoubir, Y.H., and H. Amirah Fernández. *North Africa: Politics, Region, and the Limits of Transformation*. New York: Routledge, 2007.

Optional reading

Tolan, Sandy. *The Lemon Tree: an Arab, a Jew, and the Heart of the Middle East*. London: Bloomsbury, 2007.

Assessment

Active participation: 20%

Assignments: 40% (readings and film reviews)

Final examination: 40%

CURRICULA

CURRICULA

LECTURERS: FACULTY OF PHILOLOGY

Barzdevics Ivars (ivarsb@supercable.es)

Holds a BA in Translation and Interpretation Studies from the University of Granada. He has been a professional translator since 1993. He has translated a large number of projects for subtitling and dubbing purposes.

As for subtitling, he has translated

- 11 feature films
- 75 episodes of fiction series
- 40 documentaries and bonus material for DVD
- 47 industrial and training videos
- 11 short films for festivals

He has translated well-known projects such as: "The Simpsons", "Bewitched", "E.R.", "The West Wing", "Seinfeld", "Modern Family", "Star Wars", "Bones", "How I Met Your Mother", etc...

As for dubbing, he has translated

- 135 feature films
- 332 episodes of fiction series
- 688 episodes of animated series
- 400+ documentaries (National Geographic, BBC, The Odyssey Channel, Biography Channel, History Channel...)

Some of the projects he has worked on are: "The Hoobs", "Captain Planet and the Planeteers", "Dennis the Menace", "Heathcliff", "Dragon Ball" (the animated series) and "Dragon Ball Evolution" (the live action movie).

For two years, (2005-2007) he was the Project Manager for Spain for SDI Media Group, the largest subtitling company in the world with over 4,000 free-lance translators.

Also, he has taught courses in Audiovisual Translation at the universities of Seville, Cádiz, Salamanca, Córdoba, the Catholic University of Paris in Madrid, etc...

He is currently in the pool of translators of Captions Inc. (Burbank, Ca. USA)

Camacho Delgado, José Manuel (jcamacho@siff.us.es)

Full-Tenure Lecturer, Spanish-American Literature. Degree Completion Prize (1993). Ph.D. Prize (1996). Special Mention, in the Competition sponsored by the Provincial Council, Sevilla, "Nuestra América" (1996). Specialist field: the New Spanish-American Narrative (magic realism, the novel of dictatorship, the novel of violence), and Contemporary Spanish-American Drama.

His publications include the following books: *Césares, tiranos y santos en El otoño del patriarca. La falsa biografía del guerrero* (Sevilla, Diputación de Sevilla, 1997), *Lengua y Literatura Españolas. Educación Secundaria de Adultos* (in collaboration with Sevilla, Editorial MAD, 1999) and *Comentarios filológicos sobre el realismo mágico* (Madrid, Arco Libros, about to be published). His articles, published in the United States, includethose which appear in *Revista Hispánica Moderna*, *Revista de Estudios Colombianos*), in France, *CARAVELLE. Cahiers du Monde Hispanique et Luso-Bresilien*, in Colombia, *Boletín Cultural y Bibliográfico*, *Estudios de Literatura Colombiana*, *Huellas*, *Historia y Cultura*, in Mexico, *La Casa Grande*), and in Spain, *Letras de Deusto*. He has acted as visting lecturer in Colombia, Venezuela, the United States, and Morocco.

Congosto Martín, Yolanda (ycongosto@us.es)

Ph.D. in Hispanic Philology since 1997. Assistant Lecturer, Department of Spanish Language, Linguistics, and Literary Theory, Faculty of Philology, University of Sevilla, since 1996. Lectuer in the

Agreement-Based Courses for Students from Abroad, University of Sevilla. Research Group membership: "Historia Lingüística del andaluz," and "Patronímica Románica", both directed by Professor Manuel Ariza. Specialist research fields: Dialectology and History of the Spanish Language (Phonetics and Phonology, Lexicology, Morpho-Syntax, Historical Sociolinguistics). She has published a wide range of articles in relation to this subject-matter, within the field of Studies in Spanish Language, and has presented papers in scientific symposia and conferences, both internationally and within Spain.

Davis, Eric (davisericw@yahoo.com)

Educación: Fine Arts Degree from the University of Kansas., Master's Degree (Tesina) from the University of Seville, Facultad de Bellas Artes., Departamento de Bellas Artes, Doctorate in progress.

Professional Experience: Has worked as an artistic painter selling paintings in exhibitions. Has worked as a professor in various schools for foreign exchange students in Seville; C.I.E.E, I.S.C., y S.A.I.. Has worked as a guide for C.C.C.S. throughout Spain and has also worked guiding trips outside of Spain in various destinations such as Africa.

Escobar Borrego, Fco. Javier (fescobar@us.es)

Full-Tenure Lecturer, Department of Spanish Literature, University of Sevilla. He obtained research grants both from the University of Sevilla and the Ministry of Education and Science to enable him to carry out his Ph.D. Thesis, *La leyenda de Psique y Cupido en las letras españolas del siglo XVI. Tradición clásica y contexto europeo*. His specialist fields are: Renaissance Poetry and Renaissance Prose Fiction, Gutierre de Cetina, Juan de Mal Lara, Fernando de Herrera, Francisco de Medrano, and Diego López de Cortesana; the classical tradition of the myth of Psyche and Cupid in Golden Age Spanish Literature; translation of Apuleyo's *Asno de Oro* by Diego López de Cortegana, of Virgil's *Bucólicas* by Juan Fernández de Idiáquez; of 20th century poetry: *Salmos* by Miguel de Unamuno. With regard to his lecturing, he has given Courses on Medieval Spanish Literature, Golden Age and Enlightenment Literature within the Department with which he is linked, together with Agreement-Based Courses with Universities Abroad: *Literatura Española II (Siglos de Oro)*, *Cervantes y el Quijote*, *Literatura Española III (Siglos XVIII-XX)*, *El Flamenco: expresión cultural y sociolingüística de Andalucía*. Likewise, he combines his activities as a philologist with his profession as a flamenco guitar performer.

Garijo Galán, Ildefonso (igarijo@siff.us.es)

Full-Tenure Lecturer, Department of Integrated Philologies, Faculty of Philology, University of Sevilla. He has lectured in Arabic language and literature in the Universities of Córdoba (1987-98) and Sevilla (1998-02). His research is centered on aspects of Scientific Literature in Al-Andalus.

Gómez de Tejada, Jesús (jgomezdetejada@us.es)

Was awarded his Ph.D. in Hispanic Studies in the University of Sevilla, in 2012, specializing in Spanish American Literature, with a Thesis on the figure of the Cuban-Spanish writer, Lino Novás Calvo, for which he received the Special Doctorate Prize. He has published the following books: *Lino Novás Calvo's The Slave Driver and Modern Biography* (2013) and *Biographical and Autobiographical Chronicles '1933-1936'* (2014). He is also the author of published articles in journals such as *Bulletin of Hispanic Review* (UK), *Afro-Hispanic Review* (USA), *Con-texts* (Colombia), *Култура / Culture* (Macedonia) or *Amadis* (France). Contributing chapters on Novás, on the Guatemalan Luis Cardoza y Aragón, and on Modern Biography, he has participated in collectively written books such as *Travelers, Diplomats and Exiles: Hispanic Writers in Spain '1914-1939'* (*Viajeros, diplomáticos y exiliados. Escritores hispanoamericanos en España '1914-1939'*) vol. I (2012), *Literary Trivia Trivialidades literarias* (2013), or *Setting Up Prose* (*En pie de prosa*) and *The Other Spanish-American Avant-Garde* (*La otra vanguardia hispana*) (2014). His key research areas are Cuban Literature, Cuban Literary Biography, Autobiography, and the Cuban Police. Between 2008 and 2013 he taught Spanish American Poetry and Narrative (from the Colonial Period to the twentieth century) within the Departmental Area of Spanish American Literature in the Faculty of Philology, University of

Sevilla. He currently teaches in the Department of the Didactics of Language and Literature, as well as in that of Combined Philologies.

Huici Módenes, Adrián (ahuici@us.es)

Born in Bahía Blanca, Argentina, in 1955; Ph. D. in Philology, University of Sevilla; holder of Degree in Letters, Universidad Nacional del Sur – Classical Philology Section (Universidad Nacional del Sur, Bahía Blanca, Argentina). Currently he is Full-Tenure Lecturer in the Faculty of Communication, University of Sevilla, and is a member of the research group MAECEI working in the field of the analysis of Institutional and Private-Sector Communication.

Besides his lecturing, his main lines of research are: the analysis of communication in politics and publicity, on the one hand, and literature, on the other hand. With regard to both, he has published a range of books and articles, including: *Estrategias de la persuasión. Mito y propaganda política*, Sevilla, Alfar, 1996; *El mito clásico en la obra de Jorge Luis Borges. El laberinto*, Sevilla, Alfar, 1998; *Cine, literatura y propaganda. De Los santos inocentes a El día de la bestia*, Sevilla, Alfar, 1999; *Comunicación y propaganda. Una aproximación plural* (co-edited with Antonio Pineda), Sevilla, Comunicación Social, 2004; *Los Heraldos de Acero: La propaganda de guerra y sus medios*, (Editor), Sevilla, Comunicación Social, 2004; and the following articles (scientific publications in Spain and abroad): “*Los santos inocentes: símbolo y drama*”, in *Discurso. Revista Internacional de Semiótica y Teoría Literaria*, number ¾, 1989, pages 141-157; “*La autorreferencia en el discurso publicitario*”, in *Comunicación y Sociedad*, Pamplona, 1991, Vol. IV, number 1-2, pages 139-14; “*La crítica del mito en la narrativa de Julio Cortázar*”, in *Cauce*, number 14-15, Sevilla, 1992, pages 403-417; “*Jorge Luis Borges: Teoría y práctica de la intertextualidad*”, in *Anthropos* number 142-143, Barcelona, 1993, pages 46-54; “*Tras la huella del Minotauro*”, in *Anthropos* number 142-143, Barcelona, 1993, pages 77-86; “*Mito y publicidad*”, in *Questiones publicitarias* number 1, Sevilla, 1993, pages 72-86; “*Historia y ficción en Historia del cerco de Lisboa de José Saramago*”, in *Plural*, number 278, México, 1994, pages 30-39 and in *Lusobrasíllica: i protagonisti del racconto/2*, Roma, 1996, pages 137-161; “*Propaganda y publicidad política: algunas cuestiones terminológicas*”, in *Questiones publicitarias*, number 3, Sevilla, 1994, pp. 96-104; “*Integrismo y comunicación en el discurso publicitario*”, in *Questiones publicitarias*, number 5, Sevilla, 1996, pages 9-22; “*El laberinto en Todos los nombres de José Saramago*, in *Revista Colóquio/Letras*, number 151/152, Fundación Calouste Goulbenkian, Lisboa, 1999, pages 453-461; “*El Evangelio de Saramago: historia, ficción, traición*”, in *Ínsula* number 663, Madrid, 2002, pages 12-28; “*Cine y tragedia: de Edipo Rey a Lawrence de Arabia*”, in *Comunicación*, number 1, Sevilla, 2002, pages 37-62.

He has presented a wide range of papers in conferences and symposia, in the fields of both communication and literature. In collaboration with Dr. Manuel Ángel Vázquez Medel, he initiated the field of studies concerning Image Banks of the Collective Unconscious applied to Communication and Literature in the University of Sevilla, within which framework two international symposia have been organized.

Since 2002, he is Director and Organizer of the Sessions on Communication and Propaganda, an event which, this present year, will reach its fifth edition, and will be dedicated to the issue of Fundamentalism.

Johnson, Jerry L. Ph.D. (johnsonjerry879@gmail.com)

Academic Record: B.A. from Drake University, 1961 (Romance Philology/American History M.A. and Ph.D. from the University of Virginia, 1964, 1966 (Romance Philology Independent studies at Georgetown University, Hofstra University., 1961-62 (History/Spanish Linguistics). NDA Scholarship for Applied Linguistics at Hofstra University, 1961 (summer)Fulbright Scholarship to Spain, 1965-66. Teaching Experience: Falls Church High School, 1962-63 (Spanish, French).University of Virginia, 1964.1971 (Spanish language and literature).Michigan State University, 1974 (Summer lecturer on Understanding the Spanish Press).University of Maine, 1976 (Summer session, Verbal morphemes and the time spectrum).Work Experience Resident Director for CIEE programs in Spain, 1971-200.United States

Consular Agent from western Andalusia, 1987-2009. Academic Director, EnterEvent/ISiS, www.enterevent.es, 2009 to present.

Publications: *Artículos de costumbres de M. J. de Larra*. Barcelona, 1971. *Vicente García de la Huerta*. Salamanca, 1975. *Cuatro tragedias neoclásicas españolas*. Salamanca, 1981. *N. Alvarez de Cienfuegos*. Barcelona, 1987. *Claves para un vocabulario español*. Sevilla, 1992. Memberships and Organizational Positions. Professional Activities: President of Gamma Tau of Theta Chi, 1959-61. President of the Consular Association of Seville, 2003-2005.

Jiménez Fernández, Ángel (ajimfer@us.es)

Full-Tenure Lecturer in the Department of English Philology (English Language). Ph.D. in English Language and Linguistics, University of Sevilla. Lecturer in, among other subjects, Contrastive Syntax, English/Spanish, and Morphosyntax from within a Generativist framework. In Ph.D. Programs he has not only lectured at the University of Sevilla, but also at the University of Essex (United Kingdom). These postgraduate courses have always been characterized by their contrastive basis, English/Spanish.

Laplaza Hdez-Franch Luis (api@arrakis.es)

Got his "Licenciatura" in 1981, from the University of Barcelona, with a major in History of the Modern World.

He later obtained a Diploma of Pedagogical Aptitude Course (CAP) at the Institute of Education Sciences in Seville in 1982.

In the years 1987 to 1988 he studied for a Master of Arts, majoring in Spanish and Latin American Literature at Michigan State University, Lansing, where he also obtained the certificate of "Proficiency in English Language."

In 1988 -89 completed the Master at the University of New Mexico in Albuquerque.

Participated in the PhD program at the University of Sevilla in the years 1982-83 and 1991-93, winning the "Research Aptitude" (Suficiencia Investigadora) in 2003.

Between 1983 and 1993 he has taught various subjects at Hillsdale College, Michigan, at Michigan State University in Lansing, and that of New Mexico in Albuquerque, as well as several programs of study for American university students in Seville.

He has worked as a consultant for Canal Sur TV documentary from 1989 to 1993.

He was resident director of a study abroad program for American college students in Cadiz, Granada and Seville. Currently, and since 1998, is Regional Director of Academic Programs International

Leal Abad, Elena (lealabad@us.es)

Studied Hispanic Philology and Journalism in the University of Sevilla and was awarded her Ph.D. in 2005. She is Full-Tenure Lecturer attached to the Department of Spanish Language, Linguistics and Literary Theory, her teaching being shared between the Faculties of Philology and Communication. In the main, her research activity and her publications are centered on the Historical Syntax of the Spanish Language, although a significant portion of her research involves the study of journalistic language. She has acted as Visiting Lecturer in the University of British Columbia, Vancouver, where she undertook a Project on the Teaching of Spanish as a Second Language, a sphere of action in which she has wide experience.

Martínez Navarro, Rosario (rosariomtnez@us.es)

Ministry-sponsored grant holder, Department of Spanish Literature, Faculty of Philology, University of Sevilla. Research-period Ph.D. student in Spanish Literature, within the research field entitled "Cuestiones y Problemas de la Literatura Española y de sus Relaciones con otras Literaturas," centering her activities on Spanish literature of the Middle Ages and the Renaissance and, in particular, on the figure of Cristóbal de Castillejo. She is a member of the research group entitled "Fondos poéticos de la Biblioteca Colombina de Sevilla" (HUM-335).

Mora Chinoy, Clara (claramorachinoy@gmail.com)

(B.A. Anthropology, Harvard University; M.F.A Dance, Tisch School of the Arts, New York University; Masters en Artes Escénicas, Instituto Alicia Alonso, Universidad Rey Juan Carlos), studied classical ballet, modern dance, international folk dance and classical Indian dance from a young age in the United States. Upon receiving her B.A.(magna cum laude) and while completing her M.F.A. she began dancing flamenco in the companies of Ramón de los Reyes, Rosario Galán, Estrella Morena, and José Molina. She travelled to Spain to study with el Guito, la Tati, and Carmen Cortés, then joined the “cuadro flamenco” of the famous flamenco tablao *El Corral de la Pacheca* in Madrid, where she performed for several years. Upon moving to Sevilla she continued to study with la Toná, Angelita Vargas, Concha Vargas, and la Farruquita, performed in various venues, and participated in family gatherings of gypsy flamenco artists in Sevilla, Utrera and Lebrija, where she dance to the singing of artists of the stature of la Fernanda de Utrera, Gaspar de Utrera, Pepa de Utrera, Miguel Funi, Pepa de Benito and Inés Bacán.

Clara has performed as soloist with *Flamenco Vivo Carlota Santana*, “Los Canasteros”, (La Repompa de Malaga), and “Noche Flamenca”, based in Madrid, and shared the stage with Miguel Funi, Concha Vargas and Pepe Torres in concert with David Serva and Friends. She has taught and performed as invited guest artist at Smith College, Mount Holyoke College, Wesleyan University, University of South Florida, Hunter College, The New School for Social Research, and others, and. Her choreographies for *Flamenco Vivo Carlota Santana* have been performed at the Joyce Theater and New Victory Theater in New York, the International Flamenco Festival in Albuquerque New Mexico, and on tour throughout the Eastern United States. Ms. Mora received a choreography grant from “Meet the Composer” and a Senior Research Grant from the Fulbright Commission for her work “Carmen’s Sisters”, a dance/theater piece based on anthropological research on the life and art of the women in the Gypsy flamenco families of Lower Andalusia, currently forming the basis of doctoral work at the Universidad de Sevilla.

Clara has created various university courses concerning flamenco, the culture of Andalusia and related topics, of particular interest “Anthropology of Flamenco”, a four-credit course combining academic study of the history and culture of flamenco with a flamenco dance class. The course was designed originally for Dance Departments in the United States and Study Abroad Programs in Spain, and Clara currently teaches it for the “Cursos de Humanidades” at the Universidad Carlos III in Madrid, USAC University Study Abroad Consortium at the Universidad Rey Juan Carlos, and other programs.

Tobi Tobias, critic of The Village Voice, described her dancing as: “... exquisite and varied... able to create the aura of beauty and mystery...” Jim Coleman, Chair of the Five-College Dance Department, praised her teaching as “innovative and accessible...expert in bringing cultural and intellectual issues to bear on the history and artistry of the performing form”.

Clara is also an experienced performer and teacher of Bharata Natyam, classical dance of South India, which she studied from a young age with Balasundari, Indrani Rahman, Ritha Devi y Rajika Puri, C.V. Chandrasekher, Adyar Lakshmanan and Gloria Mandelik, and has also studied Kathak and Orissi styles of classical Indian dance. She has taught, performed and lectured in many venues, and currently teaches a degree-oriented program at Nataraya School of Indian Dance and Music. She is also the founder and director of INTERNATYAM, a Cultural Association for “the study and presentation of dance, music and theatre from an anthropological and multicultural perspective”.

Osuna Cabezas, M.^a José (majosuna@us.es)

Full-Tenure lecturer, Department of Spanish Literature, Faculty of Philology, University of Sevilla. Ph.D. in Hispanic Philology, with maximum grade recognition, and creditable as a European Doctorate. Member of the research group dedicated to the study of Spanish poetry of the Golden Age; participant in two I+D Projects funded by the Ministry of Education and Science and in a Project which has received an Excellence Award. Likewise, she is a member of prestigious Associations, dedicated to the study of Spanish Literature, such as AISO (Asociación Internacional del Siglo de Oro) and AIH (Asociación

Internacional de Hispanistas). Included among her publications are studies dealing with Golden Age Literature and Contemporary Literature.

Padilla Cruz, Manuel (mpadillacruz@us.es)

Ph. D. in English Philology, University of Sevilla. Lecturer linked to the Department of English Philology (English Language), University of Sevilla, where he teaches modules on English as a second language and dialectal phonetics of the British Isles, within the English Philology Degree Program and on Pragmatics, within the Ph. D. Program entitled “Lengua y Lingüística Inglesas”. His research deals in the main with: pragmatics, and its social, cognitive, intercultural, historic and interlingual aspects. He has published studies in research journals and in a range of books, and has co-edited the volumes entitled *Current Trends in Intercultural, Cognitive and Social Pragmatics* (2004) and *Studies in Intercultural, Cognitive and Social Pragmatics* (2007). Likewise, he has presented papers in a wide range of conferences in Spain and internationally and has formed part of the Organizing Committees of two editions of the “Encuentros de Lingüística Inglesa Aplicada” (ELIA) and of the “Encuentros de Pragmática Intercultural, Cognitiva y Social” (EPICS). Currently, is a member of the research group entitled “Estudios interculturales (inglés-español): aspectos pragmáticos y discursivos” (PAI HUM 640) and he is also a participant in the I+D Project entitled “Aspectos multiculturales en la comunicación oral en lengua extranjera (inglés) y aportaciones de la tecnología educativa” (HUM 2005-06775).

Tejedor Cabrera, José María (jtejedor@us.es)

Is a full-time lecturer in the Department of English and American Literature at the University of Seville. He is a founding member of the Seville based Research Group “James Joyce: its narrative evolution and its influence” since 1990. He is also a member and treasurer of the Spanish James Joyce Society and a fellow of the editorial board of its International Journal *Papers on Joyce* and co-editor of its official web-page *Iberjoyce*. He has published *An Introduction to English Literature with Selected Readings* (1995 and 2nd ed., 1996). He has co-translated, with Francisco García Tortosa and Ricardo Navarrete Franco, *Anna Livia Plurabelle* (Finnegans Wake I, viii) (1992) and written a guide to Joyce’s *Dubliners* (*Guía a Dublineses de James Joyce* [2002]). He has co-edited *Silverpowdered Olivetrees: Reading Joyce in Spain* (2003) and *Joyce Sbilya: Miscelánea Joyceana* (2011), and published several chapters, such as “‘A Mother’ y una Hija” in *James Joyce: Límites de lo diáfano* (1998); “Algunas ventanas en Joyce” in *The Scallop of Saint James: An Old Pilgrim’s Hoard* (2006), or “The Stephens-Joyce Connection” in *New Perspectives on James Joyce: Ignatius Loyola, make haste to help me!* (2009), as well as articles in *Atlantis* such as “What’s in a Word? Or a Minute Minute Encounter” (2001) or “Henry Lawson’s Nihilism in ‘The Union Buries Its Dead’” (2006), and in *Papers on Joyce* such as “Variations on the Quincunx in ‘Grace’ (2007). He has participated in several State-financed Research Projects and has been vice-dean of Innovation in Teaching and New Technologies from 2007 to 2011. He has recently been appointed Academic Coordinator of the Tandem Project of the School of Philology at the USE.

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LECTURERS: FACULTY OF GEOGRAPHY AND HISTORY

Aguilar Alba, Mónica

Graduated in Geography and History, Geography section in 1992. Prior to study four courses from the biology degree during the years 1985-1989. Scholarship from the European Social Fund takes a Master degree from the University of Aberdeen in Scotland during the 1991-1992 on "Environmental Remote Sensing". Thereafter, she joined the Department of Physical Geography and AGR as a doctoral student and scholar in successive research projects with the Ministry of Environment of the Andalusia. In 1996 became professor in this Department at the University of Seville where she continues teaching until present.

She has participated in various National and International Research Projects related to climatology. Currently her main research activities develop in the study of climate trends in Andalusia in relation to climate change. She is member of The Territorial Structures and Systems Research Group (GUEST). It awarded the Andalusia Research Price 1999 by the Department of Economy and Treasury of the board of Andalusia. GUEST has been uninterruptedly considered as a GROUP OF EXCELLENCE since the beginning of the EPI evaluations (1997), reaching the highest scores in both the scientific and transfer of knowledge indicators.

TEACHING

1996- 2010. Lecturer, Dept. of Geography. University of Seville. Professor of Climatology, Biogeography, Statistics, Environmental Impact Assessment, Natural Hazards. Remote Sensing and Geographic Information Systems.

2006-2008. Lecturer of courses agreed with foreign Universities. Professor of the course. Introduction to the physical geography of Spain. Environmental problems and natural protected areas.

Cole Díaz, Deborah (ediazbarr@gmail.com)

History and Geography teacher in secondary schools of the Education Department of the Junta de Andalucía (regional government). Studied History and Geography at the University of Seville, and a masters in International Boundaries at the University of Durham (England).

With a broad experience as a university lecturer focused on Spanish and foreign students of the Erasmus and Atlanticus programmes, as well as many others; teaching both in Spanish and in English.

Cordero Olivero, Inmaculada (lcordero@us.es)

Full-Tenure Lecturer, Department of Contemporary History, University of Sevilla. Since completing her Ph.D. Thesis on *La Imagen de España en México*, she has concentrated her research on the phenomenon of exile. In this regard, she has published two monographs: *Los transterrados y España, un exilio sin fin*, Huelva, 1997; and *El Espejo desenterrado*, Sevilla, 2005. Likewise, she has published a wide range of articles in specialist journals such as *Leviatan*, *Spagna Conteporanea*, *Historia Moderna y Contemporánea de México*, *Historia del Presente*, etc.

García Fernández, Manuel (manuelgf@us.es)

Full-Tenure Lecturer in Medieval History, Department of Medieval History and Historiographic Sciences and Techniques. He completed his Ph.D. Thesis in 1987 on Andalucía in the times of Alphonsus XI of Castille (1312-1350), published in 1989 as *El reino de Sevilla en tiempos de Alfonso XI de Castilla (1312-1350)*, the period of this reign constituting a key part of his research work. He has also developed research on *Andalucía en la Baja Edad Media (siglos XIII, XIV y XV)*, with specific emphasis on the frontier zone between Sevilla and the kingdom of Granada, known as *La Banda Morisca*. He has published a number of studies concerning this field, in Spanish and international journals, together with monographies dealing with the subject of frontier townships (Morón de la Frontera, Sevilla 1992, and Señorío de Osuna, 1994). Likewise, he is researching on *Las relaciones internacionales de los Reinos Hispanos (Corona de Aragón, Portugal y Castilla) en la primera mitad del siglo XIV*. He lectures within the University of Sevilla's Degree

Program in History, offering the modules on Spanish Medieval History (two groups), Medieval World History (one group) and Spanish Medieval Historiography (four groups).

Guidera, Elisa Dwyer (eguidera@hotmail.com)

M.F.A (Masters in Fine Arts) in Painting from the Fine Arts School of the University of Seville, 1985. “Research Aptitude” (Suficiencia Investigadora) degree in the PhD program at the Fine Arts School of the University of Seville in 1996 with investigations in the fields of Painting Techniques and Procedures and their expressive possibilities. Masters in Teaching of Secondary Education (Master Oficial de Formacion del Profesorado de Secundaria) at the University of Seville, 2010; Master Diploma in Educational Business Administration (Diploma de Master en Dirección y Gestión de Empresas Educativas) at the Instituto de Formación e Investigación Educativa, Madrid, 1998. Completed four years at the School of Applied Arts and Artistic Trades (Escuela de Artes Aplicadas y Oficios Artisticos, Seville 1994) specializing in Etching, Engraving, and Ceramics. Organized and participated in individual and collective art shows.

A native bi-lingual speaker of English and Spanish, she has taught Art History of Spain in English and Spanish, Spanish Language, English Language to Spanish and American students for over 25 years, in the U.S. (Russell Sage College, Troy, New York) and in Spain (Universidad de Sevilla, Universidad Pablo de Olavide, The Center for Cross-Cultural Study, Seville). She is currently Resident Director of the International Studies Program of The Center for Cross-Cultural Study/Spanish Studies Abroad.

Illán Martín, Magdalena (magdaillan@us.es)

Ph.D. in History of Art, University of Sevilla, and Full-Tenure Lecturer in the Department of History of Art, School of Geography and History. Her lecturing has been carried out within the framework of the Degree in History of Art and of the Diploma in Tourism. Her research activity is centered on the study of the artistic patrimony of Andalucía – involving participation in national and regional projects linked with the inventory registering of the Movable Assets belonging to the Catholic Church, as well as publications concerning the analysis of source documents – and, in terms of her specialist area, research on the presence of women within the artistic sphere: women artists and women as represented in the collective imaginary. She has published books, articles, both scientific and informative, as well as contributing to congresses. She directs research projects, has taught in specialist courses and has acted as plenary lecturer.

López Bonilla, Luis Miguel (luismi@us.es)

Is an associate professor at University of Seville, Departament of Business Administration and Marketing. He received his Ph.D. in Marketing from the University of Seville (Spain).

His major areas of empirical fieldwork include: adoption of innovations, self-service technologies, and tourist behavior. He has presented his findings at conferences in Europe and published several papers on these areas, in national and international reviews such as: *Electronic Commerce Research*, *Journal of Air Transport Management*, *European Planning Studies*, *Tourism and Hospitality*, and *Leisure Science*.

He gives master classes at the University of Seville, and has participated in major research projects funded by public and private entities in Spain.

He is a member of the research group: Marketing, Innovation, Tourism and Sustainability (MITUS).

Lozano Gómez, Fernando (fernandolozanogomez@yahoo.com)

My field of interest is the Roman Empire and in particular the religious transformations of this period (Christianity, Judaism and Paganism). As the first step in academic production, I undertook a study about the Imperial cult in Julio-Claudian Athens (published in the *British Archaeological Reports, International Series*), as well as several other papers regarding specific aspect of emperor worship such as the way it evolved and the forces implicated in the rise and spread of these rituals (such as “Divi Augusti and Theoi Sebastoi” in *The Classical Quaterly*).

My PhD dealt with a broader topic, namely the Imperial cult in the Roman province of Achaia. I was able

to investigate my PhD thanks to a research grant given by the Spanish Ministry of Education that I won in 2000. This grant allowed me to lecture at the University of Huelva (I have done so in two subjects: Ancient History, and History of Greek and Roman Religion), and it also covered the expenses to travel abroad for research. Given this opportunity, I went to Cambridge in 2000 for three months (Tutor: Dr. K. Hopkins), Rome in 2001 for six months (Tutor: Dr. H. Blanck), Athens in 2002 for five months (Tutor: Dr. P. Doukellis), and Cambridge again in 2003 for six months (Tutor: Dr. K. Hopkins).

After I completed my PhD I continued to study Imperial cult paying special attention to those topics that I was unable to treat with all detail in the PhD. I included the bulk of this research in a book called *Un dios entre los hombres. El culto imperial en Acaya (31 a.C-231 d. C.)* that is the result of both my predoctoral as well as postdoctoral studies. This work was helped by a grant given by the Junta de Andalucía and by the kind support of several international institution. As a result, I was able to study in the University of Princeton and the University of Pennsylvania (2004), as well as the Department of Classical Studies at Oxford University (summers of 2005 and 2006). Nowadays, I teach Ancient History at the University of Seville and I organised a course on *Paganism and Christianity* (Curso de Extensión Universitaria). I collaborate in a Masters Degree on *Religion and Society* in the Universidad Pablo de Olavide de Sevilla.

Martínez Cousinou, Pablo (pmartinez1@us.es)

Combines his work as a freelance photographer with his activity as a lecturer in the School of Communication at the EUSA Campus, as well as in the University of Sevilla. He has been Visiting Professor in the University of Aguascalientes (Mexico) and in the Fine Arts Circle in Madrid. He has attended courses given by authors such as Koldo Chamorro, Fernando Herráez, Cristina García Rodero, Alberto Gracia-Alix, Xavier Ribas, and Joan Foncuberta, among others. As a photojournalist he has collaborated with national media, such as *El País*, *ABC*, *20 Minutes*, *Correo de Andalucía*, *Ruta Pesquera*, *Cuadernos de Pedagogía*, Fundación Tres Culturas, the Junta de Andalucía, etc ... He has exhibited his work in a range of national and international institutions.

Montero Sánchez, David (davidmontero@us.es)

Is Lecturer and post-Doctorate "Juan de la Cierva" Researcher in Visual Culture and Communication Studies in the University of Sevilla. He completed his Ph.D. on the essay writing within the work of Chris Marker, Harun Farocki and José Luis Guerin at the University of Bath (United Kingdom). He has published a series of articles and monographs on the film essay.

Pérez Calero, Gerardo (gcalero@us.es)

Degree in Philosophy and Letters (Excellence Award), 1973. Ph.D. in Philosophy and Letters (Area Section: Art) in 1978. Assistant Lecturer and Full-Tenure Lecturer in History of Art, University of Sevilla (1983). Chair in the History of Art (2009), at the said university. Director of the Research Group "Center for the Study of Contemporary Art" (HUM 747). As researcher in the field of Modern and Contemporary Spanish Art, he is author of an extensive bibliography of publications made up of books of a general character, monographs, articles in specialist journals, lecture-based publications derived from congresses and symposia, art criticism, etc.

Sanz Altamira, Borja (borja@us.es)

Is an associate professor at University of Seville, Department of Business Administration and Marketing. He received his Ph.D. in Marketing from the University of Seville (Spain).

His major areas of empirical fieldwork include: commercial distribution, marketing plans, and tourist behavior.

He has presented his findings at conferences in Europe and published several papers on these areas, in national and international reviews such as: *European Planning Studies*, *Tourism and Hospitality*, *Planning and Development*, *Información Comercial Española (ICE)*..., and in books such as Kluwer

Academic Publishers, McGraw-Hill, Anaya...

He gives master classes at the University of Seville, and has participated in major research projects funded by public and private entities in Spain.

He has held senior positions in companies of Seville, Granada and Lyon (France).

He is a member of the research group: Marketing, Innovation, Tourism and Sustainability (MITUS).