

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

Course Description

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

Course Goals and Methodology

The main goals of this course are to:

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

The methodology of the course will be based on lectures, guided screenings, readings, discussions, and student oral presentations on different topics.

Learning Objectives

Through this course, students will:

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

Required Texts

There is no textbook required for this course. Therefore, students are not expected to purchase any material. The instructor will post the class material on Blackboard. To log in, you need to sign in on <https://campusvirtual.upo.es>.

The contents of the course are mainly but not only based on the following academic sources (more sources on Blackboard):

- Albritton, D. (2014). Prime risks: The politics of pain and suffering in Spanish crisis cinema. *Journal of Spanish Cultural Studies*, 15(1-2), 101-115.
- Foucé, H. & del Val, F. (2013). La Movida: popular music as the discourse of modernity in democratic Spain. In Martínez & Foucé (Eds.), 125-134.
- Jordan, B. & Morgan-Tamosunas, R. (Eds.) (2000). *Contemporary Spanish Cultural Studies*. London: Arnold.
- Martínez, S. & Foucé, H. (Eds.) (2013). *Made in Spain. Studies in popular music*. New York: Routledge.
- Triana-Toribio, N. (2003). *Spanish national cinema*. London: Routledge.
- Viñas, A. (1999). Breaking the shackles from the past: Spanish foreign policy from Franco to Felipe González. In Balfour, S., Preston, P., & Preston, P. P. (Eds.), *Spain and the great powers in the Twentieth century* (pp. 253-276). UK: Routledge.

Course Requirements and Grading

Your final grade will be calculated as follows:

- Engagement (20%)
- Cinema-forum (10%)
- Discussions (10%)
- Oral presentation (15%)
- Reading journal (20%)
- Final exam (25%)

Engagement (20%)

In-class participation will be encouraged at all sessions. Class participation will therefore be graded according to the students' previous work and reflections about the provided material. Active participation means not only attendance (being there \neq participation) but discussion with relevant basis (text-based and not just random personal experience and background), asking and answering questions in class, engaging in class discussions and conversations with classmates, questioning information presented and discussed. Students are also expected to actively participate in in-class exercises and to do homework, including watching several films. Participation points will be assigned based on the following criteria: (1) frequency of participation in class, (2) quality of comments, and (3) listening skills. Using digital devices for non-class related tasks will negatively affect your participation grade.

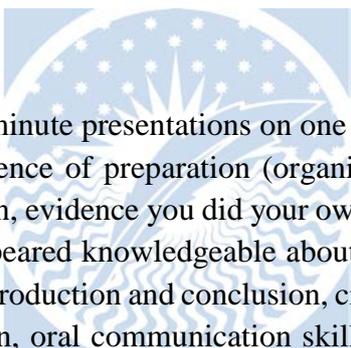
Cinema-forum (10%)

Students will watch several films throughout the semester. We will analyze and discuss them in class. This activity will be graded on the following criteria: (1) assignment fulfilled: the student has watched the film before the due date, (2) understanding of topic: thorough understanding and reflection on information observed in the film, (3) factual information and examples: examples and facts from the screenings are given to support reasons, (4) rebuttal: arguments made by other classmates are responded to and dealt with effectively.

Discussions (10%)

At the end of each unit, we will hold a discussion to summarize and critically analyze it. Students will be asked to come prepared to this activity and engage actively in group discussion. Discussions will be graded on the following criteria: (1) understanding of topic: thorough understanding and reflection on information, (2) factual information and examples: examples and facts from the readings/screenings are given to support reasons, and (3) rebuttal: arguments made by other classmates are responded to and dealt with effectively.

Oral presentation (15%)



Students are required to prepare 20-minute presentations on one topic assigned by the instructor. This presentation will be graded on evidence of preparation (organized presentation, presentation flows well, no awkward pauses or confusion, evidence you did your own research), content (proper research, accurate & relevant information, appeared knowledgeable about the topic discussed), delivery (clear and logical organization, effective introduction and conclusion, creativity, relevant transitions between the different parts of the presentation, oral communication skills, well-designed presentation slides, use attractive, relevant and illustrative images), and discussion (presenter initiates questions for discussion concerning the reading, use of visual aids).

Reading journal (20%)

Students are to keep a reading journal during the course. Students should write and submit entries through Blackboard (strict submission deadline before class; late submission is not accepted). These entries about assigned reading/s should be at least 250 words in length per reading (but may be longer) and should be given some sort of title or label to make clear what your focus point is. Entries are expected to be relevant and demonstrate serious efforts to interpret and understand the ideas from the course reading. Occasionally, the instructor will provide specific issues to think about, but the point of this journal is for students to develop a regular, habitual practice of figuring out what they think of the course materials, to try out and explore ideas concerning class discussions without worrying too much about an academic style. By keeping a reading journal up to date and completed, students will also have a wealth of notes and ideas to draw from when preparing for discussions, oral presentations, as well as for the (cumulative) final exam. Feel free to write using an informal style, let the words flow quickly. Entries might include your general reactions to the text or questions you have about it. Make

sure you reflect about why you found a particular reading interesting, relevant, or difficult to understand. Demonstrate you read the whole text by synthesizing and highlighting the most important ideas of it. In evaluating your entries, the instructor will not be grading your writing, nor will she be critiquing your ideas. Rather, the instructor will be looking for these things: the submission is completed/incomplete; a minimum of 10 entries is required (but, of course, students may write about all the readings); the student must include journal entries from Units 2, 3, 4, 5, and 6; the entries are 250 words or longer and they include a title/label; the entries are relevant to the course and demonstrate an effort to understand the reading and connect it to the class discussions.

Final exam (25%)

The cumulative final exam is aimed at evaluating both the students' specific knowledge of the topics covered in class and their ability to analyze and provide insightful reflections on the material presented. The exam will have two parts. The first part will include short answer questions about concepts that will be covered during the course. The second part will include an open book essay question. The final exam's date will be announced in class.

Final Grade Expectations: The instructor will use the Spanish 10-point grading scale. The grades that will appear on your final transcript are also Spanish grades.

- Grade A/A- (9-10) — Outstanding performance showing a thorough knowledge and understanding of the topics of the course. The best possible grade.
- Grade B+/B (8-9) — Remarkable performance with general knowledge and understanding of the topics. Next highest.
- Grade B/B- (7-8) — Good performance with general knowledge and understanding of the topics. Indicates high average performance.
- Grade C+/C (6-7) — Fairly good performance showing an understanding of the course on a basic level. Indicates low average performance.
- Grade C/C- (5-6) — Passable performance showing a general and superficial understanding of the course's topics. Lowest passing grade
- Grade F (0-5) – Unsatisfactory performance in all assessed criteria. Failing grade.

Please be aware that anything below a 5 (i.e., a C- on the U.S. scale) is a failing grade. There is no pass/fail option at UPO. If you do not officially withdraw from a class by the withdrawal deadline, a failing grade will appear next to the course name. Check out the Student Handbook for the grade conversion table (some universities may use a slightly different scale).

General Course Policies

Each student is expected to be familiar with the course syllabus. Students are expected to focus their full attention on the class, arrive on time, and stay until class ends. Leaving the classroom on repeated occasions is disturbing to both your professor and your classmates and may adversely affect your participation grade. Please make use of the 10-minute breaks in between classes to fill up your water bottle, use the restroom, etc.

Students are expected to listen and respect other points of view. Phone calls, social media, email, or Internet browsing at any time during class are not acceptable during class except for specific class-related activity expressly approved by your instructor. You are responsible for any and all course material covered in class, announcements, and/or handouts if you are not present for any reason. Students will be held responsible to be up to date by attending class regularly and checking both email and the Blackboard site of the course frequently (monitor your email and Blackboard announcements at least once every 24 hours).

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

Student engagement policy

Student's engagement will account for at least 20% of the final grade for every course, thus highlighting its significance for high-impact learning.

Students will receive two engagement grades: a mid-term grade (at least 10%) and an end-of-semester grade (at least 10%). An engagement rubric is provided to ensure transparent and consistent grading.

Absences and lack of engagement

Absences during the add/drop period do not count against students' engagement grade, but may impact their performance in the course.

As a consistent lack of academic engagement may raise concerns about a student's overall academic performance, the following steps will be taken in order to support students' success:

Initial outreach – after missing 3 classes*

E-mail from professor reiterating engagement policy and consequences for additional absences.

Second outreach – after missing 4 classes*

E-mail from professor and notification of academic staff at the International office.

Academic probation – after missing 6 classes*

Student is called in for a meeting with academic staff at the International office. Automatic notification of home institution and further academic consequences.

Any additional absences will result in a failing grade.

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Criteria	Exemplary (9-10)	Proficient (7-8)	Passing (5-6)	Poor (0-4)
Attendance	Arrives on time and stays for the entire duration of class. No absences, or if absent once, demonstrates knowledge of course material missed.	Misses no more than two sessions or is occasionally late. Demonstrates knowledge of course material missed.	Misses 3 or 4 sessions or frequently arrives late/leaves early; exhibits little knowledge/interest regarding course material missed.	Misses 5 or more sessions and does not demonstrate knowledge of course material missed.
Preparation	Consistently well-prepared; demonstrates deep understanding of readings and completes assignments.	Usually prepared; completes readings with some understanding and usually completes assignments.	Occasionally prepared. Demonstrates limited understanding of materials and occasionally completes assignments.	Rarely prepared; minimal effort to engage with course materials.
Participation	Actively participates in discussions with thoughtful comments/questions; demonstrates knowledge of the material and critical thinking skills.	Participates often demonstrating knowledge of material and critical thinking skills.	Participates once in a while or contributions lack depth or relevance.	Does not participate or is disruptive during discussions.
Attentiveness & Respect	Fully engaged and attentive during all sessions; respectful to professor and fellow students. Use of laptop/tablet for notetaking only; no cellphone use.	Generally attentive, with very infrequent lapses in focus and use of electronic devices for non-class related purposes. Respectful to professor and fellow students.	Occasionally inattentive or disengaged. Use of electronic devices for non-class related purposes thus showing disrespect towards professor and fellow students.	Rarely attentive, focused or responsive. Repeated use of electronic devices for non-class related purposes thus showing disrespect towards professor and fellow students.
Collaboration & Feedback	Effectively collaborates with peers in group or in-class activities following professor's instructions. Incorporates feedback to improve learning & performance.	Collaborates frequently with peers or in in-class activities. Incorporates feedback and makes moderate efforts to improve learning & performance.	Occasionally works well with peers but does not contribute substantially to in-class or group assignments. Responds to feedback inconsistently with minimal improvement.	Does not collaborate with peers, does not complete in-class or group assignments. Ignores feedback.

Academic Honesty

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the Internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. The International Center may also report this to your home university. Avoid plagiarism by citing sources properly, using footnotes and a bibliography, and not cutting and pasting information from various websites when writing assignments.

Learning Accommodations

If you require special accommodations or have any other medical condition you deem may affect your class performance, you must stop by the International Center to speak to the Faculty Coordinator to either turn in your documentation or to confirm that our office has received it. The Faculty Coordinator will explain the options available to you.

Behavior Policy

Students are expected to show integrity and act in a professional and respectful manner at all times. A student's attitude in class may influence his/her participation grade. The professor has a right to ask a student to leave the classroom if the student is unruly or appears intoxicated. If a student is asked to leave the classroom, that day will count as an absence regardless of how long the student has been in class.

About using Artificial Intelligence (AI)

The use of AI tools such as grammar checkers, ChatGPT, etc. and automatic translation tools is prohibited unless expressly permitted by the instructor to enhance the students' learning experience. Plagiarism includes, but is not limited to, the unacknowledged use of these tools to create content submitted as one's own. If the use of any of these tools is suspected, the instructor may request notes and other materials used in preparing assignments. Students must retain these materials until final grades are posted. Failure to produce these materials when requested may negatively impact the student's grades.

Course contents

1. Theories of the social imaginaries.
2. The birth of Spanish consumer culture.
3. The Transition period and the reconstruction of Spanish identity.
4. La Movida and the Golden Age of Spanish pop music.
5. From Almodóvar to Amenábar: Spanish cinema and 'glocal identities'.
6. Spanish identities in the current global environment.

CLASS SCHEDULE

TOPIC	READINGS	READING JOURNAL (due BEFORE class)	DISCUSSION & FORUM	ORAL PRESENTATIONS
Course presentation.				
B1. Theories of the social imaginaries. Identity. National imaginaries versus global capitalist imaginaries. Present pasts: cultural memory	<p>→ Kellner (2020, pp. 1-9).</p> <p>→ Castells (2010).</p>	<u>RJ1</u> . Kellner (2020)		
B2. The birth of Spanish consumer culture: <i>desarrollismo y apertura</i> Context	<p>→ Longhurst (2000). Culture and development: the impact of</p>	<u>RJ2</u> . Longhurst (2000)		
B2. The birth of Spanish consumer culture III Music: <i>Canciones de la resistencia española</i> (Chicho Sánchez Ferlosio 1963) & Eurovision	<p>→ Audio: Podcast on Chicho Sánchez Ferlosio</p>	<u>RJ3</u> . RTVE Podcast (2000)		
B2. The birth of Spanish consumer culture II: Advertising: TV ads of the 60s	<p>→ Palardy (2014). The Evolution of Conguitos: Changing the Face of Race in Spanish Advertising</p>	<u>RJ4</u> . Palardy (2014)		<u>OP1</u> : Racism in advertising in Spain and the US, a comparative approach: Conguitos v. Aunt Jemima
B2. The birth of Spanish consumer culture IV Cinema	<p>→ Watch: <i>El verdugo</i> (Berlanga, 1963).</p>		Forum: <i>El verdugo</i>	



B2. The birth of Spanish consumer culture V			<u>Discussion</u> B2	
B3. The Transition period and the reconstruction of Spanish identity Context	→ Viñas (1999). Breaking the shackles from the past. pp 1-16	<u>RJ5</u> . Viñas (1999)		
B3. The Transition period II Advertising & Music: TV ads of the 70s, Andalusian Rock	→ Hartson (2015). Between two loves	<u>RJ6</u> : Hartson (2015).		<u>OP 2</u> : Rock Andaluz and Spanish Transition
B3. The Transition period IV Cinema	→ Watch: <i>El espíritu de la colmena</i> (Erice, 1973)		Forum: <i>El espíritu</i>	
B3. The Transition period V			<u>Discussion</u> B3	
B4. La Movida and the Golden Age of Spanish pop music I Context	→ Dickson, A. (2019). ' Spain's wildpartyafter fascism '	<u>RJ7</u> : Dickson, A. (2019)		
B4. La Movida II Music: La Movida & Rock Radikal Vasco	→ Foucé y del Val (2013) La Movida: popular music as the discourse of modernity in democratic Spain	<u>RJ8</u> : Foucé y del Val (2013)		
B4. La Movida III Advertising: TV ads of the 80s	→ Rodríguez. Advertising in Spain: A History			<u>OP 3</u> : LGTB & popular culture in the 80s (“¿A quién le importa?”)



B4. La Movida IV Cinema	→ Watch: <i>El calentito</i> (Chus Gutiérrez, 2005)		Forum: <i>El calentito</i>	
B4. La Movida V			<u>Discussion</u> B4	
B5. From Almodóvar to Amenábar: Spanish cinema and 'glocal identities' I Context	→ Woodworth (2004). Spain changes course (pp. 1-21).	<u>RJ9:</u> Woodworth (2004).		
B5. From Almodóvar to Amenábar II Cinema	→ Herbert (2006). Sky's the limit Transnationality and Identity in <i>Abre los Ojos</i> and <i>Vanilla Sky</i>	<u>RJ10:</u> Herbert (2006)	S: <i>Abre los ojos</i> (Amenábar, 1997)	
B5. From Almodóvar to Amenábar III Cinema			S: <i>Abre los ojos</i> (Amenábar, 1997) Forum: <i>Abre los ojos</i>	
B5. From Almodóvar to Amenábar IV Advertising & Music: video excerpts of the 90s	→ Ray (2022). Cod is a DJ! Bakalao, the extreme club scene that divided Spain			<u>OP 4:</u> <i>Cultura del pelotazo</i> in Spain OP 2: ALGO SOBRE
B5. From Almodóvar to Amenábar V			<u>Discussion</u> B5	



B6. Spanish identities in the current global environment I Context	→ Allbritton (2014). Prime risks: the politics of pain and suffering in Spanish crisis cinema	<u>RJ11:</u> Allbritton (2014)		
B6. Spanish identities II Music: Rosalía	→ Donovan (2021). Rosalía and the Rise of Poligonera Chic	<u>RJ12:</u> Donovan (2021).		<u>OP 5:</u> Urban music in the Canary Islands
B6. Spanish identities III Advertising: recent ads.	→ Rodríguez y Gutiérrez (2017). Femvertising: female empowering strategies in recent Spanish commercials	<u>RJ13:</u> Rodríguez y Gutiérrez (2017)		<u>OP6:</u> Functional diversity in Spanish popular culture
B6. Spanish identities IV Cinema	→ Watch <i>No estás sola</i> (Carracedo & Bahar, 2024)		Forum: <i>No estás sola</i> (Carracedo & Bahar, 2024)	
B6. Spanish identities V			Discussion B6	
<u>Final Exam</u>				