

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

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Office Hours: By appointment (email preferred)

**Course Information:**  
Fall 2023  
M/W  
16:00pm- 17:20pm

### 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:

- Albritton, D. (2014). Prime risks: The politics of pain and suffering in Spanish crisis cinema. *Journal of Spanish Cultural Studies*, 15(1-2), 101-115.
- Anderson, B. (2006). *Imagined communities. Reflections on the origin and spread of nationalism*. London & New York: Verso.
- Caro, A. (2014). Understanding advertising to transform society. *Cuadernos.info*, 34, 39-46.
- Chislett, W. (2013). *Spain: What Everyone Needs to Know*. Oxford: University Press.
- De Riquer i Permanyer, B. (1995). Towards a consumer society and the making of a mass culture & Changes in attitudes and behavior. In Graham & Labanyi (Eds.), 265-268.
- Fisher, M. (2009). *Capitalist realism: Is there no alternative?*. Ropley: Zero Books.
- Foucé, H. & del Val, F. (2013). La Movida: popular music as the discourse of modernity in democratic Spain. In Martínez & Foucé (Eds.), 125-134.
- Gaonkar, D. P. (2002). Toward new imaginaries: An introduction. *Public Culture*, 4(1), 1-19.
- Gies, D. T. (Ed.) (1999). *The Cambridge Companion to Modern Spanish Culture*. Cambridge: University Press.
- Graham, H. & Labanyi, J. (1995). *Spanish cultural studies: An introduction*. Oxford: University Press.
- Jordan, B. (2000). How Spanish is it? Spanish cinema and national identity. In Jordan & Morgan-Tamosunas (Eds.), 68-78.
- Jordan, B. & Morgan-Tamosunas, R. (Eds.) (2000). *Contemporary Spanish Cultural Studies*. London: Arnold.
- Juliá, S. (1999). History, politics, and culture, 1975-1966. In Gies (Ed.), 104-114.
- Longhurst, A. (2000). Culture and development: the impact of 1960s 'desarrollismo'. In Jordan & Morgan-Tamosunas (Eds.), 17-28.
- López, I. & Rodríguez, E. (2011). The Spanish model. *New Left Review*, 69, 5-29.

- Marc, I. (2013). Submarinos amarillos: transcultural objects in Spanish popular music during late francoism. In Martínez & Foucé (Eds.), 115-124.
- Martínez-Expósito, A. (2008). Posthumous tales of One, Great, Free nation: Spanishness in post-Franco Spanish Film. *Athenea Digital*, 14, 143-158.
- Martínez, S. & Foucé, H. (Eds.) (2013). *Made in Spain. Studies in popular music.* New York: Routledge.
- Palacio, M., Ibañez, J. & Bret, L. (2015). A new model for Spanish cinema, Authorship and globalization: The films of Javier Rebollo. *Journal of Spanish Cultural Studies*, 16(1), 29-43.
- Rodríguez, S. (n. d.). Advertising in Spain: A history. *Bookstyle.net*, 142-149.
- Sabanadze, N. (2010). Globalization and nationalism. The cases of Georgia and the Basque country. Budapest & New York: CEU Press.
- Tinnell, R. G. (1999). Spanish music and cultural identity. En Gies (Ed.), 287-297.
- Triana-Toribio, N. (2000). A punk called Pedro: la Movida in the films of Pedro Almodóvar. In Jordan & Morgan-Tamosunas (Eds.), 274-282.
- Triana-Toribio, N. (2003). *Spanish National Cinema.* London: Routledge.
- Tucker, R. C. (Ed.) (1978). *The Marx-Engels reader (2<sup>nd</sup> ed.).* New York & London: W. W. Norton & Company.
- 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.

*On Cultural Theory and Spanish Cultural Studies:*

- Barker, C. (2011). *Cultural Studies: Theory and Practice (4<sup>th</sup> ed.).* London: Sage.
- Barry, P. (2009). *Beginning Theory: An Introduction to Literary and Cultural Theory (3<sup>rd</sup> ed.).* Manchester: University Press.
- Biddle, I. & Knights, V. (2007). *Music, National Identity and the Politics of Location: Between the global and the local.* Aldershot, England & Burlington, VT: Ashgate.
- Costa, J. (2018). *Cómo acabar con la contracultura. Una historia subterránea de España.* Madrid: Taurus.
- Edgar, A. & Sedgwick, P. (2002). *Cultural Theory: The Key Concepts.* London & New York: Routledge.
- Edgar, A. & Sedgwick, P. (2002). *Cultural Theory: The Key Thinkers.* London & New York: Routledge.
- Encabo, E. (Ed.) (2015). *Reinventing Sound: Music and Audiovisual Culture.* Newcastle upon Tyne: Cambridge Scholars.
- Labanyi, J. (Ed.) (2000). *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practice.* Oxford: University Press.
- Labrador Méndez, G. (2017). *Culpables por la literatura. Imaginación política y contracultura en la transición española (1968-1986).* Madrid: Akal.
- Lenore, V. (2018). *Espectros de la movida. Por qué odiar los años 80.* Madrid: Akal.
- Martínez, G. (Ed.) (2001). *Franquismo pop.* Barcelona: Reservoir Books.
- Martins, L. M. (Ed.) (2014). *New Readings in Latin American and Spanish Literary and Cultural Studies.* Newcastle upon Tyne: Cambridge Scholars Publishing.

- Meenakshi, G. & Kellner, D. (Eds.) (2006). *Media and Cultural Studies: Keywords*. Malden, Ma: Blackwell.
- Michonneau, S. & Núñez Seixas, X. M. (2014). *Imaginarios y representaciones de España durante el franquismo*. Madrid: Casa de Velázquez.
- Monleón, J. B. (Ed.) (1995). *Del franquismo a la postmodernidad. Cultura española 1975-1990*. Madrid: Akal.
- Moore, A. F. (Ed.) (2003). *Analyzing popular music*. Cambridge: University Press.
- Moreno-Caballud, L. (2017). *Culturas de cualquiera. Estudios sobre democratización cultural en la crisis del neoliberalismo español*. Madrid: Acuarela.
- Palardy, D. Q. (2018). *The Dystopian Imagination in Contemporary Spanish Literature and Film*. Palgrave Macmillan.
- Parejo, N. & Sánchez-Escalonilla, A. (Eds.) (2016). *Imaginarios audiovisuales de la crisis*. Pamplona: EUNSA.
- Storey, J. (1993). *An Introductory Guide to Cultural Theory and Popular Culture*. London: Harvester Wheatsheaf.
- Verdú, V. (2003). *El estilo del mundo. La vida en el capitalismo de ficción*. Barcelona: Anagrama.
- V.V.A.A. (2012). *CT o la cultura de la Transición. Crítica de 35 años de cultura española*. Barcelona: DeBolsillo.

#### *On Spanish Film:*

- Bentley, B, P. E. (2008). *A Companion to Spanish Cinema*. Woodbridge, Suffolk: Tamesis.
- Davies, A. (Ed.) (2011). *Spain on Screen: Developments in Contemporary Spanish Cinema*. New York: Palgrave MacMillan.
- Faulkner, S. (2013). *A History of Spanish Film: Cinema and Society 1910-2010*. London: Bloomsbury.
- Feenstra, P. (2012). *New Mythological Figures in Spanish Cinema: Dissident Bodies under Franco*. Amsterdam: University Press.
- Jordan, B. (1998). *Contemporary Spanish Cinema*. Manchester: University Press.
- Jordan, B. & Allinson, M. (2005). *Spanish Cinema: A student's Guide*. London: Hodder Arnold.
- Kinder, M. (1993). *Blood Cinema. The Reconstruction of National Identity in Spain*. Berkeley: University of California Press.
- Labanyi, J.& Pavlovic, T. (Eds.) (2013). *A Companion to Spanish Cinema*. Malden, MA/Oxford: Wiley-Blackwell.
- Resina, J. R. & Lema-Hincapié, A. (assistant) (Eds.) (2008). *Burning Darkness: A Half Century of Spanish Cinema*. New York: State University of New York Press.
- Stone, R. (2002). *Spanish Cinema*. New York: Longman.

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

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

**Course Requirements and Grading**

Your final grade will be calculated as follows:

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

***Participation (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 ≠ 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.

### ***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 (before class). 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.

## **Attendance and Punctuality**

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

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

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

## **Academic Honesty**

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the Internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she



presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. 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 deadline is September 29<sup>th</sup>. 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.

### **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

DATE	TOPIC	READINGS	READING JOURNAL (due <u>BEFORE</u> class)	DISCUSSION & FORUM	ORAL PRESENTATIONS
Sept. 13 D1 WED	Course presentation.				
Sept. 18 D2 MON	<b>B1. Theories of the social imaginaries. Identity. National imaginaries versus global capitalist imaginaries. Present pasts: cultural memory and national identity</b>	→ Robins (2005). Identity	<u>RJ1</u> . Robins (2005)		
Sept. 20 D3 WED	<b>B2. The birth of Spanish consumer culture: <i>desarrollismo y apertura</i></b> Context	→ Longhurst (2000). Culture and development: the impact of the 1960s 'desarrollismo'	<u>RJ2</u> . Longhurst (2000)		
Sept. 22 D4 FRI	<b>B2. The birth of Spanish consumer culture III</b> Music: <i>Canciones de la resistencia española</i> (Chicho Sánchez Ferlosio 1963) & Eurovision	→ Audio: Podcast on Chicho Sánchez Ferlosio	<u>RJ3</u> . RTVE Podcast (2000)		
Sept. 25 D5 MON	<b>B2. The birth of Spanish consumer culture II:</b> Advertising: TV ads of the 60s	→ Palardy (2014). The Evolution of Conguitos: Changing the Face of Race in Spanish Advertising	<u>RJ4</u> . Palardy (2014)		<u>OP1</u> : Racism in advertising in Spain and the US, a comparative approach: Conguitos v. Aunt Jemima
Sept. 27 D6 WED	<b>B2. The birth of Spanish consumer culture IV</b> Cinema	→ Watch: <i>El verdugo</i> (Berlanga, 1963).		<b>Forum:</b> <i>El verdugo</i>	
Oct. 2 D7 MON	<b>B2. The birth of Spanish consumer culture V</b>			<u>Discussion</u> B2	

Oct. 4 D8 WED	<b>B3. The Transition period and the reconstruction of Spanish identity</b> Context	→ Viñas (1999). Breaking the shackles from the past. pp 1-16	<u>RJ5</u> . Viñas (1999)		
Oct. 9 D9 MON	<b>B3. The Transition period II</b> 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
Oct. 11 D10 WED	<b>B3. The Transition period IV</b> Cinema	→ Watch: <i>El espíritu de la colmena</i> (Erice, 1973)		<b>Forum</b> : <i>El espíritu</i>	
Oct. 16 D11 MON	<b>B3. The Transition period V</b>			<u>Discussion</u> B3	
Oct. 18 D12 WED	<b>B4. La Movida and the Golden Age of Spanish pop music I</b> Context	→ Dickson, A. (2019). ' <a href="#">Spain's wildpartyafter fascism</a> '	<u>RJ7</u> : Dickson, A. (2019)		
Oct. 23 D13 MON	<b>B4. La Movida II</b> 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)		
Oct. 25 D14 WED	<b>B4. La Movida III</b> 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?")
Oct. 30 D15 MON	<b>B4. La Movida IV</b> Cinema	→ Watch: <i>El calentito</i> (Chus Gutiérrez, 2005)		<b>Forum</b> : <i>El calentito</i>	
Nov. 1 WED	<b>ALL SAINTS'S DAY</b>	<b>NO CLASSES HELD</b>			
Nov. 6 D16 MON	<b>B4. La Movida V</b>			<u>Discussion</u> B4	

Nov. 8 D17 WED	<b>B5. From Almodóvar to Amenábar: Spanish cinema and 'glocal identities' I</b> Context	→ Woodworth (2004). Spain changes course (pp. 1-21).	<u>RJ9</u> : Woodworth (2004).		
Nov. 13 D18 MON	<b>B5. From Almodóvar to Amenábar II</b> Cinema	→ Herbert (2006). Sky's the limit Transnationality and Identity in Abre los Ojos and Vanilla Sky	<u>RJ10</u> : Herbert (2006)	<b>S</b> : <i>Abre los ojos</i> (Amenábar, 1997) (cont.)	
Nov. 15 D19 WED	<b>B5. From Almodóvar to Amenábar III</b> Cinema			<b>S</b> : <i>Abre los ojos</i> (Amenábar, 1997) <b>Forum</b> : <i>Abre los ojos</i>	
Nov. 20 D20 MON	<b>B5. From Almodóvar to Amenábar IV</b> 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
Nov. 22 D21 WED	<b>B5. From Almodóvar to Amenábar V</b>			<u>Discussion</u> B5	
Nov. 27 D22 MON	<b>B6. Spanish identities in the current global environment I</b> Context	→ Allbritton (2014). Prime risks: the politics of pain and suffering in Spanish crisis cinema	<u>RJ11</u> : Allbritton (2014)		
Nov. 29 D23 WED	<b>B6. Spanish identities II</b> Music: Rosalía	→ Donovan (2021). Rosalía and the Rise of Poligonera Chic	<u>RJ12</u> : Donovan (2021).		
Dec. 4 D24 MON	<b>B6. Spanish identities III</b> Advertising: recent ads.	→ Rodríguez y Gutiérrez (2017). Femvertising: female empowering strategies in recent Spanish commercials	<u>RJ13</u> : Rodríguez y Gutiérrez (2017)		<u>OP5</u> : Functional diversity in Spanish popular culture

Dec. 6 WED		<b>NO CLASSES HELD</b>			
Dec. 11 D25 MON	<b>B6. Spanish identities IV</b> Cinema	→ Watch <i>Magical girl</i> (Vermut, 2014)		<b>Forum:</b> <i>Magical girl</i> (Vermut, 2014)	
Dec. 13 D26 WED	<b>B6. Spanish identities V</b>			<u>Discussion</u> B6	
<b>TBA</b> (finals period)	<u>Final Exam</u>				

**CALENDAR:**

Final Exam (\*between Dec. 14-19): TBD.

**Holidays:**

October 12<sup>th</sup>: *Día de la Hispanidad*. No classes will be held.

November 1<sup>st</sup>: *All Saint's Day*. No classes will be held.

December 6<sup>th</sup>: *Día de la Constitución*. No classes will be held.

\*This syllabus is subject to change.