

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 globalizing trends and processes will also be considered.

Course requirements

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

Course Goals and Methodology

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

This course is comprised of traditional lectures, guided screenings, in-class discussions, debates and exercises and student *exposés*. Students will also be called to prepare written assignments and oral presentations on different topics.

Learning Objectives

- Define basic concepts from the field of cultural and media theory.

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

Required Texts

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

Course Reader Bibliography:

- Albritton, D. (2014). Prime risks: The politics of pain and suffering in Spanish crisis cinema. *Journal of Spanish Cultural Studies*, 15(1-2), 101-115.
- Anderson, B. (2006). *Imagined communities. Reflections on the origin and spread of nationalism*. London & New York: Verso.
- Caro, A. (2014). Understanding advertising to transform society. *Cuadernos.info*, 34, 39-46.
- Chislett, W. (2013). *Spain: What Everyone Needs to Know*. Oxford: University Press.
- De Riquer i Permanyer, B. (1995). Towards a consumer society and the making of a mass culture & Changes in attitudes and behavior. In Graham & Labanyi (Eds.), 265-268.
- Fisher, M. (2009). *Capitalist realism: Is there no alternative?*. Ropley: Zero Books.
- Fouc e, H. & del Val, F. (2013). *La Movida*: popular music as the discourse of modernity in democratic Spain. In Mart inez & Fouc e (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.
- Juli a, 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.
- Maxwell, R. (2000). Marketing with local culture in Spain: Selling the transnational way. In Jordan & Morgan-Tamosunas (Eds.), 193-194, 199-200.
- 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* (2nd ed.). New York & London: W. W. Norton & Company.

Additional texts (selection)

On Media Theory

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

On Cultural Theory and Spanish Cultural Studies:

- Barker, C. (2011). *Cultural Studies: Theory and Practice* (4th ed.). London: Sage.
- Barry, P. (2009). *Beginning Theory: An Introduction to Literary and Cultural Theory* (3rd 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.
- 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.
- 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.
- 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:
- Velego, Gámez, C. (2011). *Los años ye-yé: cuando España hizo pop*. Madrid: T & B.

- 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.
- Valiño, X. (2012). *Veneno en dosis camufladas: la censura en los discos de pop-rock durante el franquismo*. Lleida: Milenio.

Grammar books and dictionaries

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

On-line dictionaries:

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

WEBS:

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

General Course Policies

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

Course Requirements and Grading

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

1. Participation (x2)	10%
2. Debates (x3)	15%
3. Oral presentation	15%
4. Essay	20%
5. Midterm + Final	40% (20% + 20%)

Participation

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

Debates

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

Oral presentation

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

Essay

Each course participant will write a final research paper on a topic of his/her own choosing from a list of suggested topics provided by the professor in relation to one of the three main areas of study for the course (cinema, advertising and pop music). The papers should rely on the theoretical framework provided in course lectures, so the use of recommended bibliography (listed above) is mandatory.

Minimum requirements:

Remember that not fulfilling one of these minimum requirements will lower your grade in this assignment:

- Length: 8 double-spaced, typed pages (12-point Calibri, Times New Roman or Arial font).
- Format: place the following information on the left margin of the first page:
 - Your name
 - Your professor's name
 - Course Title
 - Date

On subsequent pages, please use a heading including your last name and page number on the right-hand side of the page, for instance: Smith 2. Handwritten essays will not be accepted. More guidelines for the completion of the paper assignment, as well as grading criteria/rubrics, will be offered in due time in preparation for this assignment.

Exams

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

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

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

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

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

Attendance and Punctuality

Due to the nature of the class (participation, screenings, and discussions), attendance to class is mandatory. Be prompt! Punctuality is required. Late arrivals or early departures exceeding 10 minutes will be penalised by 0.5 (half) or 1 full absence (over 30mins). Official documented excuses are verifiable: doctor's notes and/or hospital bills. A note that does not meet the above stated requirements is not an official excuse. Travel arrangements of individual students and/or group of students will not qualify for excused absence. Make sure to check dates for every assignment in the syllabus. Students are responsible to contact classmates for any updates on class schedule.

Missed or Late Work

No late work will be accepted and no make-up assignments will be provided. In the occasion of a missed class, students are responsible for asking classmates for notes or information on any likely activities to be developed later in class.

Academic Dishonesty

Academic integrity is a guiding principle for all academic activity at Pablo de Olavide University. Cheating on exams and plagiarism (which includes copying from the internet) are clear violations of academic honesty. A student is guilty of plagiarism when he or she presents another person's intellectual property as his or her own. The penalty for plagiarism and cheating is a failing grade for the assignment/exam and a failing grade for the course. Avoid plagiarism by citing sources properly (using footnotes or endnotes and a bibliography).

Students with Disabilities

If you have a disability that requires special academic accommodation, please speak to your professor within the first three (3) weeks of the semester in order to discuss any adjustments. It is the student's responsibility to provide the International Center with documentation confirming the disability and the accommodations required (*if you have provided this to your study abroad organization, they have most likely informed the International Center already, but please confirm).

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.

Class contents

I. THEORIES OF THE SOCIAL IMAGINARIES

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

Wed.	25 Jan.	Introductions Course syllabus Samples
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Week 2: Social imaginaries: Definitions.

Mo.	30 Jan.	📖 D. P. Gaonkar, "Toward New Imaginaries" (1-19)
Wed.	1 Feb.	📖 K. Marx & F. Engels, "Theses on Feuerbach" (143-145) 📖 M. Fisher, "It's easier to imagine the end of the world than the end of capitalism" (1-11)

Week 3: National imaginaries & popular culture

Mo.	6 Feb.	📖 B. Anderson, "Concepts and definitions" (5-7) 📖 N. Sabanadze, "Paradox of Nationalist Resurgence in the Era of Globalization" (26-34)
Wed.	8 Feb.	Lecture Samples Debate 1: "Global capitalist imaginaries: Is there an alternative?"

II. THE BIRTH OF SPANISH CONSUMER CULTURE

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

Mo.	13 Feb.	📖 A. Longhurst, "Culture and development: the impact of the 1960s 'desarrollismo'" (17-28) 📖 B. de Riquer i Penmayor, "Towards a consumer society and the making of a mass culture" & "Changes in attitudes and behavior" (265-268) Samples
Wed.	15 Feb.	📖 I. Marc, " <i>Submarinos amarillos</i> : transcultural objects in Spanish popular music during late francoism" (115-124) Samples

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

Week 5: CT or "Cultura de la Transición".

Mo.	20 Feb.	📖 S. Juliá, "History, politics, and culture, 1975-1996" (104-114) Samples
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Wed.	22 Feb.	📖 R. G. Tinnell, "Spanish music and cultural identity" (287-297) Samples
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IV. LA MOVIDA AND THE GOLDEN AGE OF SPANISH POP MUSIC

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

Wed.	1 Mar.	📖 H. Foucé & F. del Val, " <i>La Movida</i> : popular music as the discourse of modernity in democratic Spain" (125-134) Film screening: <i>El calentito</i> (Chus Gutiérrez, 2005) (I)
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Week 7: *La movida*: main trends and styles (II).

Mo.	6 Mar.	Film screening: <i>El calentito</i> (Chus Gutiérrez, 2005) (II) Film discussion
Wed.	8 Mar.	📅 Midterm exam

V. FROM ALMODÓVAR TO AMENÁBAR: SPANISH CINEMA AND "GLOCAL" IDENTITIES

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

Mo.	13 Mar.	📖 N. Triana-Toribio, "How to 'reconquer' signs of identity, 1982-1989" (108-11) 📖 B. Jordan, "How Spanish is it? Spanish cinema and national identity" (68-78) Film screening: <i>Mujeres al borde de un ataque de nervios</i> (Pedro Almodóvar, 1988) (I)
Wed.	15 Mar.	📖 N. Triana-Toribio, "A punk called Pedro: la movida in the films of Pedro Almodóvar" (274-282) Film screening: <i>Mujeres al borde de un ataque de nervios</i> (II) Film discussion

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


Mo.	20 Mar.	📖 A. Martínez-Expósito, "Posthumous Tales of One, Great, Free Nation: Spanishness in Post-Franco Spanish Film" (143-158) Film screening: <i>Abre los ojos</i> (Alejandro Amenábar, 1997) (I)
Wed.	22 Mar.	Film screening: <i>Abre los ojos</i> (II) Film discussion

VI. BRANDING SPANISH IDENTITY

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



Mo.	27 Mar.	📖 S. Rodríguez, "Advertising in Spain: A history" (142-148) Lecture Samples
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Wed. | 29 Mar. |  R. Maxwell, "Marketing with local culture in Spain: selling the



		transnational way” (193-194, 199-200)  A. Caro, “Understanding advertising to transform society” (39-46). Samples Debate 2: “Advertising and the world today: issues on surveillance capitalism, advertising with a cause (other than profit?)...”
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VII. SPANISH IDENTITIES IN THE CURRENT GLOBAL ENVIRONMENT


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

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

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

Mo.	17 Apr.	 D. Albritton, “Prime risks: The politics of pain and suffering in Spanish crisis cinema” (101-115) Film screening: <i>Gente en sitios</i> (Juan Cavestany, 2013) (I)
Wed.	19 Apr.	 M. Palacio & J. C. Ibáñez, “A new model for Spanish cinema” (29-37) Film screening: <i>Gente en sitios</i> (II) Film discussion

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

Mo.	24 Apr.	Lecture Samples
Wed.	26 Apr.	Lecture Samples  Final paper due.

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

Mo.	8 May	Lecture Samples
Wed.	10 May	Samples Conclusions

May 15-19	 FINAL EXAM
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CALENDAR:

Midterm Exam: March 8.
Essay: April 26 (final version).

Final Exam (*between May 15-19): TBC.

Holidays:

Monday, February 27 – *“Puente”* Tuesday,

February 28 – *Día de Andalucía*

April 10-14 – *Semana Santa*

Monday, May 1 – *Labor Day*

May 1-5 – *Feria de Sevilla*

*This syllabus is subject to change.