



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

Professor: Rubén Díaz  
Office: Building 25, ground floor  
Email: [rdialop@acu.upo.es](mailto:rdialop@acu.upo.es)  
Office hours: Any time by email; appointments preferred to have an online meeting

### Course Information:

Spring 2021

#### On-line classes:

Thursday, 6:00pm – 7:45pm (CET)  
from January, 28th to February, 25th

#### On-site classes:

Tuesday and Thursday,  
1:00pm – 2:45pm (CET)  
from March, 5th to April, 15th

### Course Description

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

### Course requirements

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

### Course Goals and Methodology

The main goals of this course are:

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

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

## Learning Objectives

Through this course, students will:

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

## Required Texts

There 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.

#### *Additional texts (selection)*

##### On Media Theory

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

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

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

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

#### On Spanish Film:

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

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

On Advertising and Pop Music (in Spain):

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

## **Course Requirements and Grading**

### *Participation*

Discussions will be encouraged at all sessions. This portion of the final grade will therefore be assessed according to the students' previous work and reflections about the provided material. In order to prove their preparation, students are required not only to attend all of the sessions but also to participate by asking and answering questions with relevant basis (text-based and not just random personal experience and background), engaging in synchronous/asynchronous discussions and conversations with classmates, and questioning information presented and discussed. Also, students are expected to participate in weekly discussions on Blackboard, which are essential for instructor and students to interact, reflect, and exchange ideas as part of the teaching and learning process. Every unit will be further discussed in specific fora managed by the instructor. Students are expected to demonstrate an understanding of the topic of discussion through critical thinking, higher-order thinking, and uniqueness of contribution. Likewise, students are expected to contribute to community building through collaboration and connection with other students, using proper netiquette and mechanics of writing, and keep timeliness and participation with posts/replies.

### *Debates*

There will be a number of debate activities during the semester, both during live sessions (online and on site) and in the forum. 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.

### *Oral presentation*

Students are required to prepare 20-minute presentations on one of the readings 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 (accurate & relevant information, appeared knowledgeable about the case study and the topic discussed, offered strategies for dealing with the problems identified in the case study), 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).

### *Papers*

Students are required to write a mid-term and a final paper of 6-8 pages each that tackles a specific topic related to the field of knowledge of the course from a list of prompts provided by the instructor. Students will receive feedback and direction from the instructor by both email and online meetings. This paper is to be typed, double-spaced, using black 11-point Arial font, or 12-point Times New Roman. Your papers should be clear and concise using proper concepts, correct spelling, and appropriate attribution for all sources. All writing is to follow the American Psychological Association (APA) Style for citations.

Your final grade will be calculated as follows:

- |                           |                 |
|---------------------------|-----------------|
| 1. Participation          | 20%             |
| 2. Debates                | 20%             |
| 3. Oral presentation      | 20%             |
| 4. Midterm + Final papers | 40% (20% + 20%) |

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).

### **Attendance**

Attendance is mandatory at all classes, both online and on-site. All absences must be justified by a doctor's note (signed, stamped and dated). More than one unjustified absence will adversely affect your final grade. Professors will keep track of each student's attendance and active participation during the course. Students are expected to have their webcams turned on during the online sessions.

### **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

Rubén Díaz (rdialop@acu.upo.es) to either turn in your documentation or to confirm that our office has received it. The deadline is January 29. Rubén 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

### Week 1 (Jan, 28)

*Theories of the social imaginaries*

Presentation of the course.

Social imaginaries: Definitions.

### Week 2 (Feb, 4)

*Theories of the social imaginaries*

Present pasts: cultural memory and national identity

National imaginaries versus global capitalist imaginaries.

### Week 3 (Feb, 11)

*The birth of Spanish consumer culture*

1960s: Paradoxes of *aperturismo*: economic development vs. political immobilism during Francoism.

Film: *El verdugo* (Luis García Berlanga, 1963)

Film: *Si me borrara el viento lo que yo canto* (David Trueba, 2019)

Album: *Canciones de la resistencia española* (Chicho Sánchez Ferlosio)

### Week 4 (Feb, 18)

*The Transition period and the reconstruction of Spanish identity*

1970s: What are we talking about when we talk about *La Transición*?

Film: *Rocío* (Fernando Ruiz de Vergara, 1980)

Film: *El caso Rocío* (José Luis Tirado, 2013)

Album: *We come to smash this time* (Smash, 1971)

### Week 5 (Feb, 25)

*The Transition period and the reconstruction of Spanish identity*

1970s: What are we talking about when we talk about *La Transición*?

Film: *El silencio de otros* (Almudena Carracedo y Robert Bahar, 2018)

## Mid-term period

### Week 6 (Mar, 2 & Mar, 4)

*La movida and the Golden Age of Spanish pop music.*

1980s: politics, trends and styles

Film: *El calentito* (Chus Gutiérrez, 2005)

### Week 7 (Mar, 9 & Mar, 11)

*From Almodóvar to Amenábar: Spanish cinema and 'glocal identities' (1)*

1990s: "The old and the new": Almodóvar and postmodern Spanish identities

Film: *Mujeres al borde de un ataque de nervios* (Pedro Almodóvar, 1988)

### Week 8 (Mar, 16 & Mar, 18)

*From Almodóvar to Amenábar: Spanish cinema and 'glocal identities' (2)*

1990s: Embracing the global: Spanish cinema and elusive national identities

Film: *Abre los ojos* (Alejandro Amenábar, 1997)

Album: *Macarena* (Los del Río, 1992)

Week 9 (Mar, 23 & Mar, 25)

*Spanish identities in the current global environment.*

2000s-2010s: Towards a second Transition: The 2008 crisis and the global and sub-national imaginaries in Spain (1)

Film: *Magical Girl* (Carlos Vermut, 2014)

Week 10 (Apr, 6 & Apr, 8)

*Spanish identities in the current global environment.*

2000s-2010s: Towards a second Transition: The 2008 crisis and the global and sub-national imaginaries in Spain (2)

Album: *El mal querer* (Rosalía, 2018)

***Final exam period: April, 13-15***

*This syllabus is subject to change.*