



CU/US 339 GRANADA: CITY OF ARTS AND URBAN CULTURE
IES Abroad Granada

DESCRIPTION:

This course offers a critical and dynamic overview of the avant-garde creations happening in Granada during the 20th and 21st centuries, including literary, filmic, performing, musical and urban art expressions. The course will connect certain emblematic artistic movements to landmarks of the culture and folklore of the city. We will study the influx of local and itinerant populations that helped shape Granada into a melting pot of innovative and experimental creative shifts. And we will cover the dialogue between tradition and inherent idiosyncrasy that generates a space of resistance in the field of arts, from the political and social sphere.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: Spanish language placement at SP 352 or above

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Standard classes as well as live experiences (such as guest speakers, or field trips to culturally significant locations), discussion prompts on Moodle, readings, viewings and websites.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Active class participation (includes Moodle discussion forum) - 10%
- Critical reflections - 35%
- Mid-term exam - 20%
- Final project - 35%

Participation

In addition to active class participation, every student will have to share at least one opinion in the Moodle discussion forum between each set of weekly sessions. This opinion can be a new entry or a response to a comment made by another student. The instructor will participate and give feedback as well.

Critical reflections

Each week consists of two sessions that combine a theoretical class and a live experience, either with a guest speaker or a field trip to a venue of cultural impact related to the topics analyzed in class. Reflections are due after the theoretical and live experience class, but before a new week begins.

Students must submit a critical reflection that may contain personal impressions, treatment of the subject matters, artistic techniques employed in the case of creations, as well as social impact and historical/contemporary resonance. Students are encouraged to draw from a range of resources —the required and suggested readings, the experience of live sessions, and the discussions in Moodle and in class. There are **11** total critical reflections due weekly, for **250** words each. Each reflection is worth 3.2% of the total class grade.

Mid-term exam

The written mid-term examination will consist of a diverse set of questions (definitions, explanations, descriptions, development of a content theme) and a brief composition about one selected thematic week.



Final project

The final assignment will be a comparative analysis paper incorporating historical and cultural elements in the context of various artistic expressions and social movements covered during the course.

Alternative final artistic project

As an alternative to the final project and in consultation with the instructor, students will create individually a piece of art (a written micro-theatre play, a set of poems, a short story, a cinematographic script for a short movie, an experimental video, a choreography, one or more songs, a graffiti collection, a performance, etc.). Students will be free to choose the theme and format of the artistic medium. They must connect their creations with their experience in Granada, understanding the dynamics of this city as an artistic and cultural space. Each art piece will be accompanied by a personal reflection about the creative process (that may incorporate exposition of the topics, aesthetic techniques and style choices employed, and references to the course content that influenced the conception of the piece). The instructor will supervise the development of these projects on a regular basis and the coordination of a showcase for the IES Abroad Granada community at large.

See rubric for alternative final artistic project in Annex I.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Analyze a piece of art within a historical, political, and social context.
- Exhibit knowledge of how art relates to structures of power and ideology.
- Manage theories and concepts in the field of urban anthropology and relate them to other social organization principles such as gender, ethnicity, and other social stratifications.
- Generate an ethical and sustainable position to face the problems that urban changes in globalization produce during the present day.
- Develop strategies to interpret the visual culture of a city, considering aesthetic expressions, migratory influx, and *antisystem* resistance spaces.
- Foster creativity and integrate discursive styles in the making of an artistic project.

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad Granada classes. For this course, if a student misses more than **three** classes, one third of a letter grade (i.e., from A to A-, etc.) will be deducted from the final grade for every additional absence. Missed exams, tests, presentations, or any other assignments can only be rescheduled in case of documented medical or family emergencies. All exceptions to this policy must be approved by the IES Abroad Granada Director.

CONTENT:

Session	Content	Assignments
Session 1	Introduction to course contents, methodology and forms of assessment FROM GRANADA TO THE WORLD: FROM THE WORLD TO GRANADA • Approach to the figure and work of Federico García Lorca	

Session	Content	Assignments
Session 2	I HAVE NOT BEEN BORN YET: UTOPIC LORCA - Reading and analyzing scenes from <i>Comedia sin título</i> (1936) (in class) - Viewing: <i>Comedia sin título</i>, theatre play directed by Francisco Ortuño (2003, 20 min., abridged)	- García, Rocío. "La Comedia sin título de Lorca ya tiene su final", <i>El País</i>, 2018, February 14 https://elpais.com/cultura/2018/02/12/actualidad/1518442717_657690.html - García Villalba, Miriam. (2018). "La iniciática «rehumanización» hacia el drama social: Comedia sin título de Federico García Lorca y El sueño de la vida de Alberto Conejero". <i>Anagnórisis: Revista de investigación teatral</i>, nº 18, pp. 200-205 http://anagnorisis.es/pdfs/n18/Garcia_Villalba_num18(200-205).pdf - Juliá, Jordi. "Comedia sin título de Federico García Lorca: Un drama social de crítica teatral". <i>Literatura y sociedad. El papel de la literatura en el siglo XX</i>, 2001, pp. 265-279 https://ruc.udc.es/dspace/bitstream/handle/2183/11015/CC61%20art%2015.pdf?sequence=1&isAllowed=y
Session 3	ART UNDER THE SAND: SURREALIST LORCA - Presentation and analysis of poems from <i>Poeta en Nueva York</i> (1929) (in class) - Reading and analysis of the cinematographic script <i>Viaje a la luna</i> (1929) (in class) - Viewing: <i>Viaje a la luna</i>, Frederic Amat (1998, 20min.)	- Fernández-Santos, Elsa. "Viaje a la luna, el único guion de Lorca, llega a la pantalla después de 69 años", <i>El País</i>, 1998, June 18 https://elpais.com/diario/1998/06/18/cultura/898120808_850215.html "Poeta en Nueva York". (2014, September 20). <i>La mitad invisible. A la carta</i>. Radio Televisión Española, rtve.es (tv program) http://www.rtve.es/alacarta/videos/la-mitad-invisible/mitad-invisible-poeta-nueva-york/2770559/ - Ramírez, Goretti. (2004). "Entre poesía y cine: Viaje a la luna, de Federico García Lorca". <i>España Contemporánea: Revista de Literatura y Cultura</i>, Vol. 17, nº 1, pp. 91-101 https://kb.osu.edu/bitstream/handle/1811/77512/EC_V17N1_091.pdf - Story, Isabel; Valdivia, Pablo (trad.) (March, 2011). "Arquitectura y denuncia en Poeta en Nueva York". <i>El Genio Maligno: Revista de Humanidades y Ciencias Sociales</i>, nº 8 (online magazine) https://elgeniomaligno.eu/arquitectura-y-denuncia-en-poeta-en-nueva-york/

Session	Content	Assignments
Session 4	ART UNDER THE SAND: SURREALIST LORCA – Field Trip Centro Federico García Lorca	Centro Federico García Lorca (website) https://centrofedericogarcialorca.es
Sessions 5 and 6	I AM A RIVER, AND MY JOY IS TO SPILL OUT: VAL DEL OMAR - Introduction to cinematographic techniques developed by Val del Omar - Viewing: Tríptico Elemental de España Aguaespejo granadino (1953-1955, 21min.) Fuego en Castilla (1958-1960, 17min.) Acariño Galaico (1961, 24min.) - Brief conceptual mention to the album Val del Omar, by Lagartija Nick (1997)	“El cine de José Val del Omar”. (2010, June 27). Al Sur, nº 647. Canal Sur, Radio y Televisión de Andalucía (RTVA) (tv program) https://youtu.be/F_emTQaMFPY “José Val del Omar”. (2010, December 17). Días de cine. A la carta. Radio Televisión Española, rtve.es (tv program) http://www.rtve.es/alacarta/videos/dias-de-cine/dias-cine-jose-val-del-omar/966840/ - Russo, Eduardo A. "Conjeturas sobre José Val del Omar: El que ama, arde". De la pantalla al arte transgénico, edition by Jorge La Ferla (Buenos Aires: Universidad de Buenos Aires - Libros del Rojas, 2000), pp. 1-10 http://www.valdelomar.com/pdf/sem/sem_13.pdf

Session	Content	Assignments
Session 7	TRADITION AND REBELLION: THE SACRED HILL - Sacromonte, Art and Resistance: Gypsy Community Quero Brothers - Viewing: <i>Flamenco, encuentro con los gitanos españoles</i>, Lennart Olson (1962, 11 min.) (abridged documentary) + <i>The Small World: The Gypsy Children of Granada</i>, James Wong Howe (1963, 25 min.) (tv program) - Mario Maya. Introduction to his dance and choreographies (Gypsy Andalusian Theatre) - Viewing: <i>Camelamos naquerar</i>, Miguel Alcobendas (1976, 17min.)	- Arias, Jesús. “Hermanos Quero el retorno de una leyenda”, Granada Hoy, 2010, February 7 https://www.granadahoy.com/ocio/Hermanos-Quero-retorno-leyenda_0_339866530.html - Arroyo, Javier. “Camelamos naquerar, el grito flamenco de reivindicación gitana, cumple 40 años”, El País, 2016, November 13 https://elpais.com/cultura/2016/11/11/actualidad/1478881075_997211.html - Baquero, Juan Miguel. “La guerrilla antifranquista contada desde el mito de los hermanos Quero”, eldiario.es, 2019, June 5 https://www.eldiario.es/andalucia/lacajaneagra/libros/guerrilla-antifranquista-contada-hermanos-Quero_0_901510521.html - Passolas, Felipe. “Fotos que muestran cómo es vivir en las cuevas de Granada”, Vice, 2018, September 20 https://www.vice.com/es/article/qvab8m/cuevas-granada-albaicin-sacromonte - Pastor, Jorge. “La zambra granaína, del Sacromonte a la Humanidad”, Ideal, 2019, May 19 (article and videos) https://www.ideal.es/culturas/zambra-granaina-sacromonte-20190519143101-nt.html
Session 8	TRADITION AND REBELLION: THE SACRED HILL – Field Trip Sacromonte Caves Ethnographic Museum	Museo Cuevas del Sacromonte / Centro de Interpretación del Sacromonte (website) http://sacromontegrnada.com

Session	Content	Assignments
Session 9	POETRY OF EXPERIENCE: THE OTHER SENTIMENTALITY - First impulses of The other sentimentality: poetic group from Granada (1983) - Reading and analysis of poems (in class) by - Álvaro Salvador - Javier Egea - Luis García Montero	- Fernández Granada, Elizabeth. "Aquellos maravillosos años de poesía", Granada Hoy, 2013, November 29 https://www.granadahoy.com/ocio/maravillosos-anos-poesia_0_757124937.html - García Montero, Luis. "La otra sentimentalidad", El País, 1983, January 8; reed. in Egea, Javier; Salvador, Álvaro; García Montero, Luis. "La otra sentimentalidad", Los Pliegos de Barataria, Editorial Don Quijote, Granada, 1983, pp. 9-15. Facilitated by Biblioteca Virtual Miguel de Cervantes http://www.cervantesvirtual.com/obra-visor/la-otra-sentimentalidad-0/html/00b3e69a-82b2-11df-acc7-002185ce6064_2.html
Session 10	POETRY OF EXPERIENCE: THE OTHER SENTIMENTALITY - Workshop - Workshop: Theoretical and practical study of The other sentimentality - Guest: Concha González Badía, Spanish Language and Literature Instructor IES Abroad Granada	- Álvaro Salvador (website) http://www.alvarosalvador.com/Espanyol/Pages/quien.html - Javier Egea (website) http://javieregea.com - Luis García Montero (website) https://luisgarciamontero.com
Session 11	Mid-Term Exam	

Session	Content	Assignments
Session 12	OMEGA (1996): ENRIQUE MORENTE, LAGARTIJA NICK, LEONARD COHEN, FEDERICO GARCÍA LORCA • Presentation of the album (in class) Listening and analysis of: • <i>Pequeño vals vienés</i> (5 min.) • <i>Manhattan</i> (5 min.) • <i>Sacerdotes</i> (4 min.) • <i>Vuelta de paseo</i> (5 min.) • <i>Aleluya</i> (6 min.) • <i>Ciudad sin sueño</i> (6 min.)	• “Especial 20 años de Omega”. (2016, December 21). Al Sur. Canal Sur, Radio y Televisión de Andalucía (RTVA) (tv program) https://youtu.be/0teBuCG9kdk • Miguel Marcos, Jesús. “El disco que rompió el flamenco”, Público, 2011, May 2 https://www.publico.es/culturas/disco-rompio-flamenco.html • Turrón, Kike; Babas, Kike. (2016, April 20). “20 años de Omega, el revolucionario disco de Enrique Morente”. El Asombrario & Co. (online magazine) http://elasombrario.com/20-anos-de-omega-el-revolucionario-disco-de-en/
Session 13	OMEGA (1996): ENRIQUE MORENTE, LAGARTIJA NICK, LEONARD COHEN, FEDERICO GARCÍA LORCA • Viewing of the documentary <i>Omega</i>, José Sánchez Montes and Gervasio Iglesias (2016, 1h 20min.)	

Session	Content	Assignments
Session 14	LIKE A ROLLING STONE: GRANADA CITY OF ROCK • Introduction to the rock industry in Granada Presentation of renowned local singers and bands (songs and video clips) • Joe Strummer - Spanish songs in Granada, oh mi corazón	• García, David. (2019, November 29). "Granada, la ciudad milagro del pop". Yorokobu: Revista de innovación, creatividad y tendencias (online magazine · article and videos) https://www.yorokobu.es/granada-la-ciudad-milagro-del-pop/ • Hernández, Virginia. "Granada: Música por los poros", El Mundo (article and videos) https://lab.elmundo.es/musica-pop-granada/index.html • Lesende, Tito. (2016, September 22). "Los ocho garitos obligatorios de la ruta rock de Granada". Icon: la revista de El País https://elpais.com/elpais/2016/09/21/icon/1474466311_334073.html • Meyer, Luis. (2017, June 3). "La Granada de The Clash". El Viajero: Guía de Viajes de El País https://elviajero.elpais.com/elviajero/2017/06/01/actualidad/1496309236_735460.html
Session 15	LIKE A ROLLING STONE: GRANADA CITY OF ROCK – Field Trip • Discos Bora-Bora • El bar de Eric (Music museum)	• González, Iván. "Discos Bora-Bora: Hay gente que compra vinilos sin tener tocadiscos". Jot Down: contemporary culture mag, 2017 https://www.jotdown.es/2017/12/discos-bora-bora-hay-gente-que-compra-vinilos-sin-tener-tocadiscos/
Session 16	THE WORLD IS A STAGE: CONTEMPORARY THEATRE CREATION • Approach to the theatrical network in Granada (enduring and emerging companies) • Performing styles, tendencies and genres	

Session	Content	Assignments
Session 17	THE WORLD IS A STAGE: CONTEMPORARY THEATRE CREATION – Guest: MagoMigue	- Animasur http://animasur.es/ - DA.TE Danza http://www.datedanza.es - Etcétera http://titeresetcetera.com - Histrión Teatro http://histrionteatro.es - La Rous http://larousteatro.es - Laví e Bel https://laviebel.com - MagoMigue https://magomigue.net - Remiendo Teatro https://www.remierendoteatro.com/remiendo/

Session	Content	Assignments
Session 18	THE CITY: A LIVING ENTITY - Group dynamics - Gentrification - Migratory influx - Ghettoization - Urban tribes - Globalization and territory - Tourism-phobia vs Sustainable tourism - Urban art as social activism: <i>artivism</i>	- Delgado, Manuel. "Artivismo y pospolítica. Sobre la estetización de las luchas sociales en contextos urbanos". Quaderns-e (Institut Català d'Antropologia), nº 18 (2), 2013, pp. 68-80 http://archivoarte.uclm.es/wp-content/uploads/2019/01/Delgado-Manuel-artivismo-pospolitica.pdf - Espejo, Bea. (2017, October 24). "Martha Rosler: La imaginación artística sigue soñando con la acción histórica", Babelia: suplemento cultural de El País https://elpais.com/cultura/2017/10/19/babelia/1508427817_283218.html - Gómez Mira, Noelia. "El racismo se mantiene a la cabeza de los delitos de odio en Granada", Granada Hoy, 2019, January 30 https://www.granadahoy.com/granada/racismo-mantiene-cabeza-delitos-odio-granada_0_1321968352.html - Holm, Andrej. "La gentrificación y la ciudad revanchista. Entrevista con Neil Smith", Revista LDNM, nº 29, September-March, 2009 http://www.ladinamo.org/ldnm/articulo.php?numero=29&id=737 - Ortega Lucas, Miguel Ángel. (2016, April 20). "El Albaicín o el espejismo en ruinas de la belleza". Revista Contexto (online magazine) https://ctxt.es/es/20160420/Culturas/5517/barrio-Granada-rehabilitacion-patrimonio-intereses.htm - Zugadi, A. Gómez V. "La turismofobia es la queja desesperada de un montón de gente", El País, 2018, May 10 https://elpais.com/ccaa/2018/05/08/paisvasco/1525799907_476019.html
Session 19	THE CITY: A LIVING ENTITY – Field Trip La Moebius (Self-managed space)	La Moebius (websites) https://www.lamoebius.org/ https://www.facebook.com/moebiusgranada/

Session	Content	Assignments
Session 20	URBAN CULTURE: UNDERGROUND GRANADA (I) ¿ART OR VANDALISM? - Brief introduction to the history of graffiti/Graffiti artists and styles - Guest: Lorena Garrido, Art History Instructor IES Abroad Granada	- Abarca, Javier. (2012, July 1). “Breve introducción al graffiti”. Urbanario (website) https://urbanario.es/articulo/breve-introduccion-al-graffiti/ “Conoce a los graffiteros más reconocidos del mundo y que han hecho historia”, <i>Heabbi</i>, 2018, June 27 https://heabbi.com/graffiteros-reconocidos “Escenas del graffiti en Granada”. (2015). Ínsula Sur (documentary) https://insulasur.com/escenas-del-graffiti-en-granada/ - Mariño, Henrique. “ELLAS, un homenaje a las mujeres grafiteras”, <i>Público</i>, 2019, May 27 https://www.publico.es/sociedad/graffiti-grafiteras-jeosm-fotos.html - Salvador Coderch, Pablo. “Vandalismo y murales urbanos”, <i>El País</i>, 2019, July 31 https://elpais.com/ccaa/2019/07/30/catalunya/1564486740_070016.html
Session 21	URBAN CULTURE: UNDERGROUND GRANADA (I) ¿ART OR VANDALISM? – Tour - Graffiti tour in Granada (Realejo neighborhood) Works by: El Niño de las Pinturas - Guest guide: Lorena Garrido, Art History Instructor IES Abroad Granada	“El Niño de las Pinturas”. (2016, June 5). <i>Metrópolis. A la carta</i>. Radio Televisión Española, rtve.es (tv program) http://www.rtve.es/alacarta/videos/metropolis/metropolis-nino-pinturas/3625381/

Session	Content	Assignments
Session 22	URBAN CULTURE: UNDERGROUND GRANADA (II) WITH THE FLOW - Introduction to the rap scene in Granada Clips, musical tracks and lyrics by bands, MCS, DJs, slam poets - Guest: Mario Rodríguez, English Teacher and Rap Musician	- Gallardo, David. (2019, May 15). “El pop ha dejado de tener importancia”. Entrevista a Ajax y Prok. Rock Sin Subtítulos (website) https://www.rocksinsubtitulos.uk/noticia/entrevista-ajax-y-prok-el-pop-ha-dejado-de-tener-importancia - Montero, Miguel. (2019, January 28). “4 artistas que prueban que Granada está en la cima del underground”. Kluid Magazine (online magazine) https://kluidmagazine.com/granada-esta-en-la-cima-del-underground/ - Pablo Gracia, Alejandro. “Rap como medio de expresión en la juventud”. Libre pensamiento, nº 83 (Summer), 2015, pp. 24-29 http://www.euskadi.eus/contenidos/noticia/dokumentuak_apirila/es_def/adjuntos/rap_como_medio_de_expresion.pdf
Session 23	URBAN CULTURE: UNDERGROUND GRANADA (II) WITH THE FLOW – Workshop I - Rap workshop - Guest: Mario Rodríguez, English Teacher and Rap Musician	<i>Granada es RAP</i>, Humberto Ventura (2013, 27 min.) (documentary) https://youtu.be/k9oue2-WqpY
Session 24	URBAN CULTURE: UNDERGROUND GRANADA (II) WITH THE FLOW – Workshop II - Urban/hip hop dance theoretical and practical workshop - Guest: Anastasia Khnykina, Hip hop, jazz, funky and R&B Coach	- A world tour of urban dance in ten cities. A dance lecture by Ana Pi in collaboration with Cecilia Bengolea and François Chaignaud (Museo Nacional Centro de Arte Reina Sofía, Madrid, website) https://www.museoreinasofia.es/actividades/gira-mundial-danzas-urbanas-diez-ciudades “Danzas y cultura callejera”. (2019, June 8). Para Todos La 2. A la carta. Radio Televisión Española, rtve.es (tv program) http://www.rtve.es/alacarta/videos/para-todos-la-2/danzas-cultura-callejera-bailarina-ana-pi/5266238/
Session 25	Presentation of alternative final artistic projects – showcase Conclusions and closing	

COURSE-RELATED TRIPS:

- Week 2 (Second Session): Centro Federico García Lorca: Cultural center that hosts temporary exhibitions about the figure and works of Federico García Lorca, containing his personal legacy.
- Week 4 (Second Session): Sacromonte Caves Ethnographic Museum: Interpretation center of the Sacromonte neighborhood where students will learn more about its history and evolution. They will have the chance to visit original caves under the instruction of an official guide.
- Week 8 (Second Session): Discos Bora-Bora + El bar de Eric (Music museum). Discos Bora-Bora is a music store that organizes concerts and promotes local bands from Granada. It is a milestone in the musical movement of the city. We will visit the place and maintain an open conversation with the owners. Close to the shop, we will stop at El bar de Eric, a music museum bar founded by Eric Jiménez, drummer of Los Planetas and Lagartija Nick, two legendary bands from Granada. Students will have the opportunity to interview him and enjoy the vast music memorabilia that covers the walls of the bar.
- Week 10 (Second Session): La Moebius (Self-managed space). La Moebius is a non-profit association, whose mission is to offer activities aimed at young creators from 12 years of age. It focuses on art and education, with the aim of covering different needs for families and youth in the Albayzín neighborhood and the city of Granada. One of the managers will explain the project and show the facilities to the students.
- Week 11 (Second Session): Graffiti tour in Granada: Our guest Lorena Garrido, Art History Instructor at IES Abroad Granada, will guide the students through the Realejo neighborhood to discover plenty of murals painted by local renowned graffiti artist El Niño de las Pinturas.

REQUIRED READINGS:

- Abarca, Javier. (2012, July 1). "Breve introducción al graffiti". Urbanario (website)
<https://urbanario.es/articulo/breve-introduccion-al-graffiti/>
- Arias, Jesús. "Hermanos Quero el retorno de una leyenda", *Granada Hoy*, 2010, February 7
https://www.granadahoy.com/ocio/Hermanos-Quero-retorno-leyenda_0_339866530.html
- Arroyo, Javier. "Camelamos naquerar, el grito flamenco de reivindicación gitana, cumple 40 años", *El País*, 2016, November 13
https://elpais.com/cultura/2016/11/11/actualidad/1478881075_997211.html
- Baquero, Juan Miguel. "La guerrilla antifranquista contada desde el mito de los hermanos Quero", *eldiario.es*, 2019, June 5
https://www.eldiario.es/andalucia/lacajaneagra/libros/guerrilla-antifranquista-contada-hermanos-Quero_0_901510521.html
- "Conoce a los graffiteros más reconocidos del mundo y que han hecho historia", *Heabbi*, 2018, June 27
<https://heabbi.com/graffiteros-reconocidos>
- Delgado, Manuel. "Artivismo y pospolítica. Sobre la estetización de las luchas sociales en contextos urbanos". *Quaderns-e* (Institut Català d'Antropologia), nº 18 (2), 2013, pp. 68-80
<http://archivoartea.uclm.es/wp-content/uploads/2019/01/Delgado-Manuel-artivismo-pospolitica.pdf>
- Espejo, Bea. (2017, October 24). "Martha Rosler: La imaginación artística sigue soñando con la acción histórica", *Babelia*: suplemento cultural de *El País*
https://elpais.com/cultura/2017/10/19/babelia/1508427817_283218.html
- Fernández Granada, Elizabeth. "Aquellos maravillosos años de poesía", *Granada Hoy*, 2013, November 29
https://www.granadahoy.com/ocio/maravillosos-anos-poesia_0_757124937.html
- Fernández-Santos, Elsa. "Viaje a la luna, el único guion de Lorca, llega a la pantalla después de 69 años", *El País*, 1998, June 18
https://elpais.com/diario/1998/06/18/cultura/898120808_850215.html
- Gallardo, David. (2019, May 15). "El pop ha dejado de tener importancia". Entrevista a Ajax y Prok. Rock Sin Subtítulos (website)
<https://www.rocksinsubtitulos.uk/noticia/entrevista-ajax-y-prok-el-pop-ha-dejado-de-tener-importancia>
- García, David. (2019, November 29). "Granada, la ciudad milagro del pop". Yorokobu: Revista de innovación, creatividad y tendencias (online magazine · article and videos)
<https://www.yorokobu.es/granada-la-ciudad-milagro-del-pop/>

- García Montero, Luis. "La otra sentimentalidad", *El País*, 1983, January 8; reed. in Egea, Javier; Salvador, Álvaro; García Montero, Luis. "La otra sentimentalidad", Los Pliegos de Barataria, Editorial Don Quijote, Granada, 1983, pp. 9-15.
Facilitated by Biblioteca Virtual Miguel de Cervantes
http://www.cervantesvirtual.com/obra-visor/la-otra-sentimentalidad-0/html/00b3e69a-82b2-11df-acc7-002185ce6064_2.html
- García, Rocío. "La *Comedia sin título* de Lorca ya tiene su final", *El País*, 2018, February 14
https://elpais.com/cultura/2018/02/12/actualidad/1518442717_657690.html
- García Villalba, Miriam. (2018). "La iniciática «rehumanización» hacia el drama social: *Comedia sin título* de Federico García Lorca y El sueño de la vida de Alberto Conejero". *Anagnórisis: Revista de investigación teatral*, nº 18, pp. 200-205
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- Animasur
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- Centro Federico García Lorca
<https://centrofedericogarcialorca.es>
- DA.TE Danza
<http://www.datedanza.es>
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<http://titeresetcetera.com>
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- Luis García Montero
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<http://www.rtve.es/alacarta/videos/un-pais-para-escucharlo/pais-para-escucharlo-programa-5-granada/5036350/>
- *Val del Omar* (1997), album by Lagartija Nick (playlist):
https://www.youtube.com/playlist?list=OLAK5uy_nlsrbAvNgiPSkCu-VS-ZtnwHkMj8UUk8w

RECOMMENDED WEBSITES

- Álvaro Salvador, selection of poems. A media voz
<http://amediavoz.com/salvador.htm>
- CAU – Escuela Internacional de Circo de Granada
<http://caugranada.es>
- *Comedia sin título*. Adaption and direction: Sara Molina (37 Festival de Otoño, 2019. Teatros del Canal, Madrid)
<http://www.madrid.org/fo/2019/comediasintitulo.html>
- : desbordamiento de VAL DEL OMAR (Museo Nacional Centro de Arte Reina Sofía, Madrid, website)
<https://www.museoreinasofia.es/exposiciones/desbordamiento-val-omar>
- Hocus Pocus: Festival Internacional Mágico de Granada
<https://festivalhocuspocus.com/>
- Javier Egea, selection of poems. A media voz
<http://amediavoz.com/egea.htm>
- Luis García Montero, selection of poems. A media voz
<http://amediavoz.com/garciamontero.htm>
- Val del Omar (website / conception and content management: Eugeni Bonet)
www.valdelomar.com
- *Val del Omar Sin Fin* (website and teaser of the theatre play directed by Piñaki Gómez / Licaón Teatro)
<https://licaonteatro.com/vdo-sfn/>

ANNEX I / RUBRICS

GRADING RUBRIC FOR STUDENT PARTICIPATION:

A	Excellent participation The student's contributions in class and in the Moodle forum reflect an active reading and viewing of the assigned materials. Skillfully synthesizes the main ideas of the readings/viewings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings/viewings to the other information discussed in the course, including his or her personal point of view on certain topics. The student makes informed judgments about the readings/viewings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions in class and in the Moodle forum show that the assigned materials are usually read/viewed. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read/viewed were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading and viewing of the assigned materials, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments and shares opinions in the Moodle forum that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant completes the readings/viewings in a shallow way or does not cover them at all. Does not participate in an informed way, neither in class nor in the Moodle forum, and shows lack of interest in constructing over others' ideas.

ALTERNATIVE FINAL ARTISTIC PROJECT ASSESSMENT RUBRIC:

Category	A EXCELLENT	B GOOD	C NEED IMPROVEMENT	F LOW PERFORMANCE
Required Elements	Goes over and above all the required elements stated in the working sessions	Includes all of the required elements as stated in the working sessions	Missing at least one of the required elements as stated in the working sessions	Several required elements are missing from the project
Creativity and originality	Exceptionally clever and unique	Thoughtfully and uniquely presented; clever at times in showing a unique perspective of the material	A few original touches enhance the project	Shows little creativity, originality and effort
Neatness and Attractiveness	Exceptionally attractive and particularly neat in design and layout	Attractive and neat in design and layout	Acceptably attractive but may be messy at times and/or show lack of organization	Distractingly messy or very poorly designed. Does not show motivation in work
Understanding of Ideas and Content	Shows a sophisticated understanding of the course themes in the work	Shows an understanding of the major themes of the course	Displays a somewhat limited understanding of the major course themes. May have a few misinterpretations	Does not show an understanding of the major course themes. Misses key points and has quite a few misinterpretations
Overall Effectiveness and Completion	Project is engagingly organized and presents material that is captivating for the viewer/listener/reader	Project is somewhat organized, complete and holds the attention of the viewer/listener/reader	Project is disorganized and incomplete at times and is somewhat able to hold the attention of the viewer/listener/reader	Project is incomplete and not easy to follow