

Ted L L Bergman

University of St Andrews

What 50 Cent Can Teach Us About Quevedo: The Case for Using Analogy and Video Clips

Abstract:

This paper looks at using modern video clips taken from entertainment media to provide students with content analogous to works of Golden Age literature. The examples of content provided in the paper will all be drawn from an honours-level university module titled 'Action Heroes and Anti-Heroes in Early Modern Spain'. To provide material for a broader discussion of anti-heroes in which to take a closer look at Golden-Age texts, the instructor plays modern video clips that contain analogous characters, such as criminal alter egos of hip-hop artists (like 50 Cent), or iconic figures played by actors such as Clint Eastwood in the role of 'Dirty Harry'. While not guaranteed to eliminate all barriers to understanding the material, modern video clips are useful in stimulating the students' analytical imagination. These supplementary media make it easier for seminar participants to name relevant abstract themes to be applied to specific difficult texts, such as *jácaras* that contain obscure slang and unfamiliar contexts.

Keywords: anti-heroes, crime, music, ballads, *romances*, *jácaras*, hip-hop, Hollywood, Golden Age, slang.

In 2015, when speaking of teaching Spanish Golden Age drama through film, Charles Patterson observed:

Showing film versions of *comedias* relates something seemingly old and archaic like Lope to a genre that students see as fun and exciting like cinema. As Sharon Beehler (1997) points out, films can 'increase students' enjoyment' of early modern drama and make 'skill instruction more aesthetically pleasing,' both of which are important in breaking down the affective filter that can result from encountering archaic language (252). (p. 532)

The presupposition is that students watch the film after the movie. As John Golden writes in his book on teaching literature through film to high school students: 'We tend to read a written text and then watch its counterpart on film, but what this book is suggesting is that we reverse the order: use a film clip to practice the reading and analytical skills that we want our students to have and then turn to the written text.' (Golden, p. xiv). The ideas presented below aim to combine the advice from the two observations above and suggest a method of breaking down affective filters in anticipation of reading texts through the use of short video clips instead of after the fact. The technology in question is not new. On the contrary, part of the argument here is that we must maintain methodologies that remain useful. This is especially true if we believe that students are ever more saturated with visual culture. While the examples that follow will be quite different from modern ones, Sonja Watson's evocation of Gerster and Zlogar in her essay on teaching Afro-Latin American culture is quite applicable in justifying the proposed method: "The visual image has become central to how we represent and understand the world ... Americans of all ages now learn more about the world we live in from visual media than from written texts" (8). (Watson, p. 72).

One of the main challenges we face when teaching students of Golden Age literature is to simply overcome an enormous gap in time that makes both the language and cultural context of our favourite works markedly distinct from media that is consumed by our students today. Always the optimist, I have have seen that while language and cultural contexts change themes remain quite the same. It is through themes that we can bridge the gap in space and time. A second challenge for

us is to integrate our research in teaching while students struggle with the difficulty of the language and their inability to capture cultural cues. There are further challenges for students as we attempt to grant them access to our areas of expertise, often because our research focus requires additional context or explanation to make our source texts productive for further study, even for seasoned Hispanist.. Here too, I think that thematic connections or analogies can be very helpful. As researchers, we are often captivated by texts that contain universal themes, revealing that the material is not actually isolated in time, but rather resonates with our immediate modern environment. This resonance can be in relation to other disciplines (History, Sociology, Psychology, Anthropology, Cultural Studies, etc.) and is the same phenomenon that makes interdisciplinary or academic conferences covering multiple time periods possible. Nevertheless, we still need to recall that themes appearing clear to us as researchers may not immediately connect with students. For example, the term 'strikingly modern' in reference to early modern Spanish texts has become an cliché in scholarly circles as it has been applied to everything from *Don Quixote* (Cascardi, p. 11) to *Lazarillo de Tormes* (Close, p. 19), to *La Celestina* (Labanyi, p. 47) to Lope's *San Isidro Labrador* (Thacker, p. 35), even to Juan Huarte de San Juan (Stoll, p. 124). We must recall that, as scholars, we have the advantage of familiarity with language and contexts through years of study. For this reason, the texts no longer produce barriers in discovering the 'modern', especially in thematic matters. When time is at a premium for teachers and students alike over a semester, or simply during the opening minutes of a class period, video clips can be a short-cut to providing students with a beneficial and easy familiarity in terms of thematic recognition.

The module in which I have used relevant video clips is called 'Action Heroes and Anti-heroes in Early- Modern Spain'. The title itself reflects the challenging prospect of attenuating wariness among students who may balk at the thought of reading an early modern text and wrestle with its language to the point of frustration. Thus the term 'Action Heroes and Anti-heroes' is meant to counterbalance that wariness as it promises cross-medium comparisons that will provide a modern perspective on works that might otherwise appear inaccessible. In a very general thematic

sense, the module assumes that everybody at some point has been entertained by ‘action’ in movies and television, and that most people are intrigued by the idea of an ‘anti-hero’. There is always a risk in employing modern analogies to gain access to the thematic essence of a work of literature, not only in a pedagogical context, but also in the very act of adaptation. This is exemplified in H. R. Coursen’s opinion of the 1995 film adaptation of Shakespeare’s *Richard III*: ‘The film’s explicitness robbed the play’s metaphor of its suggestive bridge between unlike things. Pulled in the direction of its 1930-ish motif, the film loses contact with all but the words of the originating script. They are not enough. The film detaches from its archetype – whatever it is.’ (Coursen, p. 102). These comments remind us that analogous video clips may not always turn a student’s modern towards identifying transhistoric ‘archetypes’. That term, employed somewhat snarkily by Coursen, is appropriate since the first class meeting of my module is dedicated to asking questions about the appeal of archetypal heroes and anti-heroes. To avoid overwhelming the students, I employ only two secondary texts as a point of departure for conversation. The first is Chapter 3 of Part II of Joseph Campbell’s *Hero With a Thousand Faces*, titled ‘Transformations of the Hero’. The myths that the author cites may seem unfamiliar to the students, but the main point as stated by Campbell in his preface is clear:

It is the purpose of the present book to uncover some of the truths disguised for us under the figures of religion and mythology by bringing together a multitude of not-too-difficult examples and letting the ancient meaning become apparent of itself. The old teachers knew what they were saying. Once we have learned to read again their symbolic language, it requires no more than the talent of an anthologist to let their teaching be heard. (p. vii).

In a sense, as the instructor I am the ‘anthologist’. But to better ensure that the ‘teachings be heard’, I include a video clip in the class before we enter into a discussion of what makes a hero. In the clip, the interviewer Bill Moyers speaks directly to Campbell about the author’s ideas in relation to *Star Wars*, as snippets of the film occasionally overlay the recording of the men in conversation. Students are likely to be familiar with the Star Wars characters and mythos, especially with the continuation of the original timeline in films like *The Force Awakens* and *The Last Jedi*. For this reason, a simple

short burst of imagery from the original movie is all that is required, without requiring students to see the entire film or many minutes of it. During the clip, Moyers asks Campbell: 'Do you, when you look at something like *Star Wars*, recognise some of the themes of the hero throughout mythology?'. As images of the Millennium Falcon, Luke Skywalker with his lightsabre and Obi Wan Kenobi flash on the screen, Campbell answers: 'Well, I think that George Lucas was using standard mythological figures. The old man as the adviser, well, specifically what he made me think of is the Japanese swordmaster.'¹ The purpose of the clip is to reinforce and clarify the idea that there are ways to define archetypal heroes and their journeys, and that we in class can adopt these definitions or craft our own definitions of types to apply the Golden-Age texts.

On the subject of anti-heroes the secondary source used to stimulate conversation is a brief column from a series called 'The Hero in You', written by Brian A. Kinnaird, Ph.D. The specific piece is titled 'Anti-Heroes: Is There a Goodness of Purpose?' and in it Kinnaird begins his argument by writing,

In our literature and films, the term anti-hero has come to mean a fictional character with characteristics that are antithetical to those of the traditional hero. Anti-heroes perform acts that are heroic but only do so through methods or manners not appearing heroic at all. He quickly adds after this, 'Scholarly definitions of anti-hero are few and far between.' (Kinnaird). To bring concreteness to his explanations, the author provides examples from popular culture, the main one being the first and eponymous 'Dirty Harry' movie. Because it is often better to show than to tell, instead of explaining the character to my students and what makes him 'dirty,' I play them a clip from the first film in the series.² In a sequence that lasts about two minutes, the anti-hero

¹ This interview is available at Bill Moyers's website. Bill Moyer, 'Moyers & Campbell on *Star Wars* Mythological Influences', 21 June, 1988, <<https://billmoyers.com/content/moyers-campbell-on-star-wars-mythological-influences/>>, accessed 28 June, 2018.

² Movieclips, 'Dirty Harry (7/10) Movie CLIP - Where is the Girl? (1971) HD', *YouTube*, 31 Dec 2014, <<https://www.youtube.com/watch?v=buNwwAximcE>>, accessed June 28, 2018.

protagonist chases down the serial-killer villain until he collapses in an empty football field and is forced to confess as Dirty Harry stomps on his wounded leg and causes him excruciating pain. The clip makes viscerally clear Kinnaird's observation in his column that, 'Criminal investigators typically use the sliding scale of criminal culpability to gain a suspect's confidence in eliciting a confession, however, Dirty Harry went from asking a question at gunpoint to torture.' (Kinnaird). In the first class meeting of the module, with its specific quotes and video clips, we begin a semester-long discussion of terms and how to apply them with easily relatable points of reference so that students can determine their own definitions 'hero', 'anti-hero' and 'villain'.

The texts that are covered in the module on a week-by-week basic are the following:

Historia del emperador Carlo Magno by Nicolás de Piamonte, Catalina de Erauso's *La historia de la monja alférez, Rinconete y Cortadillo*, selections from *Guzmán de Alfarache*, a selection of *romances de valientes y bandoleros* from Agustín Durán's nineteenth-century collection, a selection of *jácaras*, taken from John Hill's anthology of *Poesías Germanescas*, Calderón's *La puente de Mantible*, the comedia *El valiente Juan de Heredia* of indeterminate authorship, and finally some of Quiñones de Benavente's *Jácaras entremesadas*. Since space is limited in this article, we will only be looking at examples from the *romance* genre; but it is important to note that every text for every week has accompanying video clips to better equip students in making thematic connections between an early modern Spanish context more familiar, modern, pop-culture examples.

Because the module in question is for fourth-year students, many of them would have already studied the *romancero* in a previous year, and they would have some familiarity with the metre, rhyme and storytelling elements of the early modern ballad style. We start with less difficult (for which basic *romance* comprehension skills will suffice) from the section in Agustín Durán's *Romancero General* titled 'Sección de romances vulgares que tratan de valentías, guapezas, y desafueros' (Durán, pp. 359-390). Like many ballads in this collection, the first one in the section is anonymous. It tells the tale of Doña Victoria Acevedo who is married against her will. While in her wedding bed, Doña Victoria slashes the throat of her husband so that she can return to the arms of

her lover. As the couple in the ballad seek to escape the law, they kill two 'ministros' or 'alguaciles' and injure one 'corregidor' in the process. The lover is captured but Doña Victoria escapes, after which she encounters ten *bandoleros* while she attempts to hide in a forest. 'Por sus valerosos arrestos', she is chosen as the leader of this criminal gang while keeping herself disguised as a man (360). Further violent adventures ensue after Doña Victoria and her gang break her lover out of jail. As she leaves a trail of bodies throughout the rest of the ballad, it should become quite clear to students reading the *romance* that she is an anti-heroine. She is precisely the type discussed in the first day of class and exemplified by video clips of charismatic and violent anti-hero characters like 'Dirty Harry'. At the same time, despite the students' basic comprehension skills, the action in the ballad may not be sufficiently clear in their mind's eye. The immediate solution is to play some more video clips. Some of these feature sword-fighting scenes from movies, but since the essential thematic element, that of a 'bad-ass' woman 'kicking ass', is of utmost importance, it is not enough to simply recreate the action from the ballad. Instead, I can be just as important to employ an analogy that highlights the themes of gender, violence, female empowerment, revenge and flouting of authority. To ensure extra thematic clarity, I play a short video clip from Taylor Swift's 'Bad Blood' video.³ As Emily Yahr explains, 'The song is widely known to be about Swift's feud with pop star Katy Perry', but there is a deeper meaning in the song's video:

If you missed it, the plot is an action movie that starts as Selena Gomez (alter ego "Arsyn") goes to battle and pushes Swift out of a window. Swift is unscathed as she spends the rest of the video recuperating and training for revenge, with the help of her fellow warriors/pals. The all-female army of supermodels and actresses marches across an abandoned city, a huge fire blazing in the background as they go to fight Swift's enemy once more. [...] In other words, the "Bad Blood" video not-so-subtly serves as a warning that she doesn't take kindly to people who turn against her, and she has some extremely influential people to back her up on that.

³ The video can be accessed in its embedded form through the *New York Times* online article cited below.

And if this video teaches us anything, Taylor Swift is not someone who you want to have as an enemy. (Yahr).

It is also clear that Swift is re-working the trope of the Hollywood anti-hero by incorporating women singers and actors, much like Doña Victoria Acevedo from the seventeenth-century *romance* is a woman adopting the compulsive violence linked to a personal code ordinarily associated with male *guapos* and *valientes* in the ballad tradition. The video clip of 'Bad Blood' is played for students to get them thinking about questions of violence, protagonism, gender, entertainment, morality and how all of these themes relate, intersect, or possibly contradict each other. Often there is not sufficient time in class to watch an entire movie, and sometimes not even an entire video. Happily, short clips can deliver a sort of visual short-hand cut for bringing up universal themes that are easily applicable to works that at first might seem too far removed from immediate experiences with pop culture.

It is true that the methods described above are fairly basic. Students come to the module with a solid understanding of what constitutes a Hollywood action-hero and have some notion of what constitutes an anti-hero. Even so, at times a little coaxing of students' imagination is required. This additional thematic prodding aids them in making connections between the pieces of information that lie before them. Thanks to programs like *Breaking Bad* and *Sons of Anarchy*, criminal anti-heroes with a fanbase of millions of viewers are not too distant in the cultural memory. Even questions of morality and entertainment that may seem disconnected from an modern relativistic point of view can be shown to bridge great distances in space and time. Just as early modern moralists decried the excesses and poor moral examples of anti-hero protagonists, the same complaints appear in similar fashion in fairly recent examples. The example that I provide my students is from the programme *Sons of Anarchy*. It takes the form of an 'indecentcy' complaint against that show from a viewer made to the United States' Federal Communications Commission. The document states:

This is program is the most sadistic program on TV. It shows women being hung in handcuffs in a cage and graphic killings. It is all about the hatred and sadism of a bunch of bikers and there is even a dark color to everything. I turned it off but before I did I saw a group of bikers getting ready to do who knows what to an average guy in a suit. It is frightening and destructive to our society. I hate to think that people are watching this and we walk among them. (Robert Delaware, *MuckRock News* website)

To stimulate further discussion related to the 'romances de valentías, guapezas, y desafueros', the students must decide if the modern material is indeed morally repugnant or something else. They are shown a promotional video clip for the programme that is full of action, threats and violence.⁴ The students are then encouraged to discuss if they see the same 'dark color to everything' in the clip and in the ballads that they have read for the class. One cannot deny the appeal of the modern biker-gang characters, given the series's run for seven years, just as it is clear from Durán's notes to his edition that early modern ballads about criminals enjoyed the same popularity. (p. 389). The students are then left to reconcile or explain the relationship between audience appeal and the violent anti-heroism on visceral display in the video clip, themes now should be in clearer relief.

Analogies of criminal anti-heroes are not difficult to explain in terms of plot and action. Pedagogically speaking, however, analogies get complicated as they approach more obscure areas of research. I am specifically speaking of criminal ballads called *jácaras* that were very popular in the Golden Age and which are one of my areas of specialisation. The most famous author of *jácaras* is Quevedo, a man who loved underworld subject matter in both his poetry and prose. The genre stands apart from those *romances* collected by Agustín Durán because *jácaras* are typically filled with criminal jargon known as *germanía*. This linguistic making adds a layer of difficulty for experts in Golden Age literature, let alone undergraduate students. So, how does one remove barriers to understanding in a limited amount of class time? First, one needs to provide students with a

⁴ SonsofAnarchyEngland [sic], 'Sons Of Anarchy Season 1 Promo/Trailer HD', *YouTube*, 14 February, 2012, <https://www.youtube.com/watch?v=Gr9_lvMuYrE>, accessed 28 June, 2018.

glossary. This is not difficult to do because there exists such a glossary from a 1609 collection edited by Juan Hidalgo called *Romances de germanía*, which is found within a modern anthology compiled by John M. Hill titled *Poesías germanescas*. The ideal process for achieving basic comprehension among the class is as follows: students sit down with a Spanish-English dictionary, along with access to the *Diccionario de Autoridades* online; and with a glossary of specialised criminal terms, they slowly make their way through a single *jácara*. They have been reading standard-language *romances* from the *romancero* beforehand and this gives them an idea of what some of the *jácara* narratives are about. The main difference in content is that many more of the *jácara* protagonists are pimps, prostitutes, thieves, or plain murderers, instead of noblemen or noblewomen who simply end up on the wrong side of the law. This difference in characterisation is not itself a problem if students are warned about it beforehand. As they wrestle with the text, I am forced to recall what a professor of mine once reminded us undergraduates: ‘La literatura se lee para pasarlo bien, no solo para estudiarlo y comentarlo.’ How can one get the students as excited about these ballads as I am about my research? Thanks to the students’ exposure to ‘romances de valentías, guapezas, y desafueros’ beforehand, the main content, including the themes, is not out reach; but themes in themselves do not make the experience entertaining. Since the entertainment value of the sub-genre is found in its ironic, detached and humorous treatment of violent criminality, one must grant the students access to a tone from long ago, and the quickest way to do this is through analogy.

As a researcher, I used to explain to anybody who would listen that my area of interest was ‘seventeenth-century Spanish gangsta rap’. I thought perhaps that I was being slightly flippant, but then, why not embrace this idea in an effort to connect the material with students? Why not use actual ‘gangsta rap’, even if its popularity has faded in the last decade, to convey the tone and the themes of the *jácara*? Additionally, comparing the modern and early modern genres of song can demonstrate the connection between difficult language, criminal subculture and the appeal of anti-hero subcultures. Ignacio Arellano, in his understated way, explains that: ‘En el caso particular de las *jácaras* la base material del léxico de germanía sobre la que se edifican los conceptos supone el

extremo de la ingeniosa dificultad en la poesía satírica y burlesca de Quevedo.’ (pp. 65-66). So that the reader of this article has an idea of the level of difficulty, I provide a fragment from one of Quevedo’s *jácaras* below:

Ya está metido en la trena
Tu querido Escarramán,
Que unos alfileres vivos
Me prendieron sin pensar.
Andaba a caza de gangas,
Y grillos vine a cazar,
Que en mí cantan como en haza
Las noches de por San Juan.
Entrándome en la bayuca,
Llegándome a remojar
Cierta pendencia mosquito,
Que se ahogó en vino y pan.... (Hill, p. 127)

The ballad aims to recreate the language and tone that form the basis of a particular sub-culture’s ‘street cred’. This in-group has its own expressions for breaking the law communicates a mix of pride and fatalism in doing so. In an effort to bridge the four hundred year-old gap in space and time between two strands of ‘street cred’ homogenised through popular culture, I use analogous examples of songs with heavily concentrated criminal jargon. The best example that I can find for my students is 50 Cent’s song ‘Bloodhound’, for which there is no official video. Instead, I show the class a homemade version from YouTube.⁵ Although it is not of professional quality and made from edited chunks of other videos, its images clearly convey the ‘gangsta’ lifestyle proudly declared in the lyrics of the song.

⁵ Creap0fluigi, ‘50 Cent - Blood Hound ft. Young Buck VIDEO’, *YouTube*, 25 Aug 2008, <<https://www.youtube.com/watch?v=t-Qmzjo5Oyl>>, accessed 28 June, 2008.

Then we go through the strip,
hangin' up out the whip
Dumpin' clips off at they whole clique, man (clique, man)
When witnesses around,
they know how we get down
So when the cops come they ain't see shit, man (shit man)
My soldiers slangin' 'caine,
sunny, snow, in sleet or rain
Come through the hood and you can cop that (cop that)
I'm sittin' on some change,
G-Unit that's the gang
Come through here stuntin' you get popped at (popped at)
[Chorus]
I love to pump crack,
love to stay strapped
Love to squeeze gats
but you don't hear me though
I love to hit the block,
I love my two Glocks
Love to bust shots
but you don't hear me though. ('Blood Hound', 50 Cent)

In the video, there are flashes of of 1990s gangsters firing guns, standing near luxury or customised cars and restraining pit bull terriers with chain leads. These are all symbols of a world view that is equally violent, exuberant, fatalistic and wryly humorous, much like that of an narrative voice from a seventeenth-century *jácara*. The video even features darkly humorous timing through the use of barking pit bulls that coincide with the sampled barking noise in the song. Both Quevedo's

jácara and 50 Cent's rap song require a glossary to understand the terms, but the second of the two has the advantage of an accompanying visual culture to grant easier access to the song's meaning, themes and tone. Quevedo's turn of phrase, 'unos alfileres vivos me prendieron sin pensar' can be explained in terms of its word play on 'prender' and the 'afileres vivos' representing 'live pins' that are the catchpoles who arrest/pin-down ('prendieron') the gangster *Escarramán*. But understanding something is not the same thing as accessing its tone, its dark humour tied to criminal behaviour. As E. B. White wrote in 1941: 'Humor can be dissected, as a frog can, but the thing dies in the process and the innards are discouraging to any but the pure scientific mind.' (p. 129). The same risk of tone 'death' occurs when one deciphers the lyrics of 50 Cent's song. One can discover the meanings of 'pump crack' (a not-too-obscure reference to dealing crack cocaine), 'stay strapped' (a somewhat general-use term for staying armed) and 'squeeze gats' (a more specialised 'gangsta') term for firing off guns, but this is not enough for a full appreciation and understanding. And yet, there is hope for saving the tone and humour from 'death' under a barrage heavy analysis. For example, the line 'My soldiers slangin' 'caine, / sunny, snow, in sleet or rain' is relatively intelligible – in the Mafia, 'soldato' means a low-level member – while the irony (soldiers bringing crime instead of order) is highlighted in the video clip by a brief flash of 50 Cent and his crew dressed as officers with people standing at attention in fatigues in the background. So far, the barriers against basic comprehension are not too great. But the joke that is worthy of Quevedo's wit, and which remains to be sprung on the listener and viewer, is attached to the punchline 'sunny, snow, in sleet or rain'. It is a parody of the U.S. Postal Service Postman's creed, originally dating from Herotodus's *Histories*.⁶ 50-Cent is describing his army of drug dealers as if they were reliable postman making their rounds and their deliveries without fail. The discovery of this joke by the students, with a little coaxing, may not result in guffaws, but if only wry smile comes forth, I consider it a great accomplishment. The *jácara* by Quevedo is also full of irony, dark humour, bravado, cynicism, and this may be more difficult to

⁶ Smithsonian National Postal Museum Website, 'Frequently Asked Questions (FAQs)', <<https://postalmuseum.si.edu/about/frequently-asked-questions/index.html#history10>>, accessed 28 June, 2018.

access. It is hoped that through the power of analogy, when students make a connection with the rap lyrics and video, they will be able to make a tonal, perhaps even visceral connection with criminal *romances* from the early modern time period.

When students gain an appreciation of the tone and wordplay of the *jácara* through modern analogy, they are better able to explore the genre on its own terms. At the same time, there is no point in fully disengaging from an analogy that leads one to a better understanding of 400 year-old texts of an intentionally obscure nature. For example, taking the parodic aspect of the 50 Cent rap cited above as a point of departure can lead students to discover the dark parodies that exist in the seventeenth-century criminal ballads, and how these parodies are constructed. The example from Quevedo cited above is from his best known *jácara*, ‘Carta de Escarramán a la Méndez’. Students who are familiar with literary models from previous modules can hopefully detect within the ballad a parody of sentimental romance (Becerra Mayor, 202) or of mythic figures whose ‘gestas’ are enshrined in heroic verses (Tobar Quintanar, 287). Likewise, students already familiar with Quevedo’s strain of sarcasm and satire, both literary and social, or his *conceptismo* on a general level, can see the poet’s skills on full display, much as the same students can appreciate a virtuoso rapper from the 1990’s who uses the backdrop of the criminal underworld to show off his mastery of rhyme, metre and imagery. It is this last item, imagery, that reminds us that audio recordings in themselves are not always sufficient when we live in such a visual age.

As a method driven by the understanding that students live in an increasingly visual culture, using films for the study of early modern Spanish texts is certainly nothing new. At the same time, there is always room for exploring new ways to employ film and related media, such as music videos. Experience and close familiarity with Golden Age texts have taught us as researchers that many early modern authors are ‘strikingly modern’ and that barriers to comprehension for our students may not be as insurmountable as first thought. Video clips can offer us a short-cut in class for providing concrete examples of how the more things change, the more they stay the same.

References

50 Cent, 'Blood Hound', *Get Rich or Die Tryin'* (Europe: Interscope records, 2015).

Arellano, Ignacio, *Comentarios a La poesía satírico burlesca de Quevedo* (Madrid: Arco Libros, 1998).

Becerra Mayor, David, 'Acercamiento social e ideológico a las jácaras de Quevedo. «Carta del Escarramán a la Méndez»,' *La Perinola* 13 (2009), 183-208.

Campbell, Joseph, *The Hero with a Thousand Faces* (Princeton N.J.: Princeton University Press, 1968).

Cascardi, Anthony J., *Ideologies of History in the Spanish Golden Age* (University Park, Pa: Pennsylvania State University Press, 1997).

Close, Anthony J., 'The Legacy of Don Quijote and the Picaresque Novel', in Harriet S. Turner and M. A. López, eds., *The Cambridge Companion to the Spanish Novel: From 1600 to the Present* (Cambridge: Cambridge University Press, 2006), 15-30.

Coursen, H . R., 'Filming Shakespeare's history: three films of Richard III', in Jackson, Russell, ed., *The Cambridge Companion to Shakespeare on Film* (Cambridge: Cambridge University Press, 2010), 102-119.

CreapOfLuigi, '50 Cent - Blood Hound ft. Young Buck VIDEO', *YouTube*, 25 Aug 2008,

<<https://www.youtube.com/watch?v=t-Qmzjo5Oyl>>, accessed 28 June, 2008.

Delaware, Robert, 'FCC complaints about the television program "Sons of Anarchy"', *MuckRock News*, 28 June, 2018, <https://cdn.muckrock.com/foia_documents/7-27-12_mr1417_ACK.pdf>, accessed 28 June, 2018.

Durán, Agustín ed., *Romancero general o colección de romances castellanos anteriores al siglo XVIII: Tomo 2* (Madrid: M. Rivadeneyra, 1882).

Golden, John, *Reading in the Dark: Using Film As a Tool in the English Classroom* (Urbana, Ill: National Council of Teachers of English, 2001).

Hill, John M., *Poesías germanescas* (Bloomington, Indiana University, 1945).

Kinnaird, Brian A., 'Anti-Heroes: Is There a Goodness of Purpose?', *Psychology Today* online, 26 September, 2013, <<https://www.psychologytoday.com/gb/blog/the-hero-in-you/201309/anti-heroes-is-there-goodness-purpose>>, accessed 28 June, 2018.

Movieclips, 'Dirty Harry (7/10) Movie CLIP - Where is the Girl? (1971) HD', *YouTube*, 31 Dec 2014, <<https://www.youtube.com/watch?v=buNwwAximcE>>, accessed June 28, 2018.

Moyers, Bill, 'Moyers & Campbell on *Star Wars*' Mythological Influences', 21 June, 1988, <<https://billmoyers.com/content/moyers-campbell-on-star-wars-mythological-influences/>>, accessed 28 June, 2018.

Labanyi, Jo., *Spanish Literature: A Very Short Introduction* (Oxford: Oxford University Press, 2010).

Patterson, Charles, 'Lope on YouTube: Film Analysis and Amateur Video Production in a "Comedia"' *Hispania*, Vol 98/3 (2015), 522-532.

Smithsonian National Postal Museum Website, 'Frequently Asked Questions (FAQs)',
<<https://postalmuseum.si.edu/about/frequently-asked-questions/index.html#history10>>,
accessed 28 June, 2018.

SonsofAnarchyEngland [sic], 'Sons Of Anarchy Season 1 Promo/Trailer HD', *YouTube*, 14 February,
2012, <https://www.youtube.com/watch?v=Gr9_lvMuYrE>, accessed 28 June, 2018.

Stoll, Anita K., *The Perception of women in Spanish theater of the Golden Age* (Lewisburg, Pa.:
Bucknell University Press, 1991).

Thacker, Jonathan, *A Companion to Golden Age Theatre* (Woodbridge: Tamesis, 2010).

Tobar Quintanar, María José, 'La originalidad de Cervantes en *El rufián viudo*' *Artifara*
17 (2017), 279-294.

Yahr, Emily, 'What Taylor Swift's 'Bad Blood' music video actually says about power in Hollywood',
New York Times, 17 May, 2015, <<https://www.washingtonpost.com/news/arts-and-entertainment/wp/2015/05/17/what-taylor-swifts-bad-blood-music-video-actually-says-about-power-in-hollywood/>>, accessed 28 June, 2018.

Watson, Sonja 'Teaching Afro-Latin American Culture through Film: "Raíces de mi corazón" and
Cuba's "Guerrita de los Negros"' *Hispania* 96/1 (2013), 71-80.

White, E. B., *In the Words of E.b. White: Quotations from America's Most Companionable of Writers*.

Martha White (ed.), Ithaca: Cornell University Press, 2011.

The video can be accessed in its embedded form through the *New York Times* online article cited below.