



# Hispanic Studies

## Year 4 Options

### 2016 - 2017

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# **20 Credit Modules:**

## **Semesters 1 & 2**

# Advanced Spanish Translation (Erasmus Students)

Credits: 20 Semester: 1 and 2 Codes: 09 24341

**Status** Optional module

**Teaching methods (per week)** 1 hour per week.

**Description** The course will cover the advanced analysis and translation of different text types and functions in Spanish, focusing in particular on levels of language, register and stylistics. Students will be shown how to analyse the features of a variety of texts, and will translate selected examples of these texts from English to Spanish and Spanish to English. The classes will also address different techniques and approaches to translation.

**Learning Outcomes** By the end of the module the student should be able to:

- understand the features of a range of different text types and functions in Spanish;
- understand and develop solutions to advanced problems in translation;
- analyse and translate different texts in and from Spanish and English, focusing on the last ones;
- achieve strategic competence in different levels of language and registers in Spanish

**Assessment**

- One 2-hour examination in May/June (50%)
- Assessed coursework:  
Two translations from English to Spanish (12.5% each) and two translations from Spanish to English (12.5% each)

**Co-ordinator** David García

**GROUP A  
SEMESTER 1  
MODULES:  
10 CREDITS**

# Contemporary Portuguese Fiction

Credits: 10

Semester: 1

Codes: 09 04595

**Status**

Optional

(Texts are available in translation: **no knowledge of Portuguese or prior courses on Portuguese literature are needed to take this course**).

Compulsory for BAML with Portuguese (40 credits)

Optional for Year 4 BAML Hispanic Studies, JH Hispanic Studies

**Teaching Methods**

One 2 hour seminar per week.

**Description**

This module analyses 3 recent Portuguese novels. In the first text we examine the techniques used by women writers to express female desire and sexuality as a response to women's subjugation; we then look at how the detective novel is used to 'investigate' the crimes of the dictatorship; and, finally, study how Portugal's first novel about its colonial war is used to face up to the horrors of the nation's vicious fight to retain its African territories.

**Objectives**

By the end of the module students should be able to:

- Understand the relationship between these texts and the social, historical and political background from which they have emerged.
- Become aware of key issues in Portuguese society as represented in the literature of that country, including class, gender, race, power, coloniality / postcoloniality.
- Interrogate the particular choices regarding genre and the discursive strategies adopted by male and female authores in order to comment on society
- Develop the critical and theoretical tools necessary for understanding cultural products and responding to them.
- Acquire skills in oral presentation.
- Gain practice in independent research for the writing of essays.
- Write an analytical essay using the appropriate critical terminology and following the conventions of academic writing.

**Assessment**

One 3,500 word essay at the end of the semester (100%).

**Core Texts**

Maria Isabel Barreno, Maria Teresa Horta, Maria Velho da Costa, *Novas Cartas Portuguesas*.

[Translation: *New Portuguese Letters*]

José Cardoso Pires, *Balada da Praia dos Cães*. [Translation: *Ballad of Dogs' Beach*]

Lídia Jorge, *A Costa dos Murmúrios*.

[Translation: *The Murmuring Coast*]

**Co-ordinator**

TBC

# Gender Debates in Contemporary Spain

Credits:

10

Semester:

2

Codes:

09 28346

Status

Optional

Teaching methods

One 2 hour seminar per week

Description

The 20th and 21st century Spain have reconfigured gender, producing and sanctioning gender prototypes, which were then challenged by emergent gender variations. This module centers on the evolution of gender norms from 1931 to the present day, and accordingly, it examines the intersection of gender with historical memory, spatiality, immigration, regional independence, and neoliberalism. Close readings of a variety of filmic and literary texts, and an introduction to relevant gender theories, will enable students to comprehend the emergence of new forms of femininity and masculinity in Contemporary Spain.

Learning Outcomes

By the end of the module students should be able to:

- Understand the key issues in the formulation of masculine and feminine identities in Contemporary Spain.
- Gain a superior comprehension of the plurality of Contemporary Spain through a focus on the influence of mass immigration and regional aspirations on gender norms.
- Confidently undertake close textual readings of key texts, and produce knowledgeable oral presentations and written assessments.
- Obtain an insight into the tension between traditional gender expectations and rapidly evolving gender norms, in specific reference to domestic violence.
- Master conceptual information concerning topics, such as neoliberalism, immigration, and gender.

Assessment

1 essay of 3000 words (excluding bibliography).

Core Texts

*El Bola*. Dir. Achero Mañas.

*Te doy mis ojos*. Dir. Iciar Bollaín.

El Hachmi, Najat. *El último patriarca*. Destino. Barcelona. 2011.

López, Ángeles. *Martina, la rosa número trece*. Destino. Barcelona. 2006.

*Los lunes al sol*. Dir. Fernando León de Aranoa.

Méndez, Alberto. *Los girasoles ciegos*. Destino. Barcelona. 2004.

Co-ordinator

Dr Lorraine Ryan

# The Sublime and the Grotesque in Catalan Culture

Credits: 10 Semester: 1 Codes: 28905

Status Optional

**Teaching methods (per week)** The two hours per week will consist in a lecture followed by student-led seminars about the selected texts.

**Description** Students interested in Catalan Culture will acquire a deeper knowledge on contemporary Catalan artistic production comprising a wide range of literary and cinematic genres. This module will engage with comparative and interdisciplinary approaches by means to explore and analyse representations of the sublime and the grotesque in the selected works produced in the Catalan-Speaking territories.

**Please note that Catalan Language is NOT required for this module.**

**Objectives** By the end of the module students should be able to:

- Expand their knowledge of historical and cultural developments in the practical and critical aspects of film and literature from twentieth to early twenty-first century Catalonia
- Engage with innovative and current research methodologies
- Analyse in depth key literary and cinematic genres, concepts and techniques
- Improve learning by integrating theory and practice

**Assessment** One essay of 3,500 words (100%).

**Core Texts** Riba, C. Elegies de Bierville / Elegies of Bierville  
Roig, M. L'hora violeta / La hora violeta (optional)  
Rodoreda, M. La meva Cristina i altres contes / My Christina and Other Stories  
Riera, C. Cap al cel obert / Por el cielo y más allá  
Belbel, S. Forasters / Forasteros

Students may use Spanish and English translations of the texts where appropriate.

**Co-ordinator** Dr Elisenda Marcer

**GROUP B  
SEMESTER 2  
MODULES:  
10 CREDITS**

# 20th Century Brazilian Fiction

|                          |   |           |   |        |          |
|--------------------------|---|-----------|---|--------|----------|
| Credits:                 | 10  | Semester: | 2 | Codes: | 09 28318 |
| <b>Status</b>            | (Texts are available in translation: no knowledge of Portuguese or prior courses on Portuguese literature are needed to take this course).<br>Compulsory for BAML with Portuguese (40 credits)<br>Optional for Year 4 BAML Hispanic Studies, JH Hispanic Studies  |           |   |        |          |
| <b>Teaching methods</b>  | One 2 hour seminar per week   |           |   |        |          |
| <b>Description</b>       | Through a close reading of selected male- and female-authored novels and short stories produced in the twentieth century, students will become aware of key issues in Brazilian society as represented in the literature of that country, namely race, gender and sexuality. At the same time, students will engage with questions of intertextuality and the blurring of boundaries between literary genres. Attention will also be given to matters of history and context. Where possible, students will also have the opportunity to view "the film of the book", in order to acquire an additional dimension of knowledge.   |           |   |        |          |
| <b>Learning Outcomes</b> | By the end of the module students should be able to: <ul style="list-style-type: none"><li>Demonstrate a profound knowledge of seminal works of Brazilian Literature and their socio-historical context</li><li>Assess the relationship between these texts and the historical, social and political background from which they have emerged</li><li>Become aware of key issues in Brazilian society as represented in the literature of that country, namely race, power, gender and sexuality</li><li>Reach an understanding of why these works have, or have not, achieved canonical status</li><li>Understand the particular choices regarding genre and the discursive strategies adopted by male and female authores in order to comment on society</li><li>Acquire skills in oral presentation</li><li>Gain practice in independence research for the writing of essays</li><li>Write an analytical essay using appropriate critical terminology</li></ul> |           |   |        |          |
| <b>Assessment</b>        | One 3,500 word essay (100%)   |           |   |        |          |
| <b>Core Texts</b>        | Jorge Amado, <i>Terras do Sem Fim</i><br>Rubem Fonseca, <i>Bufo &amp; Spallanzani</i><br>Clarice Lispector, <i>Laços de Família</i><br>Lygia Fagundes Telles, selected short stories<br>Luiza Lobo, "Maçã mordida"  |           |   |        |          |
| <b>Co-ordinator</b>      | TBC   |           |   |        |          |

# Trapped in Spain

|                   |   |           |   |        |          |
|-------------------|---|-----------|---|--------|----------|
| Credits:          | 10  | Semester: | 1 | Codes: | 09 27535 |
| Status            | Optional  |           |   |        |          |
| Teaching Methods  | One 2 hour seminar per week.  |           |   |        |          |
| Description       | This module will explore narratives of Spanish imprisonment through a selection of texts written by prisoners and ex-prisoners, including poetry, testimony, and fiction. We will explore incarceration during the Spanish Civil War, during the dictatorship, and during Spanish democracy. The module will situate the narratives within these political, historical, and social contexts with particular reference to anti-Francoist, feminist, and ETA activism and incarceration. We will analyse portrayals of imprisonment in these contexts and explore questions of discipline, punishment, and criminality as key aspects within the texts. |           |   |        |          |
| Learning Outcomes | By the end of the module students should be able to: <ul style="list-style-type: none"><li>Understand key concepts of imprisonment and discipline</li><li>Identify major periods of incarceration throughout twentieth-century Spain</li><li>Critically analyse textual representations of carcerality</li><li>Situate narratives within their political and historical contexts</li></ul>  |           |   |        |          |
| Assessment        | 3,000-word essay<br>Formative literature review of up to 1,000 words  |           |   |        |          |
| Core Texts        | Romanzas de las rejas Carlota O'Neill<br>Presas Tomasa Cuevas<br>No Turning Back Lidia Falcón<br>Selected poems by Joseba Sarrionandia  |           |   |        |          |
| Co-ordinator      | Dr Holly Pike   |           |   |        |          |

# Children and Teenagers in Spanish Literature

|                          |   |                  |   |               |          |
|--------------------------|---|------------------|---|---------------|----------|
| <b>Credits:</b>          | 10  | <b>Semester:</b> | 2 | <b>Codes:</b> | 09 27253 |
| <b>Status</b>            | Optional  |                  |   |               |          |
| <b>Teaching methods</b>  | One 2 hour seminar per week.  |                  |   |               |          |
| <b>Description</b>       | In the period, 1939-2013, Spain has undergone seismic political, social, economic, and cultural changes, many of which are refracted through the figures of the child and adolescent in Spanish literature. The child figure in Spanish Literature has dramatised the catastrophic effects of war, the restrictiveness of rigid gender ideologies during the Franco dictatorship, and the moral failings of the adults populating his/her social universe, while the adolescent has functioned as a cipher for sexual inequalities, excessive consumerism, and moral relativism. Departing from cultural critiques and sociological perspectives on childhood and adolescence, this module analyses a range of texts in which children and adolescents, who are generally considered relatively powerless social coterie, are utilised to scrutinise adult prejudices and social institutions. Childhood and adolescence serve as allegories of the Spanish nation, a site where sexual, class and political differences must negotiate the social terrain. During the course, students will interrogate salient historical and cultural motifs, such as Francoist gender ideology, space, neoliberalism, lesbianism, and Generation X youth culture in Spain, which will afford them an increased understanding of the intersection between social change and the subjective experiences of childhood and adolescence. |                  |   |               |          |
| <b>Learning Outcomes</b> | By the end of the module students should be able to: <ul style="list-style-type: none"><li>Understand the symbolic import of the child and teenager in Spanish Literature from 1939 to the present day.</li><li>Critically analyse the counterhegemonic deployment of the tropes of orphanhood, the precocious child ,and the sexualised adolescent in the corpus under study.</li><li>Identify and discuss the shifts in the sociology of childhood and adolescence, which have influenced their literary representation.</li><li>Examine pertinent themes, such as gender, religion, spatiality, nostalgia, consumerism and lesbianism.</li><li>Acquire an insight into the creation of a nihilistic youth culture in Spain and the literary aesthetics of the Generation X literary generation in Spain.</li><li>Formulate their own opinions on the texts under study, and articulate their response to the texts in well-structured and cogent arguments.</li></ul>  |                  |   |               |          |
| <b>Assessment</b>        | One essay of 3,000 words (100%). Titles to be distributed in Week Seven.  |                  |   |               |          |

|                   |   |
|-------------------|---|
| <b>Core Texts</b> | Etxebarría, Lucía. <i>Beatriz y los cuerpos celestes</i> . Barcelona: Destino.<br>1998. |
|                   | Grandes, Almudena. <i>El lector de Julio Verne</i> . Barcelona: Tusquets.<br>2012.      |
|                   | Laforet, Carmen. <i>Nada</i> . Barcelona, Ediciones Destino, 1945.                      |
|                   | Matute, Ana María. <i>Primera memoria</i> . Barcelona: Destino. 1959.                   |

**Co-ordinator** Dr Lorraine Ryan

# Advanced Spanish Linguistics

**Credits:** 10

**Semester:** 2

**Codes:** 09 06312

**Status**

**Optional**

Please note that this module may be subject to change. If the module is no longer available, we will aim to assign you to one of your reserve choices.

**Teaching methods**

One 2 hour seminar per week.

**Description**

The module examines the concepts of language, dialect, nation, religion and identity with specific reference to the sociolinguistic realities of contemporary Spain, in particular Catalunya, Galicia and Euskadi.

**Objectives**

By the end of the module the student should be able to:

- Deploy a variety of oral and written argumentation skills;
- Appreciate the subtleties of linguistic identity as exemplified by Spain;
- Understand the concepts of bilingualism, diglossia, language planning, nationalism, language and dialect;

**Assessment**

1.5 hr examination (100%)

**Core Texts**

Learning Resources are provided

**Co-ordinator**

TBC

**GROUP C  
SEMESTER 1 & 2  
MODULES:  
20 CREDITS**

# Socrates Translation Project

|                           |   |                  |         |               |          |
|---------------------------|---|------------------|---------|---------------|----------|
| <b>Credits:</b>           | 20  | <b>Semester:</b> | 1 and 2 | <b>Codes:</b> | 09 19883 |
| <b>Status</b>             | Optional module   |                  |         |               |          |
| <b>Teaching methods</b>   | Formal supervisions combined with extensive reading. Students will write a draft essay to be commented on by the supervisor then produce a final version for the agreed deadline. (5 contact hours in total).   |                  |         |               |          |
| <b>Description</b>        | The aim of this module is to increase the knowledge base, linguistic awareness, cultural sensitivity, analytical skills and English academic writing competence of Socrates students. The module will focus on theories of translation and the practice of translating between two languages, with particular attention being paid to levels of language, register, language functions and stylistic issues. Following consultation with the supervisor, students will identify and analyse an appropriate topic or problem within the sphere of Translation Studies, using relevant theoretical material, grammar reference books, monolingual and bilingual dictionaries, and a text or selection of texts to exemplify processes. Students might: analyse a specific text (not necessarily literary), identifying problems that it poses for a translator; do a survey of tools available to translators, assessing their usefulness/limitations; produce a glossary of specific terms for a translator working in a particular field; translate a text with detailed translator's commentary; translate a text then compare it with reputedly "canonical" translations; take multiple translations into English of a poem, short story, scene from a play, or extract from a novel, and compare them, showing how different translators have adopted different strategies, either within the same period, or over time; examine the challenges of translating drama: the need for "speakable" lines; study the translation of such texts as children's literature, fairy tales, advertisements, subtitles, etc. |                  |         |               |          |
| <b>Learning Outcomes:</b> | By the end of the module you should be able to:   |                  |         |               |          |
|                           | <ul style="list-style-type: none"><li>• Demonstrate advanced strategic competence in identifying different levels of language and registers in English/Portuguese/Spanish/Catalan/Galician;</li><li>• Understand the features of a range of different text types and functions in English/Portuguese/Spanish/Catalan/Galician;</li><li>• Propose solutions to problems in translation;</li><li>• Develop independent study skills and the ability to produce an extended piece of academic writing on the basis of them.</li></ul>  |                  |         |               |          |
| <b>Assessment</b>         | One 3-4,000 word essay (100%)   |                  |         |               |          |

|                     |   |
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| <b>Core Texts</b>   | Bassnett, S & Lefevere, A. Constructing Cultures: Essays on Literary Translation.<br>Nord, C. 1997. Translating as a Purposeful Activity: Functional Approaches Explained. Manchester: St Jerome.<br>Vinay, J-P & Darbelnet, J (Sager, J & Hamel, M-J trans). 1995. Comparative Stylistics of French and English. A Methodology for Translation. Amsterdam/Philadelphia: John Benjamins Publishing Company.<br>Newmark, P. 1988. A Textbook of Translation. Hemel Hempstead: Prentice Hall.<br>Baker, M. 1992. In Other Words: A Coursebook on Translation. London: Routledge.<br>Odber de Baubeta, P A. 'Modes of Address: Translation Strategies or the Black Hole', Ilha do Desterro, 28, (1992), (Brazil: Florianopolis), 87-107.<br>Newmark, P. 1982. Approaches to Translation. Oxford: Pergamon Press.<br>Bassnett, S. 1980. Translation Studies. London: Routledge. |
| <b>Co-ordinator</b> | Dr Jules Whicker  |

# Contemporary Spanish Film From Fiction

Credits: 20

Semester: 1 & 2

Codes: 09 24196

|                          |   |
|--------------------------|---|
| <b>Status</b>            | Optional  |
| <b>Teaching methods</b>  | One 2 hour seminar per week<br>Film screenings throughout the semester  |
| <b>Description</b>       | This module aims to explore the often dependent, and sometimes controversial, relationship between literature and cinema within the context of Contemporary Spanish Fiction. The module will introduce key concepts in film theory and fiction and will trace the emergence and clash of the main aesthetic trends from the 1940's to the 1980's within Spanish culture. The module will then move to the comparative analysis of the selected texts and its film adaptations.  |
| <b>Learning Outcomes</b> | By the end of the module students should be able to: <ul style="list-style-type: none"><li>• Communicate effectively orally and in writing.</li><li>• Identify and analyse key concepts in Contemporary Spanish Film, Theory and Fiction.</li><li>• Critically evaluate and chart the main aesthetic trends from the 1940's to the 1980's within Spanish culture.</li><li>• Demonstrate an advanced understanding of the interaction between different forms of artistic creation as a means of exploring the complexity of the act of reading.</li><li>•</li></ul> |
| <b>Assessment</b>        | 2 x 3,500 word essay (50% each)   |
| <b>Core Texts</b>        | Texts:<br>Carmen Laforet - <i>Nada</i> (1944)<br>Miguel Delibes – <i>El camino</i> (1950)<br>Camilo José Cela – <i>La colmena</i> ( 1951)<br>Luis Martín Santos - <i>Tiempo de silencio</i> (1962)<br>Adelaida García Morales - <i>El sur</i> (1985)  |
|                          | Recommended:<br>Corrigan, Timothy (ed.) - <i>Film and Literature. An Introduction and Reader.</i>   |
|                          | Films:<br>Edgar Neville - <i>Nada</i> (1947)<br>Ana Mariscal - <i>El Camino</i> (1963)<br>Mario Camus – <i>La colmena</i> (1982)<br>Vicente Aranda - <i>Tiempo de silencio</i> (1986)<br>Victor Erice - <i>El Sur</i> (1983)  |
| <b>Co-ordinator</b>      | Dr Mónica Jato  |

# Social and Political Processes in Contemporary Latin America

**Credits:** 20      **Semester:** 1 and 2      **Codes:** 09 25094

|                          |   |
|--------------------------|---|
| <b>Status</b>            | Optional  |
| <b>Teaching methods</b>  | One 2 hour seminar per week   |
| <b>Description</b>       | <p>This course seeks to explain and critically examine the shaping of contemporary Latin America through the study of its main social, economic and political processes.</p> <p>This course addresses recent changes in Latin American politics, society and culture through a regional and country specific approach. It focuses on democracy and democratisation, populism and issues of race, class and international relations. It will start by assessing processes of democratisation and the 'Washington consensus', it then moves to a discussion of the New Latin American Left. Populism and Neoliberalism are studied with regard to specific countries such as Bolivia, Venezuela, Argentina, Chile and Brazil. It closes with the debate about the rise of the so called 'pink tide' in Latin American politics and public life.</p> |
| <b>Learning Outcomes</b> | <p>By the end of the module the student should be able to:</p> <ul style="list-style-type: none"><li>• Demonstrate their knowledge of issues related to contemporary Latin American politics and society</li><li>• Show a critical understanding of the key socioeconomic and political developments in the region</li><li>• Demonstrate a broad knowledge of the relationship between the continent and the rest of the world</li><li>• Show an awareness of different political and socioeconomic models and their ethical implications</li><li>• Demonstrate competence in giving seminar presentations and writing essays on a specific topic covered in the module</li></ul>   |
| <b>Assessment</b>        | The course is assessed by two 2,000 word essays (50% each) due at the end of each teaching term.  |
| <b>Core Texts</b>        | Lievesley, Geraldine and Steve Ludlam, ed. <i>Reclaiming Latin America: Experiments in Radical Social Democracy</i> (London: Zed Books, 2009)   |
| <b>Co-ordinator</b>      | Mr Antonio Sánchez  |

# Re-Imagining The World: Cervantes, Lopes and The Baroque

**Credits:** 20 **Semester:** 1 and 2 **Codes:** 09 04244/ 09 03999

**Status** Optional

**Teaching methods** 2 seminars per week  
Seminars will be based around (non-assessed) student presentations on specific topics and supported by extensive web-based materials on the Canvas VLE.

**Description** Towards the end of the 16th century the pursuit of harmony, order and form that characterises Renaissance art and literature gives way to an intellectual and aesthetic outlook that is skeptical about classifications, hierarchies, and the power of reason itself, and celebrates variety, contrast and heterogeneity. It is also an era characterised by a fascination with re-invention, transformation, and change. Known as the Baroque, its artists and writers also reflected as never before on the nature and function of creativity itself, re-assessing the relationship between author / artist, text / image / performance, and reader / spectator, and reflecting insistently on the relationship and the boundaries between fiction / art and reality. It should be no surprise then that the Baroque era saw the creation of some of the greatest works in Spanish Literature. Together this module and will examine the Baroque perspective, focussing on the two most significant literary forms of the age: the novel and the "comedia"; and on the work of two of its most innovative writers: Miguel de Cervantes (1547-1616) and Lope de Vega (1562-1635). The seminars in the First Semester will focus on the way Cervantes transformed Spanish fiction, whilst those in the Second Semester will examine the nature of Lope's "comedia nueva" and the controversies it provoked as it challenged both the literary and social status quo.

## Semester 1

Miguel de Cervantes changed the way readers approach fiction forever, not only by developing new forms, but by continually alerting his readers to the processes of creation, transmission and reception that shape their relationship with the text, thereby schooling them in the art of reading, and making them more perceptive and active participants in the experience of fiction. The module examines a variety of Cervantine texts, with reference to the Baroque perspective, through a series of seminars involving both student presentations and class discussion

## Semester 2

The end of the Sixteenth Century sees the creation of a dramatic genre, the *comedia nueva* that will transform Spanish theatre from its former status as aristocratic entertainment, religious pageantry, or fairground sideshow, into a major commercial enterprise and the foremost expression of cultural and social values of its age. But this success provokes controversy because this is also a time when Spanish society is divided between the epicurean pursuit of pleasure

and a belief that Spain was slipping into an era of decadence and decline which was only to be averted by austere moral reforms. At the heart of this division lies the synergy between commercial theatre and the *comedia nueva*, whose opponents vilified them as a nursery of vice, and whose apologists represented them not simply as a source of harmless entertainment but also as a mirror of society, whose purpose was correction and reform, and whose effectiveness in achieving this end was unrivalled. The basis for these arguments and their effect on how plays were written is the subject of this module. The module begins by considering the nature of Lope de Vega's *comedia nueva* through an analysis of his meta-theatrical play *Lo fingido verdadero* and his ironic discourse on the art of playwriting *El arte nuevo* goes on to examine the conditions of performance in the public theatres, before exploring contemporary responses to them through a range of extracts from contemporary literary and documentary sources, which serve as the basis for seminar presentations and class discussions. Whilst the module develops ideas introduced in The Origins of the Spanish Theatre (09 11956), it is also designed to be accessible to students so-far-unfamiliar with Golden Age dramatic texts outside the scope of Hispanic Literature: Texts & Contexts I A&B (09 16520/23).

|                     |  |
|---------------------|--|
| <b>Assessment</b>   | One essay of 3,000 words (50%) in January<br>One essay of 3,000 words (50%) in March/April   |
| <b>Core Texts</b>   | You will find copies of all the set texts on the module's Canvas site.<br>These include:<br><br>Semester 1:<br>Miguel de Cervantes, <i>El ingenioso hidalgo Don Quijote de la Mancha, Primera parte</i> (1605)<br>Miguel de Cervantes, <i>El ingenioso hidalgo Don Quijote de la Mancha, Segunda parte</i> (1615)<br>Miguel de Cervantes, <i>Novelas ejemplares</i> (1613), Prólogo al lector;<br><i>Novela del celoso extremeño</i> ; <i>Novela del licenciado Vidriera</i> .<br><i>Ocho comedias y ocho entremeses</i> (1615), Prólogo; <i>Entremés del viejo celoso</i> ; <i>Entremés del retablo de las maravillas</i><br>Semester 2:<br><br>Lope de Vega Carpio, <i>Lo fingido verdadero</i><br>Lope de Vega Carpio, <i>El arte nuevo de hacer comedias en este tiempo</i><br>Tirso de Molina, <i>El vergonzoso en palacio</i><br>Pedro Calderón de la Barca, <i>El gran teatro del mundo</i><br>Sections from Works by Plato, Aristotle, Cervantes, Juan de Mariana, Francisco Cascales, Cristóbal Suárez de Figueroa, Agustín de Rojas, Jerónimo de Alcalá and other golden-age commentators on the life and art of the theatre |
| <b>Co-ordinator</b> | Dr Jules Whicker   |
| \                   |  |

# Spanish Caribbean: History and Literature

semester 1 of 20 credits course (combined with US Latino Culture, see below)

**Credits:** 10 (+ 10)    **Semester:** 1 and 2    **Codes:** 09 22844

|                  |   |
|------------------|---|
| Status           | Optional  |
| Teaching methods | One 2 hour seminar per week.  |
| Description      | This module explores fictional representations of key events in the political history of the Spanish Caribbean. While focussing on 20 <sup>th</sup> century issues such as the Castro Revolution, the Trujillo dictatorship (1930-1961) and the contingent failed attempts at democracy, the module also places emphasis on the repeated wars for independence from Spanish colonialism, the domination of Haiti during the 19 <sup>th</sup> century and the struggles against US neo-colonialism throughout the 20 <sup>th</sup> century. In the process we will engage with the way the Epic and a variety of other literary forms have been used to interrogate history in the Dominican Republic, Cuba and Puerto Rico. Additionally we will discuss issues such as dissidence and exile and the place of the hero/heroine in processes of nation building. |
| Objectives       | <p>By the end of the module the student should be able to:</p> <ul style="list-style-type: none"><li>• demonstrate knowledge of the major historical moments in 19th and 20th-century Spanish Caribbean history</li><li>• analyse the literary representations of Caribbean anti-colonial struggles, the Castro Revolution, the Haitian occupation of the half-island of the Dominican Republic and the Trujillo dictatorship</li><li>• locate these historical and literary discourses within a wider Caribbean post-colonial context.</li></ul>   |
| Assessment       | <ul style="list-style-type: none"><li>• Class participation[ Written comments on canvas and class presentations] : 20%</li><li>• 2,000 word essay: 80%</li></ul>  |
| Core Texts       | <p><u>Cuba</u></p> <p>Reinaldo Arenas, <i>Antes que anochezca</i> (1992)<br/>Pedro Juan Gutiérrez, <i>Trilogía sucia de la Habana</i> (1998)<br/>Collection of Poems and Short Stories (Available from the Department)</p> <p><u>Puerto Rico</u></p> <p>Mayra Santos Febres <i>Fe en disfraz</i><br/>Collection of Short Stories (Available from the Department)</p> <p><u>The Dominican Republic</u></p> <p>Mario Vargas Llosa, <i>La fiesta del chivo</i> (2000)<br/>Collection of Short Stories (Available from the Department)</p>  |
|                  | Please purchase books before the start of the module, as they will not be available at the University bookshop.   |
| Co-ordinator     | Dr Conrad James   |

# US Latino Culture: The Spanish Caribbean

Semester 2 of a 20 credits course (combined with History and Literature, see above)

|                         |   |                  |         |               |          |
|-------------------------|---|------------------|---------|---------------|----------|
| <b>Credits:</b>         | 10 (+ 10)   | <b>Semester:</b> | 1 and 2 | <b>Codes:</b> | 09 14075 |
| <b>Status</b>           | Optional  |                  |         |               |          |
| <b>Teaching methods</b> | One 2 hour seminar per week   |                  |         |               |          |
| <b>Description</b>      | Through literature, film and essay this course examines key issues concerning the politics of identity in US Latino culture. Focusing on the Hispanic Caribbean, the course begins by exploring some of the tensions inherent in the use of terms such as Hispanic and Latino to define Spanish Caribbean people. It will examine key moments in the history of the Cuban, Puerto Rican and Dominican presence in the US and proceed with an exploration of the literary/cinematic interventions in the contingent debates about cultural identity. The course engages with issues of migration, displacement, tradition and cultural transformation. |                  |         |               |          |
| <b>Objectives</b>       | By the end of the module the student will be able to: <ul style="list-style-type: none"><li>Demonstrate knowledge of the history and culture of Hispanic Caribbean communities in the United States;</li><li>Show how literature and film have helped to stage some of the key tensions involved in the politics of Hispanic Caribbean identities in the United States.</li></ul>   |                  |         |               |          |
| <b>Assessment</b>       | <ul style="list-style-type: none"><li>Class participation[ Written comments on canvas and class presentations] : 20%</li><li>2,000 word essay: 80%</li></ul>  |                  |         |               |          |
| <b>Core Texts</b>       | Piri Thomas, <i>Down These Mean Streets</i> (1967)<br><br>Josefina Baez <i>Dominicanish</i> (2000)<br><br>Angie Cruz, <i>Let it Rain Coffee</i> (2005)<br><br>Junot Díaz, <i>The Brief Wondrous Life of Oscar Wao</i> (2007)<br><br>Sonia Rivera Valdes, <i>Historias de mujeres grandes y chiquitas</i> (2003)   |                  |         |               |          |
|                         | Please buy these books before since they will not be available at the university bookshop.  |                  |         |               |          |
| <b>Co-ordinator</b>     | Dr Conrad James   |                  |         |               |          |

# Spanish Civil War Literature

**Credits:** 20      **Semester:** 1 and 2      **Codes:** 09 23368

**Status** Optional

**Teaching methods** One 2 hour seminar per week

**Description** The Civil War of 1936-39 was the most significant events in the history of Spain in the 20<sup>th</sup> C., and one which continues to have an impact on Spain today. The political tensions which erupted during the war are clearly present in the literature of the preceding period and, since the beginning of the conflict, the war itself it has been a major theme for writers living and working in radically different contexts: during the war, under the censorship of the Franco regime, in voluntary or enforced exile, and now in a new democratic state. This module will review how political tensions were reflected in literature before the war and how the war has been represented at different times and in different contexts in the last seventy years. It will also explore theoretical questions surrounding the relationship between literature, politics and history.

**Learning Outcomes** By the end of the module the student should be able to:

- Identify key social and political aspects of the Spanish Civil War and their impact on Spanish society throughout the 20th Century.
- Identify key issues in literary treatments of the Spanish Civil War
- Demonstrate an understanding of the relationship between changing political circumstances and the treatment of the Spanish Civil War in literary texts
- Demonstrate an awareness of theoretical debates and issues surrounding the relationships between literature, politics, and history.
- Comment critically on representative texts.
- Express ideas competently in writing
- Express ideas competently orally

**Assessment**

- One 3000 word essay in English or Spanish (50%) and
- One 2-hour formal written examination with questions to be answered in English or Spanish in the University examination period (50%)

**Core Texts** To be confirmed

**Co-ordinator** Prof Francis Lough

**GROUP D**  
**SEMESTER 1 & 2**  
**LANGUAGE**  
**MODULES:**  
**20 CREDITS**

# Advanced Catalan Language 4

**Credits:** 20      **Semester:** 1 and 2      **Codes:** 28898

**Status and availability** Optional but student should have taken level 2 Catalan (0912472/3) previously.

**Teaching methods** Three hours per week, all primarily in the target language, covering advanced grammar, translation, stylistics, and oral and written production.

The student will also have the opportunity to achieve an extra qualification by taking the International Catalan Certificate issued by the Institut Ramon Llull and held at the University of Birmingham.

**Learning Outcomes** To consolidate linguistic competence in Catalan and expand knowledge of specific areas of grammar. Emphasis will be placed on oral and written competence, as it will be assumed that reading and listening competence are quite strong.

- Assessment**
- 3 hour written examination (50%)
  - 15 minutes oral test (10%)
  - 40 minutes aural test (10%)
  - translation handbook (15%)
  - continuous assessment (15%)

**Core text** Badia, J; Brugarolas, N; Grifoll, J. (1995). *Nivell B. Llengua catalana*. Barcelona: Castellnou.

(1994) *Nivell C. Llengua catalana*. Barcelona: Castellnou.

Castellanos, J. A. (1999). *Quadern. Normativa bàsica de la llengua catalana (amb exercicis autocorrectius)*. Barcelona: Universitat Autònoma de Barcelona. Institut de Ciències de l'Educació.

Dictionaries: Oliva, S. and Buxton, A. (1989) *Diccionari anglès-català and Diccionari català-anglès*. Barcelona: Enciclopèdia Catalana.

Other materials will be provided by the tutors.

**Co-ordinator  
Tutors** Dr Elisenda Marcer  
Gemma Segura and Dr Elisenda Marcer

# Advanced Portuguese Language

|                          |   |                  |         |               |             |
|--------------------------|---|------------------|---------|---------------|-------------|
| <b>Credits:</b>          | 20  | <b>Semester:</b> | 1 and 2 | <b>Codes:</b> | 09 15764/65 |
| <b>Status</b>            | Optional but student should have taken level 2 Portuguese previously  |                  |         |               |             |
| <b>Teaching methods</b>  | 3 hour per week over semester 1 and 2: The three hours per week are distributed between a 1 hour written language, 1 hour translation workshop and a 1hour oral class.  |                  |         |               |             |
| <b>Description</b>       | The module involves translation from Portuguese into English, English into Portuguese, writing essays and commentaries in Portuguese, doing video and aural comprehension work, and work on socio-linguistics and text analysis. Particular attention is paid to modes of address and the language of advertising.  |                  |         |               |             |
| <b>Learning Outcomes</b> | By the end of the module the student will be able to: <ul style="list-style-type: none"><li>• understand spoken standard Portuguese;</li><li>• speak Portuguese fluently;</li><li>• write letters, reports and essays in correct Portuguese;</li><li>• to understand and develop solutions to advance problems in translation;</li><li>• to analyse and translate different texts and different registers into and from Portuguese and English with accuracy and flair.</li></ul> |                  |         |               |             |
| <b>Assessment</b>        | <ul style="list-style-type: none"><li>• Extended essay/short story in Portuguese: 15%;</li><li>• Oral presentation: 15%;</li><li>• Aural exam: 10%;</li><li>• Oral exam: 10 %;</li><li>• Written exam: 50%</li></ul>  |                  |         |               |             |
| <b>Core Texts</b>        | Material supplied by the course tutor.  |                  |         |               |             |
| <b>Co-ordinator</b>      | TBC   |                  |         |               |             |

# Basque Language III

|                             |  |           |         |        |          |
|-----------------------------|--|-----------|---------|--------|----------|
| Credits                     | 20   | Semester: | 1 and 2 | Codes: | 09 21533 |
| Status                      | Optional but student should have taken level 2 Basque previously<br><b>Please note that this module may be subject to change. If the module is no longer available, we will aim to assign you to one of your reserve choices.</b>  |           |         |        |          |
| Teaching methods (per week) | Grammar is still mainly introduced through the online program BOGA. The three contact hours, all primarily in the target language, are devoted to practising reading, listening, and speaking skills, covering as well in writing and translation.   |           |         |        |          |
| Description                 | This module builds on the experience of Level II Basque and/or the Year Abroad. The focus is placed on (i) ability to converse in Basque with native speakers and (ii) the ability to produce grammatically correct oral and written language. The classes cover a wide range of activities dealing with all four language skills and are conducted by a native speaker of the language.   |           |         |        |          |
| Objectives                  | To achieve the B1 level of the CEFR.   |           |         |        |          |
| Learning Outcomes           | By the end of the module the student should be able to: <ul style="list-style-type: none"><li>• produce a grammatically accurate texts in oral and written Basque;</li><li>• interact with speakers of Basque at an advanced level while employing a variety of complex cases and tenses;</li><li>• comprehend a range of written and oral texts in Basque;</li><li>• comprehend a range of grammatical structures and be able to use them confidently.</li></ul>  |           |         |        |          |
| Assessment                  | <ul style="list-style-type: none"><li>• Coursework: 30%<ul style="list-style-type: none"><li>• 10% Grammar and vocabulary portfolio (Presented in two parts, due to hand in before Christmas and Easter breaks)</li><li>• 10% Class tests (4 overall. Weeks 5, and 11 of each semester)</li><li>• 10% Writing assessments (Due after Christmas and Easter breaks)</li></ul></li><li>• Aural/Oral tests: 30%<ul style="list-style-type: none"><li>• 15% Aural test</li><li>• 15% Oral test</li></ul></li><li>• 3 hour written exam: 40%</li></ul> |           |         |        |          |
| Co-ordinator                | Ira Ortigosa   |           |         |        |          |

# Catalan Language and Literature II

|                          |  |                  |         |               |             |
|--------------------------|--|------------------|---------|---------------|-------------|
| <b>Credits:</b>          | 20   | <b>Semester:</b> | 1 and 2 | <b>Codes:</b> | 09 12472/73 |
| <b>Status</b>            | Optional, but must have pass in Level 1 Catalan  |                  |         |               |             |
| <b>Teaching Methods</b>  | <p>3 contact hours per week<br/>2 hours language (grammar/listening/conversation)<br/>1 hour literature (grammar/translation)</p> <p>A variety of methodologies from grammar, grammar-translation, linguistic to purely communicative methods are used.</p>  |                  |         |               |             |
|                          | <p>The three weekly hours are distributed between grammar and translation classes and oral work in small groups with a native speaker alongside an introduction to Catalan literary culture. The three hours are fully integrated: topics introduced in the translation and grammar/translation classes are expanded upon in the conversation hour.</p>  |                  |         |               |             |
| <b>Description</b>       | <p>The intermediate Catalan Course focuses on expanding language skills acquired in the first year, and particularly on consolidating grammar knowledge and further developing oral and written skills in Catalan. The course will also provide an introduction to the study of Catalan literature. The student will also have the opportunity to achieve an extra qualification by taking the International Catalan Language Certificate issued by the Institut Ramon Llull and held at the University of Birmingham.</p> |                  |         |               |             |
| <b>Learning Outcomes</b> | <p>By the end of the module the student should be able to:</p> <ul style="list-style-type: none"><li>• Demonstrate higher than threshold ability in the four language skills in Catalan.</li><li>• Show ample understanding of the structures of Catalan in order to function effectively in a Catalan-speaking environment</li><li>• Demonstrate and apply good basic knowledge of Catalan literary culture.</li></ul>  |                  |         |               |             |
| <b>Assessment</b>        | <ul style="list-style-type: none"><li>• Oral examination: 10%</li><li>• Aural examination: 10%</li><li>• Coursework: 30%</li><li>• 3-hour written examination: 50%</li></ul> <p>Non-assessed periodic pieces of language work.</p>   |                  |         |               |             |
| <b>Core Texts</b>        | <p>Mas, M., Vilagrassa A., <i>Veus 2/3. Curs de català</i><br/>Roig, N., Daranas, M., <i>Passos 2. Nivell Elemental. Curs de català per a no catalanoparlants</i>.<br/>Catalan course online: <a href="http://www.parla.cat">www.parla.cat</a><br/>Other teaching materials will be provided by the tutors</p>   |                  |         |               |             |
| <b>Co-ordinator</b>      | Dr Elisenda Marcer   |                  |         |               |             |
| <b>Tutors</b>            | Gemma Segura and Dr Elisenda Marcer  |                  |         |               |             |

# Intermediate Portuguese Language

**Credits:** 20

**Semester:** 1 and 2

**Codes:** 09 15759/60

|                          |   |
|--------------------------|---|
| <b>Status</b>            | Optional but student should have taken beginners Portuguese previously.   |
| <b>Teaching methods</b>  | 3 hour per week over semester 1 and 2: The three hours per week are distributed between a 1 hour written language, 1 hour translation workshop and a 1hour oral class.  |
| <b>Description</b>       | The aim of the module is to build on language skills obtained in the first year and to develop their ability to communicate and engage in creative self-expression, using the spoken and written language with confidence. A wide range of grammar points is consolidated and more complex vocabulary and structures are introduced. Familiarity and confidence with registers and advanced grammar are expanded. Progressive use and development of translation and contrastive analytical skills complement advances made in oral and written production. |
| <b>Learning Outcomes</b> | On completion of this module the student will be able to: <ul style="list-style-type: none"><li>• demonstrate competence in the four language skills in Portuguese and show full understanding of the structures of Portuguese</li></ul>  |
| <b>Assessment</b>        | <ul style="list-style-type: none"><li>• Extended essay/short story in Portuguese: 15%;</li><li>• Oral presentation: 15%;</li><li>• Aural exam: 10%;</li><li>• Oral exam: 10 %;</li><li>• Written exam: 50%</li></ul>  |
| <b>Core Texts</b>        | Material supplied by the course tutor.  |
| <b>Co-ordinator</b>      | TBC   |

# Basque Language II

|                   |  |           |         |        |          |
|-------------------|--|-----------|---------|--------|----------|
| Credits:          | 20   | Semester: | 1 and 2 | Codes: | 09 18388 |
| Status            | Optional, but must have passed Beginners' Basque<br><b>Please note that this module may be subject to change. If the module is no longer available, we will aim to assign you to one of your reserve choices.</b>  |           |         |        |          |
| Teaching Methods  | This course is a continuation of the <i>Basque I</i> module. It also deploys the communicative method, reproducing in the classroom communication tasks typical of everyday life. Grammar is mainly introduced through the superb online program BOGA, and contact hours are devoted to practising reading, listening, and speaking skills.  |           |         |        |          |
| Description       | This course will considerably widen the range of grammar structures and vocabulary handled by the students and their communicative abilities, bringing about a significant step forward in the command of the language. Students will thus acquire the A2 level of the CEFR.   |           |         |        |          |
| Learning Outcomes | By the end of the module the student should be able to: <ul style="list-style-type: none"><li>Understand the main points of clear standard speech on familiar matters related to work, school, leisure, etc., and catch the main points in short, clear messages and announcements.</li><li>Find specific information in everyday texts a bit more complex than before, such as events calendars or regulations, and understand the description of plans, needs and opinions in personal letters.</li><li>Communicate in routine tasks that require a simple and direct exchange of information on familiar topics and activities.</li><li>Describe experiences and events, and briefly give reasons and explanations for plans, ambitions, and opinions. Also, use in a simple way the indirect speech to narrate a story or relate the plot of a book or film.</li></ul> |           |         |        |          |
| Assessment        | <ul style="list-style-type: none"><li>Coursework: 30%<ul style="list-style-type: none"><li>10% completion of BOGA online platform units</li><li>10% Class tests (4 overall. Weeks 5, and 11 of each semester)</li><li>10% Reading and writing assessments (Due after Christmas and Easter breaks)</li></ul></li><li>Aural/Oral tests: 30%<ul style="list-style-type: none"><li>15% Aural test</li><li>15% Oral test</li></ul></li><li>3 hour written exam: 40%</li></ul>   |           |         |        |          |
| Core Texts        | Introductory Learning Resources<br>Course notes provided by the teacher<br>Online program BOGA<br>Secondary texts<br>Language Material available from the Central Library and the Media and Language Resource Centre.  |           |         |        |          |
| Co-ordinator      | Ira Ortigosa   |           |         |        |          |