Language and Option Courses in Hispanic Studies 2012-13

For details, including a brief description, of option courses, click on the title to read the course specification document.

**First Year**

- SN1001 Spanish 1
- SN1002 Introduction to Translation from English to Spanish and Spanish to English
- SN1010 Intensive Spanish 1
- SN1002 Introduction to Translation from Spanish into English
- SN1102 Text and Image in the Hispanic World
- SN1105 Culture and Identity in Latin America
- SN1108 Authors & Readers in 20th-Century Spanish American Fiction
- SN1109 Comparative Hispanic Culture
- SN11XX Modern Spanish Theatre (To be confirmed)
- SN11XX Re-mapping the Amexicano Border in Visual Culture (to be confirmed)

**Second Year**

- SN2001 Spanish 2 (compulsory for students on post A level pathway)
- SN2010 Intensive Spanish 2
- SN2011 Principles & Practice of Translation (Spanish into English)
- SN2012 Principles & Practice of Translation (English into Spanish)
- SN2013 Constructing Identity in Contemporary Spanish Film
- SN2113 20th-Century Mexican Visual Arts and Film
- SN2120 Love in the Contemporary Spanish American Novel
- SN2121 The Romancero: The Spanish Ballad Tradition from the Reconquista to Lorca

**Final Year**

- SN3001 Spanish 3
- SN3002 Advanced Literary Translation from Spanish to English and English to Spanish (to be confirmed)
- ML3204 The Gothic Mode in Spanish and English Fiction
- SN3111 Contemporary Mexican Cinema
- SN3116 Culture and Society in Golden-Age Spain
- SN3118 Seducing Nation: Spanish Film 1940s to 1980s
- SN3119 Conflict in 20th-Century Latin American Literature and Culture
- SN3120 Journeys of Discovery in 20th-Century Latin American Literature
- SN3XXX Spanish American Literature – to be confirmed

The information contained in these course outlines is correct at the time of publication, but may be subject to change as part of the School's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.
<table>
<thead>
<tr>
<th>Code:</th>
<th>SN1001</th>
<th>Course Value:</th>
<th>1.0 cu</th>
<th>Status:</th>
<th>Core PR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Spanish I</td>
<td>Availability:</td>
<td>Autumn &amp; Spring Terms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>A2 in Spanish or equivalent</td>
<td>Recommended:</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Alba Chaparro</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff</td>
<td>Alba Chaparro and team (tba)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aims:**
- To consolidate and build upon the four skills of speaking, listening, reading and writing in Spanish.
- To form and consolidate a sound structural and grammatical base for further development of Spanish communicative skills.
- To teach language-learning study skills that will maximize students' learning potential.
- To provide enjoyment and intellectual stimulation as well as a rewarding learning experience which will equip students for year two of the degree in Hispanic Studies.

**Learning Outcomes:**
By the end of this course students should:
- Be able to demonstrate good lexical and grammatical competence in the four skills of speaking, listening, reading and writing in Spanish.
- Understand and communicate effectively in Spanish across a complete range of tenses. Participate competently in conversation using the target language with a native speaker.

**Course Content:**
This course has a minimum of 2 hours per week of contact with an additional 1 hour minimum of self-study. The first hour is devoted mainly at textual analysis and grammar consolidation, combining in situ exercises with homework revision that students will have already prepared. The second hour is devoted mainly at developing lexical and communicative skills through the use of varied media such as the use of audiovisual equipment, oral presentations, etc. The course follows a weekly outline provided through Moodle. On Moodle there is a weekly description of the lesson content as well as material prepared and designed by the tutor, audiovisual materials such as podcasts, news, documentaries, etc. The course also uses set texts that the student must purchase (please see list of compulsory bibliography).

**Teaching & Learning Methods:**
Classes are arranged flexibly; moving between formal oral presentations and written work, to communicative work in pairs and small groups. Spanish is used as much as possible in the classroom. Multimedia backup is recommended for students’ use in their own time. Regular written and oral work is set for homework.
### Key Bibliography:

The students must purchase their own copies of the following compulsory bibliography:


Students should purchase one of the following bi-lingual dictionaries and reference grammars. Use of a monolingual dictionary is also recommended, although purchase is not necessary.

- Oxford Spanish Dictionary (Oxford University Press)

#### RECOMMENDED DICTIONARIES AND GRAMMAR BOOKS:


### In-course Feedback:

Regular assignments are returned with written feedback and where appropriate mistakes are gone through in class. Some assignments can be wholly self-corrected with in-class discussion for support.

### Assessment:

- **Coursework and oral presentation** 20% average coursework marks.
- **Exam**: 50% formally examined via a three-hour written examination 30% in an oral examination in the Summer Term.

### Deadlines:

Work is set with ample deadlines.
### Aims:
- to introduce students to the study of Hispanic culture at university level
- to equip students with the critical tools for reading and evaluating texts
- to provide intellectual stimulation and enjoyment
- to encourage students to explore and develop their responses to the works studied
- to enhance Spanish reading skills (except for CLC students)

### Learning Outcomes:
By the end of the course students will be able to
- read, understand, and evaluate texts in Spanish
- discuss texts and the visual arts with informed interest and sophistication, with reference to the author’s or artist’s social-historical context
- write about cultural works in an appropriate critical style and register.

### Course Content:
The study of Hispanic culture at Royal Holloway includes the analysis of a variety of literary texts, whether novels, short stories, plays, poetry, or film (studied as ‘text’). This course is designed to equip students with the critical tools and vocabulary they will need as they embark on their studies. This is a survey course which focuses on literature and the visual arts and which ranges from the medieval period to the twentieth century. It also provides an overview of Spanish history. The course is available as an option for students of Comparative Literature and Culture, as well as those taking Spanish language.

### Teaching & Learning Methods
The course comprises 20 hours of lectures/seminars. Student participation in class is actively encouraged and the course handbook contains questions and discussion topics which students are expected to prepare before each class.

### Key Bibliography:
Students must acquire the following books:

Other primary reading is included in the course handbook, along with an ample bibliography of secondary reading. The primary texts are all readily available in bilingual, Spanish-English editions for CLC students (e.g. Aris & Phillips for ‘Rinconete y Cortadillo’ and *El médico de su honra*, Wings Press for *Ismaelillo*).

### Assessment:
**Coursework (50%)**: The course is examined via two essays in English (1,500-2,000 words each), each worth 20% of the final mark. The remaining 10% of the coursework mark comprises in-class assessment in the form of reading quizzes that test whether students have read the set texts before the class devoted to them.

**Exam (50%)**: written essay-style exam, closed book; 2 hours

**Deadlines**: Essay deadlines will be advertised on Moodle and on the SMLLC website. Essays should be submitted to the Coursework and Exams Administrator for Modern Languages via the box outside room IN123. In order to be accepted, all essays must also be submitted electronically to the Turnitin.UK system <http:submit.ac.uk> by the given deadline as well as in hardcopy.

---

<table>
<thead>
<tr>
<th>Code:</th>
<th>SN1105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Status:</td>
<td>Optional</td>
</tr>
<tr>
<td>Title:</td>
<td>Culture and Identity in Latin America</td>
</tr>
<tr>
<td>Availability:</td>
<td>Autumn &amp; Spring</td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>Minimum B at A2 in Spanish or equivalent qualification.</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr. Miriam Haddu</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr. Miriam Haddu</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>To build upon and expand the provision of Latin American Studies at undergraduate level within the Department of Hispanic Studies. Throughout this course students will be encouraged to think independently and to develop their analytical skills.</td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>By the end of the course students should:</td>
</tr>
<tr>
<td></td>
<td>• Be able to identify specific cultural productions from Latin America.</td>
</tr>
<tr>
<td></td>
<td>• Have acquired knowledge of some of the most important literary, visual and cinematic works from Latin America.</td>
</tr>
<tr>
<td></td>
<td>• Be able to recognize literary movements that are unique to Latin America.</td>
</tr>
<tr>
<td></td>
<td>• Have acquired an understanding of the socio-political and historical contexts from which the texts have emerged.</td>
</tr>
<tr>
<td></td>
<td>• Have a basic understanding of how to read visual and literary texts.</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>Students on this course will be introduced to some of the most important literary, visual and cinematic works from twentieth century Latin America. The works from selected writers pertaining to the Latin American Literary Boom will feature on this course, as well as some of the Nobel Prize winning poets from Latin America. Students on this course will be provided with samples of the artistic wealth (both in styles and techniques) from artists across the Latin American continent. Attention will be paid to the question of identity as reflected in the cinemas of Cuba and Mexico; two of the most important film industries from Spanish speaking America.</td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>This course will be taught during a 1-hour seminar format over 22 weeks. The methodology will be Socratic in nature encouraging debate and discussion as well as developing analytical and critical skills in the student.</td>
</tr>
<tr>
<td><strong>Key Bibliography:</strong></td>
<td>• Abel Posse’s <em>Los perros del paraíso</em></td>
</tr>
<tr>
<td></td>
<td>• Octavio Paz’s <em>Piedra de sol</em></td>
</tr>
<tr>
<td></td>
<td>• Friday Kahlo: paintings</td>
</tr>
<tr>
<td></td>
<td>• Tina Modotti: photography</td>
</tr>
<tr>
<td></td>
<td>• Mexican Film: Como agua para chocolate (1992)</td>
</tr>
<tr>
<td></td>
<td>• Gabriel García Márquez’s <em>Cien años de soledad</em></td>
</tr>
<tr>
<td></td>
<td>• Visions of Cuba part I: <em>Fresa y chocolate</em></td>
</tr>
<tr>
<td></td>
<td>• Cuba part II: <em>Azúcar amarga</em></td>
</tr>
<tr>
<td><strong>Set Filmic Texts on the Course (in chronological order):</strong></td>
<td>• Como agua para chocolate</td>
</tr>
<tr>
<td></td>
<td>• Fresa y chocolate</td>
</tr>
<tr>
<td></td>
<td>• Azúcar amarga</td>
</tr>
<tr>
<td></td>
<td>• Mario B Mignone, (ed), <em>Columbus: Meeting of cultures</em>, New York: Forum Italicum, 1993,</td>
</tr>
<tr>
<td></td>
<td>• Santiago, Juan-Navarro/ Theodore Robert Young, (eds); <em>A Twice Told Tale: Reinventing</em></td>
</tr>
</tbody>
</table>
In-course Feedback: Students will be required to perform one assessed presentations in small groups or pairs during the course. Feedback will follow these presentations. In addition and essay writing workshop prior to assessment dates takes place once a term and students are welcome to discuss essay plans with the tutor. Students also receive a detailed coversheet with all marked work outlining errors, room for improvement and praising sound academic work.

Assessment: The course is examined via two essays in English (1,500 - 2,000 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component will be devoted to in-class assessment.

Deadlines: Essay 1 (30%) first Tuesday of Spring Term. Essay 2 (60%) first Tuesday of Summer Term.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy. In addition to the piece’s word count (excluding bibliography but including footnotes and quotations) students must indicate whether their knowledge of Spanish is of post-A level standard.

Department/School: Hispanic Studies
Academic Session: 2012-2013
Course Title: Authors and Readers in 20th-Century Spanish American Fiction
Course Code: SN1108
Course JACS Code: (Please contact Data Management for advice)

Availability: Terms 1 and 2
Status: Optional
Pre-requisites: Dr Olivia Vázquez-Medina
Co-ordinator: Dr Olivia Vázquez-Medina

Aims:
• To stimulate the students’ analytical thinking and imagination in their initial approaches to the study of fiction at undergraduate level.
• To introduce students to some key concepts in literary analysis, such as the author, the reader and the narrator.
• To introduce students to a range of texts by a number of prominent 20th-century Spanish American writers.
• To introduce students to some debates around the relations between reality and fiction in 20th-century Spanish American literature.

Learning Outcomes: By the end of the course, students should:
• Be able to identify some narrative techniques and themes in the writings of Julio Cortázar, Jorge Luis Borges, Mario Vargas Llosa and Gabriel García Márquez.
• Be able to engage critically with texts that render problematic the notions of the author, the reader, the narrator, and the relations between reality and fiction.
- Have strengthened their ability to read and to elaborate critical responses to sophisticated literary texts.

### Course Content:
This course provides an introduction to the study of literary texts through the discussion of fiction by Julio Cortázar, Jorge Luis Borges, Mario Vargas Llosa and Gabriel García Márquez. In particular, the course explores the notions of the author, the reader, the narrator and the relations between reality and fiction suggested in a range of short stories and novels.

### Teaching & Learning Methods:
Classes will be held one hour per week during the autumn and spring terms. They will consist of lectures and seminars conducted in English. All students are expected to come to class prepared to participate in discussion.

### Details of teaching resources on Moodle:
Reading notes, bibliography, questions and topics for class discussion, e-resources, reading quizzes.

### Key Bibliography:
CLC students with no reading knowledge of Spanish may use English translations. Students of ab-initio Spanish are permitted to read texts in English in the first term, but in the second term they must read and quote in Spanish. All other students are expected to read and quote from the Spanish texts for the entirety of the course.

Students are **expected to purchase** their own copy of the set texts (the following are the recommended editions, but **any edition is acceptable**):

#### A. For students reading Spanish:

#### B. For students using English translations:
General advice on essay planning will be provided in class towards the end of the first term. Oral and written feedback will be provided on both essays.

**Coursework:** 100%. The course is examined via two essays in English (1,500 - 2,000 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to Moodle quizzes.

**Deadlines:** Essay deadlines will be published at the start of the academic season.

Essays should be submitted **on time** to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http:submit.ac.uk") by the given deadline as well as in hard copy.

---

<table>
<thead>
<tr>
<th>DEPARTMENT: Hispanic Studies</th>
<th>Academic Session: 2009-10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Code:</strong> SN1109</td>
<td><strong>Course Value:</strong> 0.5</td>
</tr>
<tr>
<td><strong>Status:</strong> Optional</td>
<td><strong>Availability:</strong> Term 1 only in 2010-11</td>
</tr>
<tr>
<td><strong>Course Title:</strong> Comparative Hispanic Culture</td>
<td></td>
</tr>
<tr>
<td><strong>Prerequisites:</strong> None</td>
<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong> Dr Arantza Mayo</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff</strong></td>
<td>Dr Arantza Mayo</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td></td>
</tr>
<tr>
<td>• To introduce students to a wide range of Hispanic cultural manifestations (from literature to visual arts, music and architecture) and their socio-historical contexts (from Early Modern Spain to 20th-century Latin America) from a thematic perspective.</td>
<td></td>
</tr>
<tr>
<td>• To enable students to explore and engage with materials comparatively across genres and periods, developing critical and analytical skills.</td>
<td></td>
</tr>
<tr>
<td>• To provide students with a basic understanding of a number of key historical events and cultural movements in the Hispanic world through the study of related artefacts.</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td></td>
</tr>
<tr>
<td>• Be able to engage critically and analytically with a wide range of cultural materials both as independent works and with reference to other related manifestations.</td>
<td></td>
</tr>
<tr>
<td>• Be familiar with the basis of a range of key historical events and cultural movements in the Hispanic world.</td>
<td></td>
</tr>
<tr>
<td>• Students in the post-A-level and native Spanish pathways should have improved their reading ability in their target language and increased their vocabulary through exposure to multiple varieties of Spanish.</td>
<td></td>
</tr>
<tr>
<td>Course Content</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>The course provides a selective but wide-ranging introduction to culture in the Hispanic world. It explores a broad range of cultural manifestations from different socio-historical contexts both independently and comparatively from a topic-based perspective. Materials may include plays, narratives, poems, paintings, sculptures, musical compositions and architectural works, while topics may be drawn from (but not be limited to) the following: ‘Discovery’, ‘Destruction’, ‘Subversion’, ‘Self-fashioning’, ‘Power’ and ‘the Body’.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching &amp; Learning Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>The course is taught over 20 contact hours. Classes combine lecture-based sessions with seminar-style meetings. Students are expected to have read the set texts in advance of each meeting. Classes are conducted in English. Students who have an A-level (or similar) qualification in Spanish are expected to read the set texts in the original Spanish. Students in the Beginners’ Pathway or who are taking the course as part of a Comparative Literature or other degree may read the texts in English translation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key Bibliography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students are expected to purchase their own copy of Lope de Vega’s <em>Fuente ovejuna</em> (the bilingual Spanish-English edition by Aris and Phillips Hispanic Classics, translated by Victor Dixon is recommended for all students; post-A-level Spanish or native speakers can also use any post-1980 critical edition with line numbering). All other primary texts will be made available to the students in digital form via Moodle.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formative Assessment &amp; Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to discuss their first essay plan briefly with the course tutor no later than two weeks before the essay’s deadline, if they so wish, provided they submit a plan well in advance of an agreed meeting. All students will receive an annotated copy of their first essay with first examiner’s comments before they come to prepare their second piece. Any student whose first essay scores lower than 50% will be offered a one-to-one tutorial to address shortcomings in detail.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summative Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Coursework</strong> (100%) The course is examined via two essays in English (1,000-1,500 words), worth 30% and 60% of the final, end-of-year mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment (such as presentations) and Moodle-based activities (such as quizzes).  <strong>Deadlines:</strong> For 2010-11: Essay 1 (30%) first Tuesday of week 7 in Term 1. Essay 2 (60%) Tuesday of week 1 in Term 2.  Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system (“<a href="http://submit.ac.uk%E2%80%9D">http://submit.ac.uk”</a>) by the given deadline as well as in hard copy. In addition to the piece’s word count (excluding bibliography but including footnotes and quotations) students must indicate whether their knowledge of Spanish is of post-A level standard.</td>
</tr>
</tbody>
</table>

[Back to menu]
<table>
<thead>
<tr>
<th><strong>Code:</strong></th>
<th>SN2011</th>
<th><strong>Course Value:</strong></th>
<th>0.5</th>
<th><strong>Status:</strong></th>
<th>Core PR for native speakers; optional for others</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Principles and Practice of Translation from Spanish to English</td>
<td><strong>Availability:</strong></td>
<td>Term 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>Pass in SN2001 for native speakers; pass in SN1001 for others</td>
<td><strong>Recommended:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Prof. Abigail Lee Six</td>
<td><strong>Course Staff:</strong></td>
<td>As above</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to sensitize students to key ideas relating to translation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to improve students’ comprehension of written Spanish</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to improve students’ command of written English</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to give students the skills they need to be able to translate from Spanish to English at intermediate level</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>At the end of the course, students should be:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aware of key ideas relating to translation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>better at understanding written Spanish</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>better at writing in English</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>confident that they can tackle Spanish to English translation at intermediate level</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>Classes are grouped around a range of themes that present specific translation problems. Details will be provided in class.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods</strong></td>
<td>Classes are interactive and practical, with students required to prepare a text for each class. They have the option of submitting it if they would like it marked.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Key Bibliography:</strong></td>
<td>All students need to have a good quality Spanish-English bilingual dictionary and should have access to good quality monolingual dictionaries of Spanish and of English. Some may find it useful to have a book of verb tables as well.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>In-course Feedback:</strong></td>
<td>Feedback is given in writing for all submitted work (optional as well as assessed). Verbal feedback is given in every class based on students’ contribution to the work undertaken there.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Assessment:</strong></td>
<td>Exam (%) 80%</td>
<td><strong>Coursework (%)</strong> 20%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department’s policy of continuous improvement and development. Every effort will be made to notify you of any such changes.
**Title:** Constructing Identity in Contemporary Spanish Cinema

**Course Value:** 0.5 unit

**Status:** Optional

**Availability:** Normally terms 1 & 2

**Prerequisites:** Successful progression into the second year

**Recommended:** None

**Co-ordinator:** Dr Sarah Wright

**Course Staff:** Dr Sarah Wright

**Aims:**
- To develop students’ knowledge of film criticism and analysis.
- To examine issues of national and cultural identity in contemporary Spanish cinema by use of relevant filmic texts.
- To encourage students to explore and develop their critical responses to the films studied.

**Learning Outcomes:**
On completion of the course, students are expected:
- To have developed their knowledge of how to ‘read’ a film and evaluate it in relation to other Spanish films and to the film industry as a whole.
- To be able to relate Spanish films to their cultural context.
- To write about film in an appropriate critical style and register and demonstrate knowledge of key selected film theories.

**Course Content:**
In this course students will study films from the last twenty years in Spain. The films selected will in different ways express representations of identity in Spain. We will explore issues such as national and regional identities, cultural memory, urban versus rural experience, cultural diversity, immigration and the portrayal of gender within new family paradigms. The films to be studied are as follows: *Jamón, Jamón* (1992), Bigas Luna; *Tierra* (1996), Medem; *Flores de otro mundo* (1999), Bollaín; *El espinozal del diablo* (2001), Del Toro; *Abre los ojos* (1997), Trueba; *El Bola* (2003), Achero Mañas, *Todo sobre mi madre* (1999), Almodóvar.

**Teaching & Learning Methods**
The course will normally be taught through a 1-hour seminar format over 20 weeks. The methodology will encourage debate and discussion as well as developing analytical and critical skills.

**Key Bibliography:**
**Formative Assessment and Feedback:** Students will normally be required to perform two short presentations in groups during the course. Feedback and questions will follow these presentations. Students are welcome to discuss essay plans with the tutor. Students will also receive a detailed coversheet with all marked work detailing room for improvement or praising sound academic work.

**Summative Assessment:** As with all other content courses in Hispanic Studies, the course is examined entirely through two 2,500-3,000-word coursework essays each worth up to 50% of the final mark for the course.
<table>
<thead>
<tr>
<th>Key Bibliography:</th>
<th>Set texts: see above.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>Feedback will be given on both essays. Advice on essay preparation will be provided in class.</td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td><strong>Coursework</strong> (100%) The course is examined via two essays in English (2,000-2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment. For this, credit will be given for evidence of a good preparation for classes (required reading completed, preparatory questions considered in advance).</td>
</tr>
</tbody>
</table>

**Back to menu**

<table>
<thead>
<tr>
<th>Code:</th>
<th>SN2113</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Value:</td>
<td>0.5 cu</td>
</tr>
<tr>
<td>Status:</td>
<td>Optional</td>
</tr>
<tr>
<td>Title:</td>
<td>Twentieth Century Mexican Visual Arts and Film</td>
</tr>
<tr>
<td>Availability:</td>
<td>Autumn &amp; Spring</td>
</tr>
</tbody>
</table>

**Prerequisites:**
Successful completion of Year One.

**Co-ordinator:**
Dr. Miriam Haddu

**Course Staff**
Dr. Miriam Haddu

**Aims:**
To build upon and expand the provision of Latin American Studies at undergraduate level within the Dept of Hispanic Studies. This course will introduce students to specific areas of Mexican visual arts and films from the Twentieth century. Throughout this course students will be encouraged to think independently and to develop their analytical and presentational skills.

**Learning Outcomes:**
By the end of this course students will be able to:
- Identify some of the key artistic movements from Mexico.
- Recognize fundamental genres in Mexican filmmaking.
- Read a visual image.
- Place Mexican paintings, photographic images and films in their socio-historical contexts.
- Identify key cinematic and pictorial works from recent Mexican history and their contexts of making.

**Course Content:**
During the first term this course will be devoted to analysing samples from early Twentieth century Mexican visual arts. Students will study the Mexican Mural Movement and will analyse the work of its most prominent members. Attention will be paid to the works of Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. The first term of this course will also cover the photographic works of Edward Weston, Henri Cartier-Bresson, Tina Modotti, Mariana Yampolski, Araceli Herrera and Graciela Iturbide. In the second term, students will be introduced to some of the most significant cinematic works from Mexico’s century of filmmaking. Students will analyse some of the most important filmic genres from a wide range of directors and periods in Mexican cinematic history. On this course students will be introduced to some areas of film theory and will learn how to apply theoretical concepts to a reading of Mexican visual arts and films.

**Teaching & Learning Methods:**
This course will be taught during a 1-hour seminar format over 22 weeks. The methodology will be Socratic in nature encouraging debate and discussion as well as developing analytical and critical skills in the student.

**Key Bibliography:**
- Río escondido (1948) dir. Emilio ‘el indio’ Femández
- Aventurera (1950) dir. Alberto Gout
- Los olvidados (1950) dir. Luis Buñuel
- Canoa (1975) dir. Felipe Cazals
- El lugar sin límites (1978) dir. Arturo Ripstein

**Bibliography/Recommended Reading:**

### For Term One:
- Cruz, Barbara, José Clemente Orozco: Mexican Artist (Hispanic Biographies), Enslow Publishers Inc, 1998.

### For Term Two:
- Ayala Blanco, Jorge, La eficacia del cine mexicano: entre lo viejo y lo nuevo, Mexico City:Girjaibo, 1994. (On order)
- Consandaey, Mikelle (ed.,) 100 Years of Filmmaking in New Mexico, University of New Mexico Press, 1998. ISBN 0937206547
In-course Feedback: Students will be required to perform two short presentations in pairs during the course. Feedback and questions will follow these presentations. In addition and essay writing workshop prior to assessment dates takes place once a term and students are welcome to discuss essay plans with the tutor. Students also receive a detailed coversheet with all mark work outlining errors, room for improvement and praising sound academic work.

Assessment: Coursework (100%) The course is examined via two essays in English (2,000-2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment.

Deadlines: Essay 1 (30%) second Tuesday of Spring Term. Essay 2 (60%) second Tuesday of Summer Term.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy. In addition to the piece’s word count (excluding bibliography but including footnotes and quotations) students must indicate whether their knowledge of Spanish is of post-A level standard.

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>Hispanic Studies</th>
<th>Academic Session:</th>
<th>2012-2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Love in the Contemporary Spanish American Novel</td>
<td>Course Value:</td>
<td>0.5</td>
</tr>
<tr>
<td>Course Code:</td>
<td>SN2120</td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
<td></td>
</tr>
<tr>
<td>Availability:</td>
<td>Terms 1 and 2</td>
<td>Status:</td>
<td>Optional</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>Successful progression into 2nd year</td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Olivia Vázquez-Medina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Olivia Vázquez-Medina</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Aims: 
- To introduce students to four key contemporary Spanish American novels, and to their broad historical, cultural and political contexts.
- To foster the students' awareness of the links suggested in these novels between love stories and national/regional histories, politics, and popular culture.
- To familiarize students with representations of love, gender, violence and conflict (political and cultural) in Spanish American literature and culture.

Learning Outcomes: By the end of the course, students should:
- Be able to identify a range of themes, narrative techniques, cultural connections and political concerns in the four novels studied.
- Have acquired a cultural and theoretical framework that will enable them to engage critically with sophisticated literary texts from Spanish America.
- Have strengthened their practice of textual analysis and their ability to develop arguments in discussion and in writing.
| Course Content: | This course centres on the representation of heterosexual love in four contemporary Spanish American novels: Isabel Allende’s *La casa de los espíritus* (*The House of the Spirits*), Gabriel García Márquez’s *Del amor y otros demonios* (*Of Love and Other Demons*), José Emilio Pacheco’s *Las batallas en el desierto* (*Battles in the Desert*), and Laura Restrepo’s *Delirio* (*Delirium*). In particular, the course explores the connections between representations of love and representations of history, gender, popular culture, violence and conflict (political and cultural) in the four novels studied. |
| Teaching & Learning Methods: | Classes will be held one hour per week during the autumn and spring terms. They will consist of lectures and seminars conducted in English. All students are expected to come to class prepared to participate in discussion. All students will also be expected to give at least one short presentation in the course of the year (maximum 10 mins). |
| Details of teaching resources on Moodle: | Reading notes, bibliography, questions and topics for discussion, e-resources, reading quizzes. |
| Key Bibliography: | CLC students with no reading knowledge of Spanish may use translations; all others will be expected to read and quote from the Spanish texts.  
  Students are **expected to purchase** their own copy of the four novels studied (any edition):  
  - Gabriel García Márquez, *Del amor y otros demonios* (1994)  
  - José Emilio Pacheco, *Las batallas en el desierto* (1981)  
  English translations (the following are the recommended editions but any edition is acceptable):  
| Formative Assessment & Feedback: | General advice on essay planning will be provided in class towards the end of the first term. Oral and written feedback will be provided on both essays. |
**Summative Assessment:** Coursework: 100%. The course is examined via two essays in English (2,000 - 2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to presentations and Moodle quizzes.

**Deadlines:** Essay deadlines will be published at the start of the academic season.

Essays should be submitted **on time** to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy.

---

<table>
<thead>
<tr>
<th>Code:</th>
<th>SN2121</th>
<th>Course Value:</th>
<th>0.5</th>
<th>Status:</th>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>The Romancero: The Spanish Ballad Tradition from the Reconquista to Lorca</td>
<td>Availability:</td>
<td>Autumn &amp; Spring Terms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>Successful progression into second year</td>
<td>Recommended:</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr. Tyler Fisher</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr. Tyler Fisher</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Aims:** | - to introduce students to a wide range of traditional and erudite Spanish ballads in terms of the ballads' form, function, and thematic concerns  
- to encourage students to consider the differences and interplay between oral and written texts and textual transmission  
- to develop students' analytical and literary critical skills  
- to give students scope, substance, and guidance for improving their research and academic writing skills | |
| **Learning Outcomes:** | Upon successful completion of the course, students are expected  
- to understand the main features of the Spanish ballad in several historical periods: the late Middle Ages, the early modern period, and the twentieth century  
- to be able to identify and describe the principal elements of Spanish versification  
- to be able to analyze a given Spanish ballad independently, comparing and contrasting it with texts with which they are already familiar  
- to be able to express their ideas, informed by suitable research and reflection, in cogent, well structured essays and oral presentations | |
| **Course Content:** | The course provides a broad introduction to an important Spanish poetic genre, the romance or Spanish ballad. It traces the conventions of this verse form across six centuries, from those composed on the frontier between Moorish and Christian Spain, to those adapted to avant-garde aesthetics in the early twentieth century. This involves critical commentary on particular texts and broader study of the romancero in its varying cultural contexts. Students will have the opportunity to analyze recurring motifs and to identify innovations in this enduring genre, while honing their critical writing skills. | |
| **Teaching & Learning Methods:** | The course comprises 20 hours of lectures/seminars. Student participation in class is actively encouraged and the course handbook contains questions and discussion topics which students are expected to prepare before each class. | |
Students must acquire the following books:


**In-course Feedback:**
Detailed, formative feedback is provided in writing on corrected essays and via discussion with students. Constructive criticism on oral contributions to class discussions will be given in class on a regular basis.

**Assessment:**

**Coursework** (50%): The course is examined via two essays in English (1,500-2,000 words each), each worth 20% of the final mark. The remaining 10% of the coursework mark comprises in-class assessment in the form of reading quizzes that test whether students have read the set texts before the class devoted to them.

**Exam** (50%): written essay-style exam, closed book; 2 hours

**Deadlines:** Essay deadlines will be advertised on Moodle and on the SMLLC website. Essays should be submitted to the Coursework and Exams Administrator for Modern Languages via the box outside room IN123. In order to be accepted, all essays must also be submitted electronically to the Turnitin.UK system (<http://submit.ac.uk>) by the given deadline as well as in hardcopy.

---

**Code** | **SN3001**  
--- | ---  
**Course Value** | 1.0 cu  
**Status** | Core PR  
**Title** | Spanish III  
**Availability** | Autumn & Spring  
**Prerequisites** | Minimum B at A2 in Spanish or equivalent qualification  
**Recommended** |  
**Co-ordinator** | Alba Chaparro  
**Course Staff** | Alba Chaparro and Marta Pérez Carbonell  
**Aims**
- To build upon and perfect the four skills of speaking, listening, reading, and writing in Spanish acquired during SN1001, SN2001 and the Year Abroad Programme.
- To consolidate a sound structural and grammatical knowledge of Spanish communicative skills.
- To enable students to analyse a text from a grammatical and lexical point of view.
- To make students aware of the link between language and culture.
- To improve language-learning study skills that will maximise students' learning skills.
- To provide enjoyment and intellectual stimulation as well as a rewarding learning experience.
- To equip students with linguistic skills for the workplace.

**Learning Outcomes**
- By the end of the course students should:
  - Be able to demonstrate sophisticated lexical and grammatical competence in the four skills of speaking, listening, reading, and writing in Spanish.
  - Understand and communicate fluently in Spanish across a complete range of tenses.
  - Participate confidently and competently in conversation using the target language with a native speaker.
### Course Content
This course has a minimum of 2 hours per week of contact with an additional 5 hours in the first term in the form of a grammar lectures. Students should devote at least 1 hour minimum to daily study. The first hour is devoted mainly at textual analysis and grammar consolidation, combining in situ exercises with homework revision that students will have already prepared. The second hour is devoted mainly at developing lexical and communicative skills through the use of varied media such as the use of audiovisual equipment, oral presentations, etc. The course is based principally on the prescribed text book, on material prepared and designed by the teacher and audiovisual material provided via Moodle. On Moodle there is a weekly description of the content of the lessons as well as material prepared and designed by the tutor, such as podcasts, documentaries, etc. The course also uses some text books that the student must purchase (please see list of compulsory bibliography). Supplementary materials as necessary will be provided by the teacher on a weekly basis.

### Teaching & Learning Methods
Classes are arranged flexibly; moving between formal exposition and written work, to communicative work in pairs and small groups. Spanish is used exclusively in the classroom. Multimedia backup is recommended for students' use in their own time. Regular written work is set for homework and the students are expected to come to class having completed their assigned work.

### Key bibliography
Students must purchase the following:

**Compulsory bibliography:**

- **Dominio C, Curso de Perfeccionamiento** (Madrid: Edelsa, 2008)

- **Practising Spanish Grammar,** Christopher Pountain et al. (Third edition, 2011), Hodder Education.

You may also consider purchasing:

  (Essential grammar book, useful for the whole degree and beyond)

Recommended dictionary: either Oxford or Collins bilingual dictionaries.

### In-course Feedback:
Regular assignments are returned with written feedback and where appropriate mistakes will be discussed in class. Some assignments can be wholly self-corrected with in-class discussion for support.

### Assessment:
- **Coursework and oral presentation** 20% average coursework marks.
- **Exam:** 50% is formally examined via a three-hour written examination
  30% in an oral examination in the Summer Term.

**Deadlines:** work is set with weekly deadlines.
<table>
<thead>
<tr>
<th><strong>Department/School:</strong></th>
<th>Modern Languages, Literatures, and Cultures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Session:</strong></td>
<td>2011/12</td>
</tr>
<tr>
<td><strong>Course Title:</strong></td>
<td>The Gothic Mode in Spanish and English Fiction</td>
</tr>
<tr>
<td><strong>Course Value:</strong></td>
<td>0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML 3204</td>
</tr>
<tr>
<td><strong>Course JACS Code:</strong></td>
<td>Q200</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>1 &amp; 2</td>
</tr>
<tr>
<td><strong>Status:</strong></td>
<td>Optional for degrees involving Spanish and ELCS/CLC</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>A pass in at least one essay-based literary or cultural half-unit at second-year level</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Abigail Lee Six</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Abigail Lee Six</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>to develop students’ awareness of the Gothic mode generally to make them familiar with a range of classic Gothic texts in English to make them familiar with a selection of Spanish and French texts which can be defined either as Gothic, or as Gothic precursors, or as having Gothic elements. to develop students’ independent learning skills by requiring them to read primary texts and develop responses to them in advance of lectures and seminars. to develop students’ analytical and literary critical skills. to develop students’ research and academic writing skills.</td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>After successful completion of the course, students are expected: to understand what the Gothic mode encompasses to be familiar with a range of classic English Gothic texts to understand how a range of French and Spanish writers fed into or drew on the Gothic tradition to be able to present their ideas both orally and in essay form according to scholarly conventions to be able to demonstrate their independent research skills by identifying and using suitable secondary sources rigorously in preparation of the above</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>Following a general introduction to the Gothic mode, the course will be divided into two halves. The first half will focus on vampire fiction and related themes. The second half will be devoted to the cluster of ideas around imprisonment and madness.</td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>There will be a formal lecturing element, but most of the teaching and learning will be discussion-based and interactive. Students will take turns introducing class discussion with a presentation.</td>
</tr>
<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Course booklet.</td>
</tr>
<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>Feedback on oral contributions to class discussions will be given in class on an ongoing basis. Individual feedback on written work will be given on the cover sheet; points of interest to the whole group will be presented on a general feedback sheet distributed to all.</td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td>Exam (50%) (2 hours) \nCoursework (20 + 20%) two essays of 1500-2000 words \nParticipation (10%) reading quizzes</td>
</tr>
</tbody>
</table>

**Course Specification 2011-12**

| Code: | SN3111 |
| Course Value: | 0.5 cu |
| Status: | Optional |
| Title: | Contemporary Mexican Cinema |
| Availability: | Autumn & Spring |
| Prerequisites: | Successful completion of Year Three |
| Recommended: | |
| Co-ordinator: | Miriam Haddu |
| Course Staff | Miriam Haddu |

**Aims:** To build upon and expand the provision of Latin American Studies at undergraduate level within the Dept of Hispanic Studies. This course will introduce students to specific areas of Mexican filmmaking from the contemporary period and will place these in their socio-historic contexts. Throughout this course students will be encouraged to think independently and to develop their analytical skills.

**Learning Outcomes:** Upon successful completion of this course students will be able to:
- Identify key concepts in Film Theory and Cultural Theory.
- Apply theoretical concepts to a reading of Mexican films.
- Understand the socio-historical and political imperatives behind the filmmaking tendencies of the 1990s.
- Analyse a filmic text.
- Articulate ideas to an audience.

**Course Content:** On this course students will learn how to identify some of the traits of contemporary Mexican cinema, a period of filmmaking which has been recognised as one of the most fruitful in Mexican cinematic history. The films selected for analysis in this course will be examined within the context of Mexico in the 1990s: an era rife with socio-political unrest. In this course a reading of the selected filmic texts will be conducted through the use of Psychoanalysis, New Historicism, Feminist Film Theory and Border Theory, as analytical tools.

**Teaching & Learning Methods:** This course will be taught during a 1-hour seminar format over 22 weeks. The methodology will be Socratic in nature encouraging debate and discussion as well as developing analytical and critical skills in the student.
### Bibliography:

**Set Filmic Texts on the Course (in chronological order):**
- La ley de Herodes, (1999) dir. Luis Estrada
- El violin (2005)) dir. Francisco Vargas
- Conejo en la luna , (2004), Jorge Ramírez Suárez
- Amores perros (2000) dir. Alejandro González Iñárritu
- En la mente del asesino (2001) dirs. Isaac-Pierre Racine, Agustí Villaronga

In addition to the items listed below there are study packs for several of the films studied on this course. In order to use these packs for individual research you must sign out a pack from the Modern Languages Office and then return it to the Office after use.

**Bibliography/Recommended Reading:**
- Ayala Blanco, Jorge, La eficacia del cine mexicano: entre lo viejo y lo nuevo, Mexico City: Girialbo, 1994. *(On order)*
- Ayala Blanco, Jorge, La fugacidad del cine mexicano, Mexico City: Editorial Oceano, 2001. *(On order)*
- Consandaey, Mikelle (ed.,) 100 Years of Filmmaking in New Mexico, University of New Mexico Press, 1998. ISBN 0937206547
- Carlos Salinas de Gortari: el hombre que quiso ser rey / RTC, 1999. *Founder's Videos (NTSC videocassette) 972. 082092*
- Foster, David William, Mexico City in Contemporary Mexican Cinema Austin : University of Texas Press, 2002. *Founder's : Main (Book) 791.430972 POS*
- Tuñon, Julia, Mujeres de luz y sombra en el cine mexicano: la construcción de una imagen (1939 - 1952) Mexico: Colegio de México, 1998. 791.430972 TUNN

### In-course Feedback:

Students will be required to perform two short presentations in pairs during the course. Feedback and questions will follow these presentations. In addition and essay writing workshop prior to assessment dates takes place once a term and students are welcome to discuss essay plans with the tutor. Students also receive a detailed coversheet with all mark work outlining errors, room for improvement and praising sound academic work. Feedback on marked essays on a one to one basis is also provided.
Assessment: **Coursework:** 100%. The course is examined via two essays in English (2,000 - 2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component will be devoted to in-class assessment.

**Deadlines:** Essay 1 (30%) first Tuesday of Spring Term. Essay 2 (60%) first Tuesday of Summer Term.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system (“http://submit.ac.uk”) by the given deadline as well as in hard copy.

### Code: SN3116

<table>
<thead>
<tr>
<th><strong>Course Value</strong></th>
<th>0.5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Status:</strong></td>
<td>Option</td>
</tr>
</tbody>
</table>

| **Title:** Culture & Society in Early Modern Spain |
| **Availability:** Autumn & Spring Terms |

| **Prerequisites:** Successful progression into final year |
| **Recommended:** N/A |

| **Co-ordinator:** Dr Tyler Fisher |

| **Course Staff** Dr Tyler Fisher |

| **Aims:** to introduce students to a range of topics concerning historical, literary, and artistic developments in early modern Spain, with a particular focus on those relating to Cervantes’s *Don Quijote*.  
| to encourage students to explore and develop their responses to the period and novel studied.  
| to develop students’ analytical and literary critical abilities.  
| to develop students’ research and academic writing skills. |

| **Learning Outcomes:** Upon successful completion of the course, students are expected  
| to be thoroughly familiar with *Don Quijote*, Parts 1 and 2 (1605 and 1615), the most well known and influential text in Spanish literature.  
| to have developed a critical awareness of how literary practices in sixteenth- and seventeenth-century Spain relate to the socio-historical context.  
| to be able to discuss and write about the texts and relevant socio-historical topics in a structured, coherent, and persuasive way. |

| **Course Content:** The course provides an introduction to the history and culture of Spain’s Golden Age (sixteenth and seventeenth centuries), using Cervantes’s major novel as both a springboard for wider, contextual considerations and as an object of careful study in its own right. The course is structured around four main topics: illusion, identity and self-perception, power and authority, and parody. |

| **Teaching & Learning Methods** The course comprises 20 hours of lectures/seminars. Student participation in class is actively encouraged and the course handbook contains questions and discussion topics which students are expected to prepare before each class. |

| **Key Bibliography:** Students must acquire the following text:  

| **In-course Feedback:** Formative feedback of a general kind is given in class; individual feedback is provided in writing on the coversheets of both essays and via discussion with students. |

| **Assessment:** **Coursework** (50%): The course is examined via two essays in English (1,500-2,000 words each), each worth 20% of the final mark. The remaining 10% of the coursework mark comprises in-class assessment in the form of reading quizzes that test whether students have read the set texts before the
Aims: 
- To introduce students to and build upon previous knowledge of the study of film theory, criticism and analysis.
- To examine Spanish cinema during the Franco regime and into the Transition to Democracy by use of relevant filmic texts.
- To encourage students to explore and develop their critical responses to the films studied.

Learning Outcomes: On completion of the course, students are expected:
- To know how to ‘read’ a film and evaluate it in relation to other Spanish films and to the film industry as a whole.
- To be able to relate Spanish films to their cultural context.
- To write about film in an appropriate critical style and register and demonstrate knowledge of key selected film theories at an advanced level.

Course Content: In this course students will study films from the Franco regime in Spain and into the Transition to Democracy. The films selected will in different ways either express or subvert the ideology and iconography of Francoism. The films will offer a combination of commercial and art-house cinema. We will explore issues such as the representation of gender, family, nationhood and religion, issues of censorship, ideology, iconography and the dynamics of spectatorship. A reading of the films in this course will be conducted through the use of key texts from film theory, as critical tools. The films to be studied are as follows: 
Raza (1941), José Luis Sáenz de Heredia; ¡Bienvenido Mr Marshall! (1952), Luis Berlanga; Viridiana (1961), Luis Buñuel; El espíritu de la colmena (1973) by Víctor Erice; Carmen (1983) by Carlos Saura; Matador (1986), by Pedro Almodóvar.

Teaching & Learning Methods: The course will normally be taught through a 1-hour seminar format over 20 weeks. The methodology will encourage debate and discussion as well as developing analytical and critical skills.

Key Bibliography: 
Students will normally be required to perform two short presentations in pairs during the course. Feedback and questions will follow these presentations. Students are welcome to discuss essay plans with the tutor. Students will also receive a detailed coversheet with all marked work detailing room for improvement or praising sound academic work.

**Summative Assessment**

Coursework: 100%. The course is examined via two essays in English (2,000 - 2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component will be devoted to in-class or Moodle assessment.

Deadlines: Essay 1 (30%) first Tuesday of Spring Term. Essay 2 (60%) first Tuesday of Summer Term.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy.
Classes will be conducted in English but all texts will be studied in their original Spanish.

**Key Bibliography:**

Students will be expected to purchase their own copy of the two novels studied: Mariano Azuela’s *Los de abajo* and Fernando Vallejo’s *La virgen de los sicarios*. In addition, students are advised to have their own copy of Pablo Neruda’s *Canto general* and Nicanor Parra’s *Poemas y antipoemas*. Selections of all other texts will be made available to students but they may find it useful to have their own copies of the whole works from which they will be taken.

- Mariano Azuela, *Los de abajo* (any edition: Cátedra/Mestas/etc)
- Pablo Neruda, *Canto general* (Cátedra)
- Nicanor Parra, *Poemas y antipoemas* (Cátedra)
- Juan Rulfo, *El llano en llamas* (Cátedra or any other edition)
- Julio Ramón Ribeyro, *Cuentos* (Cátedra)
- Oscar Cerruto, *Cerc de penumbras* (Plural Editores)
- José María Arguedas, *Relatos completos* (Alianza Editorial)
- Pedro Shimose, *Poemas* (Playor)
- Fernando Vallejo, *La virgen de los sicarios* (any edition)

**Formative Assessment & Feedback:**

Students will have an individual tutorial to discuss their first essay plan, which they must submit in advance of the meeting. They will receive an annotated copy of their first essay and first examiner’s comments on it before they come to prepare their second one. Any student doing badly in their first essay (lower than 50%) will be offered an additional one-to-one tutorial to address its shortcomings in detail.

**Summative Assessment:**

*Coursework (%)* The course is examined via two essays in English (2,000-2,500 words), worth 30% and 60% of the final, end-of-year mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment.

**Deadlines:**

- Essay 1 (30%) first Tuesday of week 7 in Term 1.
- Essay 2 (60%) Tuesday of week 1 in Term 2.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system (“http://submit.ac.uk”) by the given deadline as well as in hard copy.

---

**Department/School:** Hispanic Studies  
**Course Title:** Journeys of Discovery in 20th-Century Spanish American Literature  
**Course Code:** SN3120  
**Course Value:** (UG courses = unit value, PG courses = notional learning hours)  
**Course JACS Code:** (Please contact Data Management for advice)  
**Availability:** Terms 1 and 2  
**Status:** (i.e.: Core, Core PR, Compulsory, Optional)  
**Pre-requisites:** Fluent reading skills in Spanish; successful entry into final year  
**Co-requisites:**  
**Co-ordinator:** Dr Olivia Vázquez-Medina  
**Course Staff:** Dr Olivia Vázquez-Medina  
**Aims:**

- To explore a variety of late 20th-century Spanish American texts centred on the journey as a means of (self-)discovery.
- To provide students with a theoretical framework that will enable them to reflect critically on the idea of the journey.
- To introduce students to a range of canonical and non-canonical Spanish American authors and texts.
- To foster the students’ ability to read and to elaborate critical responses to sophisticated texts written in Spanish.

<table>
<thead>
<tr>
<th>Learning Outcomes:</th>
<th>By the end of the course, students should:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Have become familiar with theoretical concepts such as revisionism, parody, gender, identity, alterity, transculturation, and space.</td>
<td></td>
</tr>
<tr>
<td>• Have sharpened their practice of textual analysis and their ability to develop complex arguments in discussion and in writing.</td>
<td></td>
</tr>
<tr>
<td>• Be able to engage critically with a variety of texts from across Spanish America and to distinguish the different literary projects that these represent, as well as their broader aesthetic and political resonances.</td>
<td></td>
</tr>
</tbody>
</table>

| Course Content: | This course explores the idea of the journey in a range of 20th-century short stories, novels and travel diaries from across Spanish America. The first term focuses on journeys in time as well as in space: it considers key ‘foundational’ journeys undertaken in the 15th and 16th centuries to Spanish America, as revisited in recent historical fiction. The second part of the course discusses the relations between travel, identity, space and cultural encounters in a range of texts by contemporary Spanish American authors whose writings have been decisively shaped by their life and travels in Europe. |

| Teaching & Learning Methods: | Classes will be held one hour per week during the autumn and spring terms. They will consist of lectures and seminars conducted in English, although the texts will be studied in their original Spanish. All students are expected to come to class prepared to participate in discussion. All students will also be expected to give at least one short presentation in the course of the year (maximum 10 mins.). |

| Details of teaching resources on Moodle: | Reading notes, questions and topics for discussion, further bibliography, e-resources. |

<table>
<thead>
<tr>
<th>Key Bibliography:</th>
<th>Students are expected to purchase their own copy of the following texts:</th>
</tr>
</thead>
</table>

Selected passages from the following texts will be made available to students:

**Formative Assessment & Feedback:**
General advice on essay planning will be provided in class towards the end of the first term. Oral and written feedback will be provided on both essays.

**Summative Assessment:**

**Coursework:** 100%. The course is examined via two essays in English (2,000 - 2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to presentations.

**Deadlines:** Essay deadlines will be published at the start of the academic season.

Essays should be submitted on time to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy.

---

**SN3xxx  Spanish American Literature: 15th to 21st centuries (to be confirmed)**

This course will provide a broad overview of Spanish American literature from the colonial period to the 21st century through the study of a range of individual works from representative authors such as Inca Garcilaso de la Vega, Juana Inés de la Cruz, Juan Rulfo and Luisa Valenzuela. It covers prose fiction, poetry and chronicles from a range of countries, from Mexico to Argentina. Please note that the course is entirely taught in Spanish and class discussions will be carried out in the target language. Assessed written work may be written in English or Spanish.