Information for the Final Honours School in

SPANISH

Information for students who start their FHS course in October 2009 and expect to be taking the FHS examination in Trinity Term 2012
SUB-FACULTY TEACHING STAFF

The Spanish Department, known in Oxford as the Sub-Faculty of Spanish, is part of the Faculty of Medieval and Modern Languages, and is made up of the following holders of permanent posts:

Ms R. Bercero, Instructor in Spanish (Language Centre)
Dr G. Hazbun (St Anne’s)
Dr J. C. Conde (Magdalen)
Dr X. de Ros (LMH)
Professor R. W. Fiddian (Wadham)
Dr E.P. García-Bellido (St Cross)
Dr C. H. Griffin (Trinity)
Dr N. Griffin (Christ Church)
Dr L. Lonsdale (Queen’s)
Professor M. Maiden (Trinity)
Dr D. P. Moran (Christ Church)
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Dr J. W. Thacker (Merton)
Dr C. P. Thompson (St Catherine’s)
Professor E. H. Williamson (Exeter)

In addition:

Dr M Donapetry, Lecturer in Spanish (Balliol College)
Dr T. Fisher (Exeter), Queen Sofia Junior Research Fellow
Ms E. Francés-Martínez, Lectora in Spanish
Dr E Gatland, Joanna Randall Maclver Junior Research Fellow (Somerville)
Ms S Roger, Junior Research Fellow in Spanish (St. Edmund Hall)
Ms L. Soler-González, Generalitat de Catalunya Lectora in Catalan.

_Name TBA of Xunta de Galicia Lectora in Galician_
THE FINAL HONOUR SCHOOL

DESCRIPTION OF LINGUISTIC AND LITERATURE PAPERS

PAPERS I AND III

The norms and modes of cultured linguistic expression peculiar to American Spanish are accepted, but candidates should be advised by tutors when they are not proposing to use Peninsular Spanish, to specify at the top of their answer paper which variety of educated American Spanish they claim to be employing. It should be made clear to candidates that this procedure is entirely unofficial and therefore optional, but that it is in their own interests to follow it.

PAPER I: Will normally consist of two prose passages for translation from English into Spanish. The length of each passage should be about 250 words. It is customary for one piece to be descriptive and the other more analytical.

PAPER II: For the purposes of this paper, 'modern' Spanish is interpreted as being the language (including the work of Spanish American authors) written during the last hundred years. Average length for passages is about 250 words. Passages from 'prescribed authors' should not be used in setting this paper.

In addition to the modern passages, Spanish passages should be selected from (a) before 1500, (b) the period 1543-1695.

PAPER III: Candidates should think in terms of an essay of approximately 1,000 words. One question should be set on a language topic. Marks are given both for language and content.

PAPER IV: LINGUISTIC STUDIES I: THE HISTORY OF THE SPANISH LANGUAGE

1. INTRODUCTION

This Paper enables you to study the history of the Spanish language. It is divided into three sections, one from the beginnings to 1250, one from 1250 to 1500, and one from 1500 to 1700. You choose two of these three sections, and it would be sensible to choose two consecutive ones: thus, you will specialise in early and medieval Spanish, up to 1500; or in medieval and Golden-Age Spanish, from 1250 to 1700.

2. TEACHING

You will normally have eight tutorials, although if you are not also studying Paper V in Spanish or another language, or have not studied Linguistics as part of the course for Prelims, this will be increased to ten by including two introductory hours on basic phonetics and phonology. Lecture courses are given, on a rotating basis, on Old Spanish phonology and on the Language of the Golden Age, and these are complementary to the tutorials.
3. TEXTS AND EXAMINATION

Your work on this Paper is assessed by one three-hour examination. The following texts are prescribed in the examining conventions; each section of the Paper will contain a passage for linguistic commentary chosen from this list, but it is not compulsory to answer one of these questions:

Section (a), up to 1250: Gifford and Hodcroft, *Textos lingüísticos del medioevo español*, Nos. 1, 5, 8, 10, 14, 15, 20, 43, 61, 95.

Section (b), 1250-1500: Gifford and Hodcroft, *Textos lingüísticos del medioevo español*, Nos. 21, 23, 25, 27, 29, 31-35.


PAPER V: LINGUISTIC STUDIES II: MODERN SPANISH

1. INTRODUCTION

This paper is concerned with helping you to develop a critical understanding of how individuals produce and understand contemporary Spanish speech. Different schools of thought will be considered. The paper is divided into three sections. Section (a) is devoted to look at facts from a non theoretical point of view, Section (b) allows you to enter in theoretical debates, and Section (c) encourages you to pay attention to individual differences in production and comprehension (variation in Spanish) due to developmental processes (child acquisition), to genetic causes or to acquired impairment (language disorders) to accidental exposure to particular populations (dialectology) and to more or less conscious choices made for social interaction (sociolinguistics).

2. TEACHING

There will usually be an introductory lecture course in the Michaelmas Term of your second year in which you will be given the foundations of the different areas of research. These areas are further developed over the course of your second and final years. During each term of your second and final year there will be different lecture courses. Some courses within one year are designed to build up levels of complexity in descriptive or theoretical analysis. The teaching for those who have not done linguistics in prelims, will consist of eight tutorials covering the basics of the main interacting areas and four more where you will be encouraged to concentrate on developing a critical understanding of your preferred topics to be discussed in your Finals. For those who are taking Spanish and Linguistics, eight tutorials might be sufficient. There will also be a revision class in the Hilary Term of your final year. Four practical classes may be offered each term. In them you will be taught how to use new computer technology to analyse speech (Praat analysis) and you will discuss your solutions to specific language problems.
3. TOPICS

Section (a) will cover Standard Spanish
- Phonetics (timing muscles for the production of an utterance)
- Phonology (timing sounds and their corresponding articulations)
- Morphology (timing morphological tasks)
- Syntax (timing syntactic tasks)
- Semantics and pragmatics (using language tasks to achieve communicative intention)

Section (b) will cover theoretical analysis

Section (c) will cover variation:
- Sociolinguistics (social factors)
- Language development (developmental factors)
- Comparative systems (differentiation in Peninsular and Latin-American Spanish)
- Language disorders

4. EXAMINATION

Your work on this Paper is assessed by one three-hour examination. You have to answer three questions in total; these must be taken from at least two sections, and you will be required to show knowledge of the descriptive analysis of the structure of the contemporary language as used in Spain and the Americas. Section (a) and (b) contain questions on five principal areas of research. Section (c) allows you to answer questions on its four major areas of study. There may be a question with a passage for phonetic, phonological, etc. analysis.

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PAPER VI: PERIOD OF SPANISH LITERATURE: TO 1499

1. INTRODUCTION

This Paper provides the unique opportunity of studying the development of Spanish literature from its origins and gaining an insight into the rich and varied literary output of the Iberian Middle Ages. The paper will introduce you to some key texts and authors — Poema de Mio Cid, Libro de buen amor, El Conde Lucanor by Juan Manuel, Jorge Manrique’s Coplas, Cárcel de amor by Diego de San Pedro, and Fernando de Rojas’ La Celestina to name but a few — from a range of different literary genres, including early lyric, epic poetry, sentimental romance, historiography, and drama. You will also be given the chance to study critical approaches to medieval literature and to consider the texts within the fascinating multicultural context of medieval Iberia.
2. TEACHING

You will normally have twelve tutorials, the first eight in the second year and the last four in the final year when you will have had a chance to read more widely. In addition, lecture courses are given, not only on the epic, Juan Ruiz and La Celestina (see Paper IX), but also on more general topics, led by the research interests of lecturers.

3. TEXTS, TOPICS AND EXAMINATION

Your work on this Paper is assessed by one three-hour examination. The examination paper is divided into four sections: a general one involving critical approaches to medieval literature; and three corresponding to the thirteenth (and earlier), fourteenth, and fifteenth centuries. You choose two of the three centuries, plus the general section. The following are examples of the topics which might be covered in each section:

**Section A:** orality v. literacy; concepts of authority, authorship and originality; symbolism, allegory and typology; wisdom literature, medieval notions of genre; foreign cultural input; and the change from manuscript culture to printing.

**Section B:** early lyric (Mozarabic kharjas and Galician cantigas); medieval religious drama; the epic; *mester de clerecia* verse; and the prose works of Alfonso X.

**Section C:** *Libro del cavallero Zifar,* *Libro de buen amor,* the works of don Juan Manuel; the rise of the ballad; *Poema de Alfonso X,* *Sem Tob de Carrión,* and Pero López de Ayala,* Rimado de palacio.*

**Section D:** *Cancionero* poetry (Imperial, Villasandino, Baena, etc.); Juan de Mena; Jorge Manrique; Marqués de Santillana; prose works of Alfonso Martínez de Toledo, Fernán Pérez de Guzmán, and Hernando del Pulgar; sentimental romances (Padrón, San Pedro, and Flores); drama of Juan del Encina and Lucas Fernández; and Fernando de Rojas,* La Celestina.*

**PAPER VII: PERIOD OF SPANISH LITERATURE: 1543-1695**

1. INTRODUCTION

This Paper enables you to study one of the richest, most varied and most innovative periods of Spanish literature. A paper offering a wide range of topics and authors that include Cervantes, Lope de Vega, Calderón, Garcilaso, Luis de León, Santa Teresa, San Juan de la Cruz, and the Picaresque Novel (among others) gives you the opportunity to engage with a number of the finest literary achievements in the language. It also enables you to study these works in their cultural context, which includes such elements as Golden-Age Spain’s relations with Renaissance Italy, or the Classical tradition, or the legacy of medieval Spain, or the Spanish intellectual and religious crisis of the sixteenth century.

2. TEACHING

Several lecture courses each year deal in detail with authors and topics from this Paper taken as a whole. In the Michaelmas Term of your second year there will normally be some introductory lectures to the period as a whole. In the Trinity Term of your second year there will be lectures
on several general topics from Section 1 of the Paper; in the Hilary Term of your final year there will be a series of seminars in which you will be asked to make presentations on a range of topics from that same section. In addition you will receive at least eight tutorials on particular authors and topics from Sections 2 and 3 of the Paper.

3. TEXTS AND TOPICS

A number of topics and authors are proposed to help you explore this many-sided period of Spanish literature. You can be confident that a majority of these will be the subject of questions in the Finals Examination in any one year. However, Finals questions will not be limited to these and you need not restrict yourself to them either. It is open to you, after consultation with your tutor, to study other authors or topics in which you are particularly interested.

Section 1 (topics relating to critical debate, philosophical themes and cultural background)

- Deleitar o enseñar? Golden Age concepts of literature, its values and its purposes
- Rhetoric and literary creation
- Culturanismo and conceptismo
- Neo-Platonism and literature
- Neo-Stoicism and the literature of ser, parecer, and desengaño
- Literature, censorship and the Inquisition
- Literary treatments of the Bible
- The Spanish mystics
- Literature and Spanish perceptions of the New World
- Golden-Age representations of cultural minorities in Spain

Section 2

- Don Quijote and chivalric literature
- Pastoral prose romance
- Santa Teresa (with special reference to Libro de la vida and Libro de las fundaciones)
- Garcilaso de la Vega (with Herrera’s Anotaciones)
- The romancero
- The Petrarchan love sonnet of the 16th and 17th centuries
- Pastoral verse: from Garcilaso’s Eglogas to Góngora’s Soledades and Polifemo
- Luis de León, Aldana, and Herrera: religious and philosophical poetry
- San Juan de la Cruz: poems and commentaries

Section 3

- The picaresque novel (with special reference to Lazarillo de Tormes, Guzmán de Alfarache and El buscón)
- Cervantes, Novelas ejemplares
- Varieties of prose satire (with special reference to Quevedo’s Sueños)
- Gracían
- Satirical poetry of Góngora and Quevedo
Your Tutor will be happy to recommend preliminary reading for some of these subjects, or will give you a reading-list relating to the Paper as a whole, so that you can gain an impression of what the Golden-Age period of literature entails before you decide whether or not to study it.

4. EXAMINATION

You will sit one three-hour examination during which you will write either three essays or two essays and a literary commentary on a passage to be considered in relation to general characteristics of the literature of the period. In either case one question from each of the three sections of the Paper must be answered.

PAPER VIII: PERIOD OF MODERN SPANISH AND/OR SPANISH AMERICAN LITERATURE: 1811 TO THE PRESENT DAY

1. INTRODUCTION

In this Paper you can choose to offer the literature of Spain and Spanish America, just the literature of Spain, or just the literature of Spanish America.

This Paper provides an opportunity for you to study a broad range of literature of different genres and set it against cultural and historical developments both in Spain and Spanish America. The period covers Romantic, costumbrista, realist, naturalist, modernist, and more modern writing, as well as literary landmarks of the twentieth century; types of writing include essays, prose narrative, drama and poetry.

2. TEACHING

Several lecture courses each year cover authors and topics in this period. You will also probably have eight tutorials on particular topics or authors.

3. TEXTS AND TOPICS

Because of the amount of distinguished writing produced in Spain and Spanish America during the course of the nineteenth and twentieth centuries, a number of topics and authors have been identified to guide you in your choices of what to study for this period of literature. You can be sure that the majority of these will be the subject of Finals examination questions in any one year, but you need not limit yourself to the study of the subjects outlined below, nor will the examiners. You will design your own course in discussion with your tutor; it is flexible enough to allow you to add an author or topic in which you are particularly interested.

Topics and authors identified to guide you in your choices are as follows:

SECTION A (Spain)
If you opt to study only Spanish literature for this paper, you will normally choose 4 main topics (from Nos 1-6) and 2 sub-sections (a, b, c,...) within each topic, therefore studying a total of 8 sub-sections. If you opt to study a combination of Spanish and Spanish American literature, you will normally choose 2 main Spanish topics, and 2 sub-sections within each of them, therefore studying a total of 4 Spanish sub-sections.

1. Spanish literature 1808-1868: self and nation
   1.a) Romantic writing and costumbrista prose
   1.b) The poetry and prose of Bécquer, Rosalía de Castro

2. 1868-1898: the novel of the Restoration
   2.a) Pérez Galdós
   2.b) Alas (Clarín)
   2.c) Pardo Bazán
   2.d) Valera, Pereda

3. 1898-1936: responses to modernity
   3.a) The novel: Baroja, Valle Inclán, Unamuno, Miró
   3.b) Poetry: Jiménez, Antonio Machado, Lorca, the Generation of 1927
   3.c) Essay: Ganivet, Unamuno, Azorín, Ortega y Gasset
   3.d) Theatre: Valle Inclán, Lorca

4. 1939-1975: writing under Franco
   I: the first two decades
   4.a) The novel: Cela, Laforet, Matute, Sánchez Ferlosio
   4.b) Poetry: Dámaso Alonso, social poetry, Guillén, Cernuda
   4.c) Theatre: Buero Vallejo, Sastre, Arrabal
   
   II: 1961-1975
   4.d) The novel: Delibes, Goytisolo, Martín Santos, Benet, Marsé
   4.e) Poetry: Gil de Biedma, Nueve novísimos

5. The literature of the Transition and of the first Democratic period: 1975-1992
   5.a) 1975-1982: Martín Gaite, Mendoza, etc.
   5.b) 1982-1992: Marías; Vázquez Montalbán, etc.

6. Other traditions: 20th-Century Catalan and Galician literatures
   6.a) Catalan Prose
   6.b) Catalan Poetry
   6.c) Galician Prose
   6.d) Galician Poetry

SECTION B (Spanish America)

If you opt to study only Spanish American literature for this paper you will normally choose 8 topics or authors. If you opt to study a combination of Spanish and Spanish American literature, you will normally choose 4 Spanish American topics or authors.

1. The Nineteenth-Century Novel
2. Rubén Darío and Spanish American *Modernismo*

3. The Mexican Revolution

4. The *novela indigenista*

5. The *novela de la tierra*

6. The Figure of the Gaucho

7. Borges

8. Neruda

9. Other poets (e.g. Paz, Vallejo, Huidobro)

10. The Short Story

11. Magical Realism

12. The Novel of Dictatorship

13. Fiction and the ‘Boom’

14. The Novel and Popular Culture

15. The Historical Novel

16. Political Fiction

17. Women’s Writing

Your tutor will be happy to recommend preliminary reading for this Paper so that you can gain an impression of what the modern period of literature entails before you decide whether or not to study it.

4. EXAMINATION

You will sit one three-hour examination during which you will write three essays.

**PAPER IX: MEDIEVAL PRESCRIBED TEXTS**

1. INTRODUCTION

In this Paper you have the opportunity to study in depth three masterpieces of medieval Spanish literature; the *Poema de mio Cid*, an epic poem from the twelfth or thirteenth century; the *Libro de buen amor*, a verse miscellany couched in the form of a pseudo-autobiography, from the mid-fourteenth century, and *La Celestina*, a semi-dramatic work in dialogue form from the very end of the fifteenth century, whose full and proper title is *Comedia o tragicomedia de Calisto y Melibea*. 
2. TEACHING

Lecture courses are given on all three texts, some of which concentrate on an explanation of the texts and others on their literary background and their relationship with other works. You will also, usually in your second year, have eight tutorials; two on each text, plus one general essay about the medieval literary context and a session devoted to writing literary commentaries. In the final term, a Faculty revision course will give you the opportunity for further practice at commentary and translation from the texts.

3. EXAMINATION

Your work on this Paper is assessed by one three-hour examination. In Finals, you will write a translation from one of the texts and a commentary from a different one (there is a choice of passages from all three for both translation and commentary), plus essays on two of the three texts, chosen from a wide selection.

PAPER X: GOLDEN-AGE PRESCRIBED AUTHORS

1. INTRODUCTION

This Paper provides you with the opportunity to concentrate on and study in depth the work of TWO (out of a list of five) of the most important authors writing in the Spanish Golden Age.

You will read widely within the oeuvre of each author, set it in its intellectual and historical contexts, and study closely a smaller number of central works with a view to detailed textual analysis.

2. TEACHING

Over the course of your second and final year, there will be specific lectures on some of the five authors on offer and other relevant lectures as part of a broader series. The core teaching will consist of four tutorials on each author. Revision classes on each of the authors are usually organised in the Trinity Term of your final year.

3. AUTHORS

The following five authors are prescribed (details of the prescribed texts will be found below with the description of each author):

X García Laso
X Cervantes
X Góngora
X Quevedo
X Calderón

You will be expected to read as widely as possible within the authors’ oeuvre, and in any case well beyond the texts prescribed.
4. EXAMINATION

Your work on this Paper is assessed by one three-hour examination. Section A contains a passage for commentary from each author, and you choose to write a commentary on ONE of your chosen authors. The other sections of the examination paper contain essay questions on each author and you will write ONE essay on EACH of the TWO authors you have studied. The passages for commentary are always selected from the texts prescribed in the *Examination Decrees* and listed below with the description of each author.

5. PREPARATION

To help you choose your two authors from the list, a general description and a list of the prescribed texts for each author are provided below.

**Garcilaso de la Vega (1503-1536)**

1. INTRODUCTION

Garcilaso was the first great poet of the Golden Age of Spain. The posthumous publication of his poetry in 1543 changed fundamentally the direction of Spanish poetry and his work is indispensable for any serious study of the period. Like the true Renaissance man he exemplified, he was immersed in the culture of the classical world and introduced into Spanish both the poetic language and the intellectual concerns of Italian poets.

2. TEXTS

You will be expected to study all of Garcilaso’s poems, not only in terms of their own lyrical beauty, but also in the wider context of his cultural world, with specific reference to the place of classical and Renaissance models of writing within this.

**Miguel de Cervantes (1547-1616)**

1. INTRODUCTION

The position of Cervantes as a major world author who is essential for the study of the evolution of the novel out of various genres of romance hardly needs underlining. You will already have met him in Prelims. He remains highly regarded by many contemporary writers in English and Spanish (including Latin-American novelists). His humour continues to appeal, but it is perhaps the games he plays with authorship and text which connect most readily with contemporary areas of interest. His engagement with literary theory, his views about the purpose of literature, and his experimental approach to writing are essential to an appreciation of his work.

2. TEXTS
In addition to the *Quixote*, you will be expected to have read the *Novelas ejemplares*, and some of Cervantes’s drama. The *Persiles* is frequently studied, and some students choose also to read *La Galatea*.

**Luis de Góngora (1561-1627)**

1. **INTRODUCTION**

The Prelims course will have provided you with an introduction to Góngora’s verse. He offers a serious linguistic challenge, yet his poetry has an intense lyricism and conceptual power. His innovative and controversial approach to writing in Spanish has led, in the twentieth century, to a revaluation of his work, and he remains a controversial figure. In him, many of the new currents of thought and taste introduced into Spain during the sixteenth century reach their furthest point of development.

2. **TEXTS**

You will study the *Soledades*, the *Fábula de Polifemo y Galatea* and Góngora’s sonnets.

**Francisco de Quevedo (1580-1645)**

1. **INTRODUCTION**

Again, the Prelims course will have provided an introduction to Quevedo’s poetry, but he writes over a very wide range, from the picaresque novel to biting satire expressed through brilliant word-play, from love poems to religious poetry and neo-Stoical works concerned with living and dying well. His sonnets are among the finest in the language, and stand comparison with those of Shakespeare and the English Metaphysicals. Quevedo has many authorial voices, serious and playful, ironic and grotesque. His satirical works explode with linguistic firecrackers, while his more serious poetry is intellectually challenging, with its allusiveness and its tightly-woven arguments and conceits.

2. **TEXTS**

You will study the picaresque novel *El buscón*, a selection of Quevedo’s poetry, various of his *Sueños*, as well as *La hora de todos* and *La cuna y la sepultura*.

**Pedro Calderón de la Barca (1600-1681)**

1. **INTRODUCTION**

Calderón is the most sophisticated dramatist of the Spanish Golden Age. In Prelims you studied *El médico de su honra*. He wrote a very large number of works in various genres: *capa y espada* drama, comedy, and plays dealing with honour and religious themes, including, among the latter, his famous *autos sacramentales*. Calderón is an intellectually demanding dramatist whose plays
frequently possess tightly-woven arguments and complex ironic structures. In this country critical emphasis has, until recently, tended to focus on a ‘close reading’ of the play texts, but currently an increased stress is laid on the theatrical aspects of his work and on the process of dramatic composition.

2. TEXTS

The prescribed plays are *La vida es sueño* (you will also be expected to have read the *auto sacramental* of the same name), *El pintor de su deshonra*, *El mágico prodigioso*, *El alcalde de Zalamea*, and *El gran teatro del mundo*, but you will be expected to have read more widely than this.

**PAPER XI: MODERN PRESCRIBED AUTHORS**

1. INTRODUCTION

This Paper provides you with the opportunity to concentrate on and study in depth the work of **TWO** (out of a list of six) of the most important authors writing in Spanish during the 19th and 20th centuries. You will read widely within the *oeuvre* of each author, set it in its intellectual and historical contexts, and study closely a smaller number of central works with a view to detailed textual analysis.

2. TEACHING

Over the course of your second and final years, there will be series of specific lectures on some of the six authors on offer and other relevant lectures as part of a broader series. The core teaching will consist of four tutorials on each author. Revision classes on those authors are often organised in the Trinity Term of your final year.

3. AUTHORS

The following six authors are prescribed (details of the prescribed texts will be found below with the description of each author):

- Pérez Galdós
- Alas
- Valle-Inclán
- García Lorca
- Neruda
- Borges

You will be expected to read as widely as possible within your chosen authors’ *oeuvre*, and in any case well beyond the texts prescribed.

4. EXAMINATION
Your work on this Paper is assessed by one three-hour examination. Section A contains a passage for commentary from each author, and you choose to write a commentary on ONE of your chosen authors. The other sections of the examination paper contain essay questions on each author and you will write ONE essay on EACH of the TWO authors you have studied. The passages for commentary are always selected from the texts prescribed in the Examination Decrees and listed below with the description of each author.

5. PREPARATION

To help you choose your two authors from the list, a general description and a list of the prescribed texts for each author are provided below.

**Benito Pérez Galdós (Spain: 1843-1920)**

1. INTRODUCTION

Galdós is a major European realist writer, one equally alive to the greatest achievements of his own national tradition (Cervantes) and to some of the best that other literatures of his century had to offer, Balzac, Dickens and the Russians not least. His impressively large production includes gently searching ironic novels with sharp characterisation and good stories, exploring moral issues in carefully defined social and political-historical settings. His works also include the enduringly popular series of historical novels, the *Episodios Nacionales*.

2. TEXTS

The prescribed texts provide a chronological sample of Galdós’s achievement that also represents some of his characteristic concerns: these are the ‘episodio nacional’, *Juan Martín el empecinado* (1874), *El amigo Manso* (1882), *Miau* (1888), and *Nazarín* (1895).

**Leopoldo Alas (Spain: 1852-1901)**

1. INTRODUCTION

Alas’s *La Regenta* (1885) is one of the most important achievements of nineteenth-century European realism. It is an ironical and witty presentation of the author’s highly critical vision of life in the Spain of his time and, by extension, of the human condition. It combines the insights of the psychological novel (anticipating many ideas of the twentieth century) with the panoramic canvas of the social novel. Alas was also one of the instigators of the modern short story in Spain, and in *Cuentos escogidos* you will study a short anthology of his work in this area.

2. TEXTS AND TOPICS

You will study the above named books in close detail, and make use also of your reading of other texts by Alas, in particular some of his longer short stories not included in the anthology, such as *Doña Berta*, *Pipá*, and *Cuervo*. *La Regenta* is a very long novel, written with the intensity and constant attention to detail of the short story. It richly repays rereading. In the vacation before tutorials on Alas, therefore, the best preparation is to get to know it (and the stories, which will take much less of your time) as intimately as possible.
Ramón del Valle-Inclán (Spain: 1866-1936)

1. INTRODUCTION

Valle is equally renowned as a short-story writer, novelist and dramatist. He is an enormously inventive prose stylist and experimenter with novelistic structures; also a magnificently innovative writer for the stage, sharply satirical and humorous, and creatively stretching to the limit the theatre’s practical resources. Valle’s verbal and scenographic brilliance serve seriously ‘modern’ concerns, and his work has been a major influence on later and present-day novelists and dramatists writing in Spanish.

2. TEXTS

The prescribed texts provide a chronological sample of Valle’s work, encompassing both prose fiction and experimental drama: the chosen novels are Sonatas (1902-05) and Tirano Banderas (1926), and the plays, Aguila de blasón (1907), Romance de lobos (1908), Divinas palabras (1920), Luces de Bohemia (1920/24) and Martes de carnaval (1921/27). You will also be expected to have read the treatise on aesthetics, La lámpara maravillosa (1916) and the novel, La corte de los milagros (1927/31).

Federico García Lorca (Spain: 1898-1936)

1. INTRODUCTION

Lorca is Spain’s most widely celebrated modern writer, a member of the Generation of 1927 who was murdered at the start of the Civil War in 1936. Beginning with Lorca’s writings from the early 1920s, you will follow the development of an artist with a strong interest in traditional art forms, both culto and otherwise, and see how this combines in both his poetry and drama with an enthusiastic but critical engagement with the avant-garde movements exciting European countries at this time, Surrealism not least; direct contact with the United States and the Caribbean provided further stimulus for this restless and multifaceted creative personality.

2. TEXTS

The prescribed texts are as follows: Canciones (1921-24), Mariana Pineda (1925), La zapatera prodigiosa (1930), Poeta en Nueva York (1930) (ed. Millán), Amor de Don Perlimplín con Belisa en su jardín (1931), Así que pasen cinco años (1931), Bodas de sangre (1933), El público (1933), Llanto por Ignacio Sánchez Mejías (1935), Diván del Tamarit (1936). You will also be expected to have read the most important lectures and letters written by Lorca.
**Pablo Neruda (Chile: 1904-1973)**

1. **INTRODUCTION**

Neruda, a Nobel Prize laureate and a committed communist, is one of the most important poets of twentieth-century Spanish America. He was a prolific and continuously evolving poet whose output contains love and nature poetry, a politically committed verse history of Latin America, poems celebrating simple people and things, verse autobiographies, etc. A study of the development of Neruda’s poetry will give you an insight into many of the principal poetic trends of the twentieth century.

2. **TEXTS**

The prescribed texts are *Veinte poemas de amor y una canción desesperada*, sections I, II, XIV and XV of the *Canto general*, sections I and IV of *Memorial de Isla Negra*, and selected poems from *Pablo Neruda: A Basic Anthology* (ed. R. Pring-Mill). You will also be expected to have read the whole of the *Canto general* and *Memorial de Isla Negra*, and at least the collections from which prescribed poems in the Pring-Mill anthology appear.

**Jorge Luis Borges (Argentina: 1899-1986)**

1. **INTRODUCTION**

Borges is arguably the most important prose writer of twentieth-century Spanish America, his output spanning the best part of the century; his influence on writers still living has been enormous. He is best known for his stories-cum-essays (which have been termed *ficciones*) in which he playfully debates philosophical and literary issues. Much of his work is imbued with irony and irreverent humour.

2. **TEXTS**

The prescribed texts are the three collections of short stories: *Ficciones*, *El aleph*, and *El informe de Brodie*; and the verse collection *El otro el mismo*. You will also be asked to read at least some earlier collections of Borges’s poetry and his books of essays *Discusión* and *Otras inquisiciones*, as well as his miscellany *El hacedor*.

**PAPER XII: SPECIAL SUBJECT**

The Special Subjects, of which there is a wide range, vary enormously in nature. They allow you
to follow up in detail some aspect of one of your other papers that has particularly interested you. Alternatively, they allow you to branch out and do something quite different from your work on other papers. In short, they may complement, or contrast with, the work you have done elsewhere in your course.

Each Subject is assessed according to one of three methods. **Method A** is a three-hour unseen paper. **Method B** is an essay or portfolio of a maximum of three essays, aggregating to 6000 words and not exceeding 8000, to be submitted by noon on the Friday of ninth week of the Hilary Term of the year in which the examination will be held. **Method C** is an essay or collection of a minimum of three essays, aggregating to 6000 words and not exceeding 8000, on a title or titles from a list circulated by the examiners on Friday of the fifth week of Hilary Term of the year in which the examination will be held, to be submitted by noon on the Friday of the ninth week of Hilary Term of that year.

Candidates offering a Paper XII Special Subject must avoid repetition of material used in other papers. Each of the essays submitted under Method B will have been written for a tutorial in the normal way and rewritten after the tutorial if the candidate wishes, but not seen again by the tutor in revised form.

The list below gives those Subjects that are specifically the responsibility of the Spanish Sub-Faculty. *You should note that not all the papers are available every year: consult your tutor before deciding which paper you might offer.*

**The Galician-Portuguese Cancioneiros (2130)**
(N.B.: this subject carries both the Portuguese and Spanish language markers)

This paper comprises a close study of the Galician-Portuguese lyric, as preserved in the Cancioneiros (Cancioneiro da Ajuda, Cancioneiro da Biblioteca Nacional, Cancioneiro da Vaticana) and more recently discovered fragments, and the manuscripts of the Cantigas de Santa Maria. Students are expected to arrive at an appreciation of the history and composition of the Cancioneiros, the division into genres of the Galician-Portuguese lyric, and the questions of origins, authorship and attribution. Students follow the lectures provided for Portuguese papers VI and IX (Introduction to Portuguese Medieval Literature; the Galician-Portuguese Cancioneiros; the Cantigas de Santa Maria), and receive 4-6 tutorials, for which they write essays on individual genres and authors.

Method of Assessment: B(3)

**Spanish drama before Lope de Vega (2103)**

Although medieval Spain did not have a dramatic tradition (or at least one which has survived in written form) comparable with those of other European countries, the comedia of the Golden Age was preceded by an interesting tradition in the late fifteenth and sixteenth centuries drawing on medieval religious material, classical comedy and the Italian commedia dell’arte among other genres. The authors involved are the following: Juan del Encina, Lucas Fernández, Lope de Rueda, Juan de la Cueva, Bartolomé de Torres Naharro, Diego Sánchez de Badajoz, Miguel Venegas, Miguel de Cervantes and Gil Vicente (Vicente wrote in both Spanish and Portuguese; you should certainly know his works in Spanish and will be expected to have read the Portuguese and bilingual texts, although passages from commentary will be set only from the Spanish
Many of the greatest works of Spanish religious literature were produced within a few years of each other. This course is intended, through study of significant extracts from a range of writers, to provide a thorough appreciation of the ideas they expressed across a wide range of literary styles. It studies not only significant extracts from the most famous of them - the mystical poetry and prose commentaries of San Juan de la Cruz and the writings of Santa Teresa de Ávila - but others widely read at the time and appreciated far outside Spain: Fray Luis de Granada’s remarkable analysis of the world of nature, Malón de Chaide’s vivid devotional reflections on the life of St Mary Magdalene, and Fray Luis de León’s powerful and beautifully-crafted dialogues on the names of Christ. In these works we encounter some of the finest writings of the age. They offer fascinating insights into its historical and cultural context and engage with larger issues, such as the nature of mystical experience itself.

Method of Assessment: B(3)

The landfall of Christopher Columbus in the New World in 1492 is a seminal moment in world history. This course looks at a series of texts which are indispensable for understanding the origins of the Spanish Empire in the Americas. It begins with the accounts of Columbus’s voyages - the controversies they engendered, the dangers they encountered, and his first dealings with the inhabitants of the islands he explored. The letters of Cortés, the first of the great conquistadores, tell of the epic march on Mexico City, its eventual conquest and the death of its ruler, Moctezuma. Bernal Díaz’s critical account of the same events is written from the perspective of the plain soldier, looking back many years later. A fierce challenge to the appalling treatment of the indigenous peoples by the conquistadores comes from Fray Bartolomé de las Casas, who devoted his life to securing basic human rights for them against the greed and exploitation of the colonists. Two texts from the next generation, both by missionary priests, offer the first signs of interest in Indian religion and culture and the beginnings of what might be termed an anthropological approach towards them.

Method of Assessment: B(3)

This Subject allows you to explore the evolution of Latin American fiction from the 1940s through the ‘Boom’ and up to the present day. In the process you will undertake the specialised study of at least three authors from a list which includes Jorge Luis Borges, Alejo Carpentier, Julio Cortázar, Fernando del Paso, Carlos Fuentes, Gabriel García Márquez, and Mario Vargas Llosa. In keeping with its title, this subject allows you to combine the study of Spanish American fiction with the following authors from Brazil: Jorge Amado, João Guimarães Rosa and Clarice Lispector.
Galician literature and culture after Francoism (2111)

After Franco’s dictatorship there is an ‘explosion’ in literary and cultural production in Galicia. This course is intended to provide an understanding of the more important currents in contemporary Galician literature and culture since 1975 up to the present day. The course looks both at the work of writers who had already published an important body of work before 1975 (Xosé Luís Méndez Ferrín, Carlos Casares) and at texts by the younger generation of authors, who were exploring new avenues in Galician literature (Manuel Rivas, Suso de Toro, Dario Xoán Cabana and Antón Reixa). The course will focus on issues of cultural and national identity within the context of a multicultural Spain. The work of at least three authors may be chosen for thorough study.

Method of Assessment: B(3)

Twentieth-century Catalan literature (2108)

Candidates will be expected to have a general knowledge of the field and a detailed knowledge of works by at least three authors. The list of authors and works may vary slightly from year to year, but the following list can be used as a guideline: Carles Ríba (Élegies de Bierville), J.V. Foix (Sol, i de Sol), Salvador Espriu (El caminant i el mur), Pere Calders (Cròniques de la veritat oculta), Llorenç Villalonga (Bearn), Mercè Rodoreda (La plaça del Diamant), Josep Pla (El quadern gris). Details of the authors and works prescribed for detailed knowledge will be available in the Modern Languages Administration and Faculty Office, 41 Wellington Square, at the beginning of the Michaelmas Full Term of the academic year of the examination.

Method of Assessment: B(3)

Bilingualism: Spanish and English (2100)

In this course you will have the opportunity to investigate how a bilingual mind copes with the tension between its innate creative linguistic ability and the different integrative mechanisms imposed by each linguistic system and by the social context in which they both have to coexist. We will focus on current studies investigating the Spanish-English bilingual mind. The paper addresses questions like: how is a bilingual system emerging from the brain? How does a child express it as opposed to an adult? What social, psychological or linguistic factors induce a bilingual to code-switch? You are encouraged to carry out an experiment in your year abroad to assess the validity of theoretical approaches to these questions. The analysis of the data you have gathered should constitute the basis for the development of an original essay of about 6,000 words and not exceeding 8,000 words. This option is taught through eight tutorials.

Method of Assessment: B(3)

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**Modern Catalan (2112)**

Candidates will be required to show knowledge of the descriptive analysis of the contemporary language, and will have the opportunity of discussing the historical development of the language where this illuminates present-day usage. Candidates will study the structure of Catalan as spoken and written at the present day (phonetics, phonology, morphology, syntax, semantics), an overview of the external history of the language and the regional varieties, the current sociolinguistic situation, standardisation, and language policy.

Method of Assessment: B(3)

**Modern Galician (2113)**

Candidates will be required to show knowledge of the descriptive analysis of the contemporary language, and will have the opportunity of discussing the historical development of the language where this illuminates present-day usage. Candidates will study the structure of Galician as spoken and written at the present day (phonetics, phonology, morphology, syntax, semantics), an overview of the external history of the language and the regional varieties, the current sociolinguistic situation, standardisation, and language policy.

Method of Assessment: B(3)

**Literary Theory**

1. **COURSE CONTENT**

What is literature? What is an author? What is reading, and where does meaning come from? This paper examines how literary theorists have answered these questions over the past century. The paper also allows you to concentrate on two further topics. You might focus on specific questions or themes (e.g. What is performativity?; Theoretical Readings of Poe’s _Purloined Letter_), on particular theorists (e.g. Roland Barthes) or on critical approaches, such as Psychoanalysis, Structuralism and Narratology, Feminism and Gender Studies, Marxism and History, Deconstruction, Post-Colonial Studies.

2. **TEACHING:**

You would typically be taught in a series of 5 tutorials in Hilary term. The M.St. course also runs a series of sixteen introductory lectures to various aspects of modern literary theory throughout Michaelmas and Hilary terms.

3. **EXAMINATION:**

Method of assessment C (one essay)

4. **READING**

Jonathan Culler, _Literary Theory: A Very Short Introduction_ (OUP, 1997)
European Cinema

1. COURSE CONTENT

The course consists of two parts, the first is normally taught by Dr Due and the second is taught by a group of lecturers which may vary a little from year to year. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The first four weeks are devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called mise en scene: this term designates all that takes place in front of the camera, the relationship between light, location, objects, characters as they populate the frame. We look at these notions through examples from Russian and German avant-garde cinema and from French cinema in the period 1930-1960. During the next four weeks we look at how European post-war cinema used these basic elements of film form to go further than just telling a story. We examine different ways in which the film image or the film as a whole can convey meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell And Christin Thompson: Film Art an Introduction, particularly chapters 6-8 on mise en scene, the photographic image and editing.

In Hilary term, the course continues the historical trajectory of the first term by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory. In this part of the course you will yourself be a more active participant as each lecture and screening are followed by a seminar. For these seminars the group is divided into two. For each seminar session you will in addition to seeing the film read an article that will be handed out for copying the week before. Each student gives an oral presentation in one of these seminars either on his or her own or with someone else. The topic can be taken either from the film that has been shown or from the article. The class in Hilary term runs over 5 weeks as the exam questions at the end of week 5, see below.

2. READING AND VIEWING

It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The course consists in the first term of screenings and lectures. The lectures are compulsory. You should also go to the screenings, but if miss a screening, or want to see the film again, you can take the film out yourself from the MLF library. The screenings take place in the Taylorian, normally in lecture room 2. The historical focus of the
The course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, for instance during the year abroad, the best starting point would be to watch films by directors such as Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Lang, Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand…

### 3. EXAMINATION:

During the second half of Hilary term you will write a 6000 word essay. The essay question is drawn from a list of seven or eight questions which are available from the Faculty Office on Friday of fifth week. The essays are handed in at the Examination Schools on Friday of week nine.

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors’ and Assessor’s Memorandum*, available from the University Offices or your college, for information about such matters ([http://www.admin.ox.ac.uk/epsc/guidance/index.shtml](http://www.admin.ox.ac.uk/epsc/guidance/index.shtml)).

The University's Complaints and Appeals template may be downloaded in Word or pdf versions for inclusion in student handbooks.

Lambda WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE, BUT REMEMBER THAT IT IS ONLY AN INFORMAL GUIDE. THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES AND REGULATIONS WILL BE THE OFFICIAL AUTHORITATIVE SOURCE OF INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION. COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE.

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IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.