Information for the Final Honour School in

SPANISH

INFORMATION FOR STUDENTS
WHO START THEIR FHS COURSE IN OCTOBER 2014
AND EXPECT TO BE TAKING THE

FHS EXAMINATION IN TRINITY TERM 2017
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:

Dr R. Bercero, Instructor in Spanish (Language Centre)
Professor M. Blanco (Trinity and Worcester)
Dr B. Bollig (St Catherine’s and St John’s)
Dr J. C. Conde (Magdalen and St Edmund Hall)
Professor X. de Ros (LMH and Somerville)
Professor R. W. Fiddian (Wadham and St Hugh’s)
Professor E.P. García-Bellido (St Cross)
Professor G. Hazbun (St Anne’s)
Professor L. Lonsdale (Queen’s)
Professor M. Maiden (Trinity)
Dr D. P. Moran (Christ Church, Brasenose and Keble)
Dr J. Muñoz-Basols, Senior Instructor in Spanish (41 Wellington Square)
Professor O. Noble Wood (Hertford and St Peter’s)
Professor D. Omlor (Lincoln and Jesus)
Professor J. W. Thacker (Merton and New College)
Professor E. H. Williamson (Exeter)

In addition:

Dr A. Brooke (Queen Sofía Fellow, Exeter College)
Ms A. Crosta, Lectora in Spanish
Dr M. Donapetry, Lecturer in Spanish (Balliol and Oriel)
Dr J. Edwards (Queen’s)
Ms M. Massaguer Comes, Lectora in Catalan
Dr R. Norton, Lecturer in Spanish (Christ Church, Pembroke and St Hilda’s)
Dr D. Pardo Amado, Xunta de Galicia Lector in Galician
THE FINAL HONOUR SCHOOL

DESCRIPTION OF LINGUISTIC AND LITERATURE PAPERS

PAPERS I, II 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 consist of a prose translation from English into Spanish of about 250 words and an essay in Spanish of about 500 words.

PAPER II: Will consist of an unprepared translation from Spanish (modern) into English. 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 each. Passages from ‘prescribed authors’ should not be used in setting this paper.

PAPER III: Will consist of a prose translation from English into Spanish of about 250 words and a translation from Spanish into English of an earlier passage of about 250 words. For this second exercise candidates will choose between a medieval and a Golden Age passage.

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 different topics related to the history of the Spanish language, 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 model 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 clerecía 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 Onceno; 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; Spanish Medieval Women Writers; 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
- Lope de Vega: drama
- Sor Juana Inés de la Cruz
- Moral and theological drama of the 17th century
- Social drama and capa y espada comedy
- Dramas de honor: Lope de Vega and Calderón

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)
Those students offering just Peninsular literature should choose eight subsections from at least THREE topics, while those students offering a combination of Peninsular and Spanish American literature should choose four subsections of which two should belong to ONE topic.

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.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 Garcilaso
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
- Cortázar
- García Márquez

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’, *El amigo Manso* (1882), *Miau* (1888), and *Nazarín* (1895). Candidates will further be expected to have studied other works representative of Galdós’s development as a writer.

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), *Tirano Banderas* (1926), *Los cuernos de don Friolera*, and the play *Divinas palabras* (1920). Candidates will further be expected to have studied other works representative of Valle’s development as a writer.

**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: *Mariana Pineda* (1925), *La zapatera prodigiosa* (1930), *Poeta en Nueva York* (1930) (ed. C. Millán), *Bodas de sangre* (1933), *El público* (1933, ed. C. Millán). Candidates will further be expected to have studied other works representative of Lorca’s development as a writer.

**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*.

**Julio Cortázar (1914-1984)**

1. **INTRODUCTION**

A master of the fantastic, Cortázar’s novels, short stories and essays make him a singular voice within the generation of writers that made up the Latin American “Boom”. His vast oeuvre comprises experimental writing as well as incisive commentaries on the position of the Latin American writer in the changing global landscape of the twentieth century.

2. **TEXTS**

Students are encouraged to read as much of Cortázar’s body of work as possible. Passages for commentary may be taken from *Bestiario* and *Rayuela*.

**Gabriel García Márquez (1927-2014)**

1. **INTRODUCTION**

Nobel-prize winning García Márquez is possibly the most widely read Latin American author of the twentieth century. Another important figure of the Latin American “Boom” generation, a number of his novels have come to be considered classics of what is commonly referred to as "magical realist" writing. García Márquez’s fiction and non-fiction are unique portrayals of Latin America’s complex history and culture, from the discovery to the present.

2. **TEXTS**

Students are encouraged to read as much of García Márquez’s oeuvre as possible. Passages for commentary may be taken from *El coronel no tiene quien le escriba* and *Cien años de soledad*. 
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. Other Special Subjects such as ‘Literary Theory’ or ‘European Cinema’ are also available. See the general handbook and further details on WebLearn. You should note that not all the papers are available every year: consult your tutor before deciding which paper you might offer.

Spanish drama before Lope de Vega (2103)

Candidates will be expected to be familiar with the works of: Juan del Encina, Lucas Fernández, Lope de Rueda, Juan de la Cueva, Bartolomé de Torres Naharro, Diego Sánchez de Badajoz, Juan de Timoneda, Miguel Venegas, Miguel de Cervantes, and the Spanish works of Gil Vicente. Candidates will be expected to have read the Portuguese and bilingual texts of Gil Vicente, but passages for comment, which will not be compulsory, will not be set from these.

Method of Assessment: A

The discovery and conquest of Mexico and the Antilles (2105)

Candidates will be expected to have read: Cristóbal Colón, Textos y documentos completos (ed. Consuelo Varela), Nuevas cartas (ed. Juan Gil, Madrid: Alianza Universidad, 1984); Hernán Cortés, Cartas de relación de la conquista de Méjico (ed. A. Delgado Gómez, Castalia, Madrid), Letters two and three, pp. 159-453; Bernal Díaz del Castillo, Historia de la Conquista de la Nueva España (Porrúa, Mexico, 1960), vol. i, pp. 174-501 and vol. ii, pp. 1-60; Bartolomé de las Casas, Brevísima relación de la destrucción de las Indias (Madrid: Cátedra, 1991); Toribio de Motolinia, Historia de los Indios de la Nueva España (Porrúa, Mexico, 1969), pp.
77-109; Bernardino de Sahagún, *Historia general de la Nueva España* (Porrúa, Mexico, 1956), Libros 3, 7, and 8.

Method of Assessment: B(3)

**Contemporary 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 Riba (*Elegies de Bierville*), J. V. Foix (*Sol, i de dol*), Salvador Espriu (*El caminant i el mur*), Pere Calders (*Cròniques de la veritat oculta*), Llorenç Villalonga (*Bearn o La sala de les nines*), Mercè Rodoreda (*La Plaça del Diamant*), Josep Pla (*El quadern gris*), Najat El Hachmi (*L’últim patriarca*).

Method of Assessment: B(3)

**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 literature (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)

**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
Women Writers in Modern Spain (2007)

The course focuses on women’s writing from the 1940s to the present. Candidates should have a knowledge of the historical and social contexts and show a detailed knowledge of the work of at least three individual authors which can also be studied comparatively or thematically. Belonging to a literary tradition which was once granted an inferior cultural and political status, these writers interrogate the values and perspectives of the dominant canon shedding new light on the cultural and social history of modern Spain. While the course is intended to underscore issues related to gender, other approaches can also be considered.

Method of Assessment: B(3)

The Literature and Culture of al-Andalus (2008)

This special subject will give candidates the chance to explore one of the most fascinating and culturally rich periods of Iberian history: that which followed the Muslim invasion of 711, and which saw the Muslim civilisation and the Arabic language establish a lasting influence upon the Peninsula. The cultural interchange of this period produced pathfinding innovations in literature, architecture, philosophy and science; candidates will have the chance to look at some of the key literary developments in poetry (e.g. Muwashshah, kharjas), and in prose, as well as the representation of Islamic and Arabic culture and society through existing literary models, such as epic and historiography. Candidates will also have the opportunity to study the relationships between Christianity, Judaism and Islam, and the attendant questions of convivencia, reconquista, and group identity.

Method of Assessment: B(3)

Literature, history and society in Late Medieval Spain (2003)

This Special Subject will allow students with an interest in the literature, culture and history of the Spanish Middle Ages to explore a large number of issues related with how literary and historiographical texts represent, discuss or challenge the social order in Late Medieval Spain. Candidates will examine with special attention the social aspects of Cancionero poetry, prose, treatises and different varieties of historiographical discourse.

Method of Assessment: B(3)

The Poets of 1927

This option gives students the opportunity for a concentrated study on the work of some of the
most influential poets of 20th Spain known as the ‘grupo poético de 1927’, among them: Federico García Lorca, Luis Cernuda, Jorge Guillén, Pedro Salinas, Rafael Alberti, Gerardo Diego, Dámaso Alonso, Vicente Aleixandre. For their assessment, students are expected to have detailed knowledge of the works of at least three poets, examining their individual contribution to the vibrant cultural scene of what is considered to be the ‘edad de plata’ of Spanish letters (1920-1936) against the poetic theories of the period. Detailed critical analysis will allow interconnections among them to be established, exploring their relation to poetic tradition and their attitude to avant-garde formal experimentation and to popular and mass-cultural forms, which are some of the distinctive features that characterize their collective achievement.

Method of Assessment: B(3)

**Spanish-American Literature in the fin de siglo**

This paper offers a deeper exploration and contextualization of late nineteenth- and early twentieth-century literature from Spanish America. Students will have the opportunity to engage significantly with the generically diverse works of writers aligned with and beyond the modernista moment (José Martí, Manuel Gutiérrez Nájera, Rubén Darío, Julián del Casal, Julio Herrera y Reissig, Delmira Agustini, Amado Nervo, Leopoldo Lugones, and José Asunción Silva); they are also encouraged to explore the work of lesser-known authors writing during this period. While closely reading texts, students will be able to consider a series of aesthetic, historic and cultural phenomena that have become crucial lenses for reading the Spanish American fin de siècle. Some examples are transatlantic literary relations, decadent aesthetics, urban chronicle writing, literature and science, gender, cosmopolitanism, the Spanish-American War and hemispheric American relations, and magazine culture. The paper will be taught in six tutorials, and will be assessed by a portfolio of three essays.

Method of Assessment: B(3)

**Spanish devotional and mystical writing 1577-1588 (2106)**

Candidates will be expected to have read: Santa Teresa de Jesús, Moradas del castillo interior; Fray Luis de Granada, Introducción del símbolo de la fe (ed. José María Balcells, Madrid, Cátedra, 1989), pp. 125-231; Fray Luis de León, Rey de Dios, Esposo, and Jesús, from De los nombres de Cristo; San Juan de la Cruz, Llama de amor viva (candidates will also be expected to have read the poem), Malón de Chaide, La conversión de la Magdalena (3 vols., ed. Félix García, Clásicos Castellanos, Madrid, 1958), III, 83-178, 190-219.

Method of Assessment: B(3)

**Art and literature in the Golden Age of Spain (2107)**

This option gives candidates the opportunity to explore aspects of the close relationship between art and literature in the Golden Age of Spain. After a brief introduction to the Horatian concept of ‘ut pictura poesis’, candidates will focus on detailed textual analysis of specific literary and pictorial works. Examples of subjects to be treated include (but are not
limited to): parallels between Italian Renaissance painting and the poetry of Garcilaso; the Communication of the mystical experience through word and image; the development of the picaresque and genre painting; representations of kings and kingship; poetic and pictorial renderings of classical tales; depictions of historical battles on the stage/canvas; and vanitas painting and the literature of *ser, parecer, and desengaño*. Candidates are expected to develop detailed knowledge of the works of both canonical Golden Age writers (Garcilaso, Cervantes, Góngora, Quevedo, Calderón, etc) and leading Renaissance and Baroque painters associated with the Spanish Habsburgs (Titian, El Greco, Rubens, Velázquez, etc).

Method of Assessment: B(3)

**Modern Latin-American Poetry: After the Vanguard (2109)**

This special subject allows students to explore in greater detail developments in poetry in Latin America in the years following the period of the avant-gardes (from approx. 1940). Students begin by exploring the writing and legacy of poets linked to avant-garde groups, such as César Vallejo or Pablo Neruda, as well as considering different critical and theoretical approaches to contemporary poetry, before moving on to look at movements and tendencies from later years, such as social poetry (e.g. Gonzalo Rojas, Roque Dalton), “anti-poetry” (Nicanor Parra), or the influence of existentialism and psychoanalysis in poetry (e.g. Thénon, Pizarnik, Bayley). Works written in the latter half of the 20th as a response to dictatorship and exile may also be studied (e.g. Gelman, Benedetti, Cardenal, Urriola). More recent trends, including so-called neo-baroque and objectivist poetry can also be addressed. Students may also like to examine the work of major Brazilian poets of the period, and movements such as concretismo, as well poetry from the first years of the 21st. For their assessment, students are expected to have detailed knowledge of the works of at least three poets, each representative of a distinct period, tendency or movement.

Method of Assessment: B(3)

**Latin American Cinema (2110)**

This course will provide you with the opportunity to discover and explore major movements in the history of cinema in the countries of Latin America, from the golden age of narrative film in the 1940s, to the radical experiments and manifestos of the 1950s and 60s to the slick blockbusters and internationally successful co-productions of the twenty-first century, including documentaries. The course encourages comparisons between directors, movements and films from different countries, through the lens of issues such as national identity, social criticism, ecology, landscape, gender, class and race. Students may also choose to focus on specific directors, normally chosen from the following list: Emilio Fernández, Tomás Gutiérrez Alea, Maria Luisa Bemberg, Alfonso Cuarón, Alejandro González Iñárritu, Lucrecia Martel, Fernando Meirelles, Glauber Rocha, Walter Salles, Nelson Pereira dos Santos, Fernando Solanas.

Two seminars on film analysis will be held in Michaelmas Term, as well as screenings of four key films from the recommended filmography. The course then comprises five thematic lectures and four accompanying seminars. Each student gives an oral presentation in one of these seminars. In total, s/he will produce at least three pieces of written work which will be
read and commented on by the tutor(s) delivering the course in up to six hours of tutorials. Assessment takes the form of a portfolio of three essays, one of which must be comparative and at least one of which must be on one of the films listed in the course filmography. In the work submitted for assessment, students must show detailed knowledge of film material from at least two Latin American countries as well as showing evidence of having studied film theory and analysis.

Method of Assessment: B(3)

**Bilingualism: Spanish and English (2100)**

Candidates will study Spanish and English in contrast; Spanish and English in a bilingual context. Being able to express an idea in two different verbal systems may produce outputs that are not yielded by monolinguals. This provides a window for the understanding of the nature of language. This paper addresses questions like: how is bilingual behaviour emerging from the brain? How does a child express it as opposed to an adult? What social or individual factors induce code-switching? We will focus on current studies investigating the complexity of a bilingual experience.

Method of Assessment: B(3)

**Latin American fiction from 1940 (2114)**

This Subject allows you to explore the evolution of Latin American fiction across the continent 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 the following list: Jorge Amado, Jorge Luis Borges, Alejo Carpentier, Julio Cortázar, Fernando del Paso, José Doñoso, Carlos Fuentes, Osman Lins, Clarice Lispector, Gabriel García Márquez, Manuel Puig, João Guimarães Rosa and Mario Vargas Llosa.

Method of Assessment: B(3)

**The Galician-Portuguese Cancioneiros (2130)**

Method of Assessment: B(3)

**Galician Literature of the Rexurdimento (2104)**

After more than three centuries of silence, Galician literature began to gradually re-emerge during the 19th century. This paper will allow you to examine the key socio-political, historical and cultural circumstances that led to the development of a differentiated view of Galicia and the birth of contemporary Galician literature during the *Rexurdimento*, as this period is known.

You will study a number of precursors (Xoán Manuel Pintos, Francisco Añón, Nicomedes Pastor Díaz...) as well as the work of its greatest authors: Eduardo Pondal, Rosalía de Castro and Manuel Curros Enríquez. The course will focus on issues of cultural and national identity.
within the context of a multicultural Spain. The essays submitted for assessment should show
detailed knowledge of the work of at least three authors.

Method of Assessment: B(3)

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/proctors/info/pam/).

The University's Complaints and Appeals procedures are available here.

△ 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. 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.