Information for the Final Honour School in

SPANISH

Information for students who start their FHS course in October 2019 and normally expect to be taking the

FHS examination in Trinity Term 2022
This handbook gives subject-specific information for your FHS course in Spanish. For general information about your studies and the faculty, please consult the Faculty’s Undergraduate Course Handbook (https://weblearn.ox.ac.uk/portal/site/humdiv:modlang).

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 currently made up of the following:

Dr V. Acedo-Matellán (Oriel)
Ms L. Acosta-Ortega, Lectora in Spanish (47 Wellington Square)
Dr R. Bercero, Instructor in Spanish (Language Centre)
Dr D. Berruezo-Sánchez, Leverhulme Early Career Fellow (Balliol)
Dr M. Blanco (Trinity and Worcester)
Prof. B. Bollig (St Catherine’s and St John’s)
Dr E. Bolorinos Allard (Magdalen)
Dr A. Brooke (Merton)
Mr D. Cabeza Campillo, Lector in Spanish (47 Wellington Square)
Dr I. Choi (Exeter and Keble)
Ms A. Cid, Lectora in Galician (Queen’s)
Prof. J. C. Conde (Magdalen and St Edmund Hall)
Ms A. Crosta, Lectora in Spanish
Prof. X. de Ros (LMH and Somerville)
Dr M. Donapetry, Research Fellow
Dr J. Edwards (Queen’s)
Prof. G. Hazbun (St Anne’s)
Prof. D. Hook, Faculty Research Fellow (41 Wellington Square)
Prof. J. Lawrance, Faculty Research Fellow
Dr L. Lonsdale (Queen’s)
Prof. M. Maiden (Trinity)
Dr D. P. Moran (Christ Church and Brasenose)
Prof. M. Morrás, Departmental Lecturer (Magdalen)
Dr J. Muñoz-Basols, Senior Instructor in Spanish (41 Wellington Square)
Dr O. Noble Wood (Hertford and St Peter’s)
Dr R. Norton, Lecturer in Spanish (Christ Church, New, Pembroke, and St Hilda’s)
Dr D. Omlor (Lincoln and Jesus)
Ms A. Paradís, Lector in Catalan (47 Wellington Square)
Prof. J. W. Thacker (Exeter)
Dr O. Vázquez-Medina (Wadham and St Hugh’s)
DESCRIPTION OF FINAL HONOUR SCHOOL PAPERS IN SPANISH

LANGUAGE PAPERS

Oral

There will be an oral examination and listening comprehension exercise.

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 modern Spanish 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  (Students of Sole Spanish Only)

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.

NB: For the prose and essay exercises on 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 optional, but that it is in their own interests to follow it.

LINGUISTICS PAPERS

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 either 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 number 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 & Examination

Your work on this paper is assessed by one three-hour examination. The following texts are prescribed for special study:

Section A (up to 1250)  
Gifford & Hodcroft, *Textos lingüísticos del medioevo español* (2nd edition), nos. 1, 5, 8, 10, 14, 15, 20, 43, 61, 95

Section B (1250–1500)  
ibid., nos. 21, 23, 25, 27, 29, 31–35

Section C (1500–1700)  

NB: 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.

Paper V  Linguistic Studies II: Modern Spanish

1. Course Content

This paper provides an analysis of the structure and variation of modern Spanish, in its major European and American varieties. You are expected to acquire skills of phonetic transcription and of phonological, morphological, and syntactic analysis, and knowledge of the principles of phonology, morphology, syntax, semantics, pragmatics, and dialectal and sociolinguistic variation, as applied to Spanish. The topics covered by the course are: phonetics and phonology (sound system, phonological system, phonological processes, and suprasegmental properties), morphology (constituent structure and order, inflection, and word formation), syntax (constituent structure and order, categories, phrasal structure, grammatical functions, information structure), semantics and pragmatics (lexical semantics, compositional semantics, pragmatics), and variation (principles of dialectology, principles of sociolinguistics, sociolinguistic variation in modern Spanish).

2. Teaching

The paper is taught in eight tutorials and accompanied by a lecture course in Michaelmas, which provides the foundation for the tutorial work and is therefore vital to attend. You are also strongly recommended to follow lecture courses in general synchronic linguistics. You are expected to do the essential reading before beginning the course. The eight tutorials can be spread over two terms in the second and final years to enable you to benefit from a developing understanding of linguistic theory and method, and to apply it to the experience of your year abroad. Written work for tutorials will involve both essays and data-analysis problem sets.

3. Assessment
The paper is examined by means of a three-hour written examination, which comprises essay-type and data analysis questions.

4. Essential Reading


LITERATURE PAPERS

Paper VI  Period of Literature (i): 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*, Juan Manuel's *El Conde Lucanor*, Jorge Manrique's *Coplas*, Diego de San Pedro's *Cárcel de amor*, and Fernando de Rojas's *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 & 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, Flores); drama of Juan del Encina and Lucas Fernández; and Fernando de Rojas, *La Celestina*.

**Paper VII  Period of Literature (ii): 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, Góngora, Quevedo, 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 allows 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. In Michaelmas of your second year there will normally be some introductory lectures to the period as a whole. In Hilary 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 Section A. In addition you will receive at least eight tutorials on particular authors and topics from Sections B and C.

3. Texts & Topics

A number of topics and authors are proposed to help you explore this multifaceted period of Spanish literature. You can be confident that a majority 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 A (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
- *Culturantismo* 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
- The New World in Spanish Golden Age and Colonial Literature
- Golden-Age representations of cultural minorities in Spain

Section B
• 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 sixteenth and seventeenth centuries
• Pastoral prose romance: from Garcilaso’s Élogos 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 C

• 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)
• Gracián
• Satirical poetry of Góngora and Quevedo
• Lope de Vega: Drama
• Sor Juana Inés de la Cruz
• Moral and theological drama of the seventeenth 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 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 Literature (iii): The Literature of Spain & Spanish America: 1811 to the Present

1. Introduction

This paper gives you the opportunity to study a broad range of literature of different genres and set it against cultural and historical developments both in Spain and in 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. You can choose to offer the literature of Spain and Spanish America, just the literature of Spain, or just the literature of Spanish America.

2. Teaching

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

3. Texts & 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 (and set out below) 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 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.

Section A (Spain)

Those students offering just Peninsular literature should choose eight subsections from at least three topics, while those 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
   (a) Romantic writing and costumbrista prose
   (b) The poetry and prose of Gustavo Adolfo Bécquer, Rosalía de Castro

2. 1868–1898: the novel of the Restoration
   (a) Benito Pérez Galdós
   (b) Leopoldo Alas (Clarín)
   (c) Emilia Pardo Bazán
   (d) Juan Valera, José María de Pereda

3. 1898–1936: responses to modernity
   (a) The novel: Pío Baroja, Ramón del Valle Inclán, Miguel de Unamuno, Gabriel Miró
   (b) Poetry: Juan Ramón Jiménez, Antonio Machado, Federico García Lorca, the Generation of 1927
   (c) Essay: Ángel Ganivet, Unamuno, Azorín, José Ortega y Gasset
   (d) Theatre: Valle Inclán, Lorca

4. 1939–1975: writing under Franco
   I: the first two decades
   (a) The novel: Camilo José Cela, Carmen Laforet, Ana María Matute, Rafael Sánchez Ferlosio
   (b) Poetry: Dámaso Alonso, social poetry, Jorge Guillén, Luis Cernuda
(c) Theatre: Antonio Buero Vallejo, Alfonso Sastre, Fernando Arrabal

II: 1961–1975
(d) The novel: Miguel Delibes, Juan Goytisolo, Luis Martín Santos, Juan Benet, Juan Marsé
(e) Poetry: Jaime Gil de Biedma, Nueve novísimos

5. The literature of the Transition and of the first Democratic period: 1975–1992
(a) 1975–1982: Carmen Martín Gaite, Eduardo Mendoza, etc.
(b) 1982–1992: Javier Marías, Manuel Vázquez Montalbán, etc.

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

Section B (Spanish America)

If you opt to study only Spanish American literature for this paper you will normally choose eight topics or authors. If you opt to study a combination of Spanish and Spanish American literature, you will normally choose four 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. Jorge Luis Borges
8. Pablo Neruda
9. Other Poets
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*.

The prescribed editions are: *Poema de Mio Cid*, ed. Michael (Clásicos Castalia); Juan Ruiz, *Libro de buen amor*, ed. Gybbon-Monypenny (Clásicos Castalia); *Comedia o tragicomedia de Calisto y Melibea*, ed. P. E. Russell (Clásicos Castalia).

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 which you will be required to 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 any two (out of a list of six) of the most important authors writing in the Spanish Golden Age. You will read widely within the *œuvre* 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 six authors on offer and other relevant lectures as part of a number of broader series. The core teaching will consist of four tutorials on each author. Revision classes on several of the authors are normally organised in the Trinity Term of your final year.

3. Authors
The six authors listed below are prescribed. In each case, you will be expected to read as widely as possible within the author’s *oeuvre*, and in any case well beyond the texts prescribed.

**Garcilaso de la Vega (c.1503–1536)**

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.

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.

Passages for commentary may be set from Garcilaso de la Vega, *Obra poética y textos en prosa* (ed. B. Morros, Crítica) (not including the Latin poetry and the prose texts).

**Miguel de Cervantes (1547–1616)**

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.

In addition to *Don Quijote*, 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*.

Passages for commentary will be set from *Don Quijote*, Part II only.

**Luis de Góngora (1561–1627)**

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 divisive 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.

Much of your work on Góngora will focus on his two acknowledged masterpieces, *Soledades* and the *Fábula de Polifemo y Galatea*, but you are expected to read more widely, taking in a range of poetic forms (sonnets, ballads, *letrillas*, etc.) from between the early 1580s and the mid-1620s.


**Francisco de Quevedo (1580–1645)**

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 wordplay, 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. 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.

You will focus on the picaresque novel El buscón, a number of his Sueños, and a selection of Quevedo’s poetry, but you will be expected to read more widely, taking in works such as La hora de todos and La cuna y la sepultura.


Pedro Calderón de la Barca (1600–1681)

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: comedy, capa y espada drama, dramas de honor, mythological drama, and plays dealing with important moral 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.

There are five plays prescribed for study, set out below, but you will be expected to read beyond these, taking in works from a wide range of the aforementioned genres. Other plays of interest include, but are not limited to, A secreto agravio, secreta venganza, La dama duende, El príncipe constante, La cisma de Inglaterra, and other autos, such as No hay más fortuna que Dios.


Sor Juana Inés de la Cruz (1651–1695)

Sor Juana is one of the most pre-eminent figures of Spanish colonial literature and the most prolific female author of the Spanish Golden Age. Her works demonstrate her command of the most complex European literary forms, yet also display the unique style of the barroco de indias. She wrote across genres, and her corpus includes prose texts, plays, and poetry. Many of her works were commissioned for the Viceregal court in Mexico City and give us fascinating evidence of courtly life in the New World and of cultural exchange across the Atlantic. At the same time, through her incisive wit, she engages both playfully and seriously with contemporary debates on theology, epistemology, gender, and sexuality.

The works prescribed for study are Sor Juana’s masterwork, Primero sueño, along with a selection of her poetry, but you will be expected to read more widely than this. Some students may wish to study her plays (especially Los empeños de una casa and El divino Narciso), while others may choose to read her religious works (e.g. her villancicos), or her autobiographical text, the Respuesta a sor Filotea.


4. Examination
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 ten) of the most important authors writing in Spanish during the nineteenth and twentieth 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 ten authors on offer and other relevant lectures as part of broader series. The core teaching will consist of four tutorials on each author. Revision classes on several authors are normally organised in the Trinity Term of your final year.

3. Authors

The ten authors listed below are prescribed. In each case, you will be expected to read as widely as possible within the author’s oeuvre, and in any case well beyond the texts prescribed.

Benito Pérez Galdós (1843–1920)

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.

The prescribed texts, from which passages may be drawn for commentary, provide a chronological sample of Galdós’s achievements that also represents some of his characteristic concerns: these are the ‘episodio nacional’ (Juan Martín el empecinado (1874)) and the ‘novela contemporánea’: El amigo Manso (1882), Mau (1888), and Nazarín (1895). Candidates will further be expected to have studied other works representative of Galdós’s development as a writer.

Leopoldo Alas, ‘Clarín’ (1852–1901)

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 *Doña Berta; Cuervo; Superchería* (ed. Adolfo Sotelo Vázquez) you will study a short anthology of his work in this area.

You will study the above named books in close detail (passages for commentary in the exam may be drawn from either *La Regenta* or the anthology of short stories named above), and make use also of your reading of other texts by Alas, in particular some of his critical prose. *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) as intimately as possible.

Ramón del Valle-Inclán (1866–1936)

Valle-Inclán 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.

The prescribed texts from which passages may be drawn for commentary provide a chronological sample of Valle’s work, encompassing both prose fiction and experimental drama: *Sonatas, Divinas palabras, Luces de Bohemia, Los cuernos de Don Friolera and Tirano Banderas* (ed. Francisco Caudet). Candidates will further be expected to have studied other works representative of Valle’s development as a writer.

Federico García Lorca (1898–1936)

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.

The prescribed texts from which passages may be set for commentary are: *Canciones* (1921–24) (ed. M. Hernández), *Poeta en Nueva York* (ed. M. C. Millán), *Mariana Pineda* (1925), *Bodas de sangre* (1933), and *El público* (ed. M.C. Millán). Candidates will further be expected to have studied other works representative of Lorca’s development as a writer.

Pablo Neruda (1904–1973)

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 his poetry will give you an insight into many of the principal poetic trends of the twentieth century.

The prescribed texts from which passages may be drawn for commentary are: *Veinte poemas de amor y una canción desesperada* (ed. Montes, Clásicos Castalia, Madrid, 1987); *Canto general* (I, II, XIV, XV); *Memorial de Isla Negra* (I, IV) (Seix Barral, Barcelona, 1976);

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 (1899–1986)

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. The prescribed texts from which passages may be drawn for commentary are the three collections of short stories, Ficciones, El aleph, and El informe de Brodie, and the verse collection El otro el mismo, as well as the poems from El hacedor. You will also be asked to read at least some of Borges’s earlier poetry and a representative selection of his essays.

Julio Cortázar (1914–1984)

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 œuvre 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. 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)

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. Students are encouraged to read as much of García Márquez’s œuvre as possible. Passages for commentary may be taken from El coronel no tiene quien le escriba and Cien años de soledad.

Mario Vargas Llosa (b. 1936)

Following in the footsteps of the great realist writers of the nineteenth century, Mario Vargas Llosa revolutionized prose fiction in Spanish America by incorporating elements of Anglo-American modernism into his novels to produce a series of complex, sweeping, multi-layered narratives that provide a panoramic and often harrowing vision of both Peruvian society and that of Latin America more generally. He is also a prolific and controversial essayist and literary critic, and has played a significant part in a number of the key political debates and upheavals which have marked Latin American history since the 1950s.
The prescribed text is *La casa verde* (1965), from which passages may be drawn for commentary, but students will be expected to have read at least one more of his early novels and are encouraged to explore his work, both fictional and non-fictional, more broadly.

Rubén Darío (1867–1916)

Students are expected to read as widely as possible from Darío’s prose and poetic works. Passages for commentary may be taken from the prose section of *Azul*… (“El rey burgués”, “El sátiro sordo”, “La ninfa”, “El fardo”, “El velo de la reina Mab”, “La canción del oro”, “El rubí”, “El palacio del sol”, “El pájaro azul”, “Palomas blancas y garzas morenas”); and the works collected in the second (1901) edition of *Prosas profanas*, which include “Cosas del Cid”, and the sections “Desires, layes y canciones” and “Las ánforas de Epicuro”.

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 two chosen authors. The other sections of the paper contain essay questions on each author and you will write one essay on each of the two authors you have studied.

**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 Monday of the tenth 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 Monday of the tenth 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 at [https://weblearn.ox.ac.uk/access/content/group/modlang/general/exams/index.html](https://weblearn.ox.ac.uk/access/content/group/modlang/general/exams/index.html). NB: The marker [PM] follows the descriptions of those options that are pre-modern.

**You should note that not all the papers are available every year: please consult your tutor before deciding which paper you might offer.**

The Discovery and Conquest of Mexico and the Antilles (Assessment Method: B(3))

Contemporary Catalan Literature (Assessment Method: B(3))

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*).

Modern Catalan (Assessment Method: B(3))

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 in 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.

Contemporary Galician Literature (Assessment Method: B(3))

This course is intended to provide an understanding of the more important currents in Galician literature since the 1970s up to the present day. Candidates will be expected to have a general knowledge of the field and a detailed knowledge of works by at least three authors. Candidates are encouraged to read not only narrative but also poetry and theatre. The list of authors may vary slightly from year to year. The following list can be used as a guideline: Xosé Luís Méndez Ferrín, Xohana Torres, Marilar Aleixandre, Roberto Vidal Bolaño, Chus Pato, Suso de Toro, Manuel Rivas, Paula Carballeira, María do Cebreiro and Diego Ameixeiras. This course will focus mainly on issues of cultural, national and gender identity.

Modern Galician (Assessment Method: B(3))

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 in 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.

Women Writers in Modern Spain (Assessment Method: B(3))
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.

The Literature and Culture of al-Andalus (Assessment Method: B(3))

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. [PM]

The Poets of 1927 (Assessment Method: B(3))

This option gives students the opportunity for a concentrated study on the work of some of the most influential poets of twentieth-century 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 experiment and to popular and mass-cultural forms, which are some of the distinctive features that characterize their collective achievement.

Art and Literature in the Golden Age of Spain (Assessment Method: B(3))

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.). [PM]
Modern Latin-American Poetry: After the Vanguard (Assessment Method: B(3))

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 twentieth century 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 twenty-first century. 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.

Spanish-American Literature in the fin de siglo (Assessment Method: B(3))

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.

Latin American Cinema (Assessment Method: B(2))

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, María Luisa Bemberg, Alfonso Cuarón, Alejandro González Iñárritu, Lucrecia Martel, Fernando Meirelles, Glauber Rocha, Walter Salles, Nelson Pereira dos Santos, Fernando Solanas, Pablo Larraín, Patricio Guzmán.

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 two 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.

Latin American Fiction from 1940 (Assessment Method: B(3))

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, Juan Rulfo, Julio Cortázar, Fernando del Paso, José Donoso, Carlos Fuentes, Osman Lins, Clarice Lispector, Gabriel García Márquez, Manuel Puig, João Guimarães Rosa and Mario Vargas Llosa.

Galician Literature of the Rexurdimento (Assessment Method: B(3))

After more than three centuries of silence, Galician literature began gradually to re-emerge during the nineteenth 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 (e.g. 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.

Hispanic Sociolinguistics (Assessment Method: B(3))

This option will enable students to explore the linguistic diversity of the Spanish-speaking world from both a dialectological and a sociological point of view. Students will examine different varieties of Spanish in the diverse geographical and social contexts in which the language is used. The paper will help them develop their understanding of the structure of Spanish as spoken and written in the present day, from phonological, morphological, syntactical, and lexical perspectives; it will include an overview of the history of the language and its varieties, and of current language contact situations. The characteristics of dialects such as castellano, andaluz, canario, caribeño, mexicano and centroamericano, andino, austral and chileno will be surveyed, as well as the position of Spanish in the United States. Candidates will be required to show knowledge of the descriptive analysis of contemporary language by considering both social and geographical factors and will have the opportunity to discuss historical developments where they illuminate present-day usage. They will also be able to analyse the role of institutions such as the Real Academia Española and the Asociación de Academias de la Lengua Española in shaping language policy in today’s Spanish-speaking world. [Previous formal study of Linguistics is not required, but preference may be given to those reading Spanish Sole or Spanish & Linguistics.]

Art and Literature in Modern Spain (Assessment Method: B(3))

This paper offers the opportunity to explore different aspects of the relationship between literature and the visual arts in twentieth-century Spain. Considering Ortega’s influential 1925
essay La deshumanización del arte, students will study examples of cross-fertilization between visual arts and literature, the incorporation of themes and techniques of avant-garde movements such as Cubism or Surrealism in the work of writers, the modern ekphrastic poem, the visual poetry of Ultraistás, among other topics. The paper will be taught in six tutorials, and will be assessed by a portfolio of three essays.

Prose by Spanish American Women Writers, Nineteenth Century to the Present (Assessment Method: B(3))

This paper allows students to explore some of the wealth and diversity of fiction and non-fiction prose by Spanish American women writers from the nineteenth century to the present day. Students will be expected to undertake the detailed study of at least three authors from different time periods and produce a portfolio of three essays. The authors may include Getrudis Gómez de Avellaneda, Juana Manuela Gorriti, Clorinda Matto de Turner, Silvina Ocampo, María Luisa Bombal, Elena Garro, Rosario Castellanos, Amparo Dávila, Elena Poniatowska, Luisa Valenzuela, Isabel Allende, Laura Restrepo, Cristina Rivera Garza, and Lina Meruane. Through close readings of texts in context, students will be able to consider a series of political, historical, ethical, and aesthetic issues that women writers have explored in their prose. Students will be encouraged to engage with gender theory, but other approaches will also be considered. The paper will be taught in six tutorials.

Lope de Vega: Poet and Dramatist (Assessment Method: B(3))

Students will study the poetic and dramatic output of Lope de Vega (1562–1635), one of the most important and prolific writers of the Spanish Golden Age. Lope will be examined in the context of the evolution of the early-modern writer, as the main figure in the development of the comedia nueva, and as an innovative poet who wrote in a host of forms, from epic to burlesque and from ballad to sonnet. Students will be expected to read a wide range of works of both poetry and drama. Poetic works may include (but are not limited to): the early ballads, Rimas, Rimas sacras, Rimas humanas y divinas del licenciado Tomé de Burguillos, and La hermosura de Angélica. Dramatic texts may include (but are not limited to): Arte nuevo de hacer comedias, El perro del hortelano, La dama boba, El caballero de Olmedo, Fuente Ovejuna, Peribáñez, El castigo sin venganza, and La Dorotea. Submitted work can consist of essays, commentaries, or a combination of both. [PM]

Spanish Devotional and Mystical Writing 1577–1588 (Assessment Method: B(3))

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’, ‘Esposó’, 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. [PM]

The Poetry of César Vallejo (Assessment method: B(3))
Peruvian César Vallejo (1892–1938) is one of the most important and influential poets to have come out of Spanish America, and also one of the most challenging. Best known for his experimental collection *Trilce* (1922), his work bridges *Modernismo*, with the aftermath of which he was much occupied in his first book, *Los heraldos negros* (1919), and the later avant-garde. He also wrote political verse and his final, posthumously published work, *España, aparta de mi este cálix* (1939), is a personal response to the Spanish Civil War. Candidates will have the opportunity to study the full range of his poetry, which they may read in relation to the Peruvian and/or wider, continental literary-historical context, or approach in more broadly aesthetic and literary-theoretical terms, focusing on the many interpretive problems it poses to the reader. The portfolio may consist of essays, extended commentaries or a combination of the two.

Advanced Spanish Translation (Assessment Method: C(3))

This course is designed to allow students to develop their translation skills at an advanced level and reflect on the translation process. The course will be taught in four seminars of 1.5 hours each during Hilary term of the final year, in which approaches to the translation of both prose and poetry will be discussed on the basis of set reading and practical assignments. The course will be examined by a portfolio consisting of: (i) a translation of a text (or excerpt of a text) selected by the student and approved by the course tutor (40% of mark); (ii) an introduction to the translation that will serve to justify the approach taken and comment on problem areas, constraints and chosen strategies, with specific reference to the text chosen for translation (30% of mark); (iii) a critical analysis of a published translation of the same source text which will be provided as a common exercise for all participating students by the course tutor (30% of mark).

Places will be limited and offered on a first-come-first-served basis. Students should apply by e-mail to laura.lonsdale@queens.ox.ac.uk from Trinity Term of their third year, after the full list of special subjects has been circulated.
When drawing up this handbook we have tried to be as accurate and clear as possible. The texts prescribed for study for individual papers are now listed in this handbook.

The Examination Conventions, detailing the structure of each examination paper, including rubrics, are also available as a separate document at: https://weblearn.ox.ac.uk/portal/site/humdiv.modlang:spanish:fhs

The revised edition of the University’s Examination Decrees and Regulations lists the examination papers and their permitted combination for your degree course. (For further details, refer to the handbook and the examining conventions.) See: http://www.admin.ox.ac.uk/examregs/2019-20/hsofmodelang/studentview/

Courses and regulations are constantly under review, so always check also with your college tutor to confirm what is written here and in the Examination Conventions.

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.

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