Trinity College Dublin
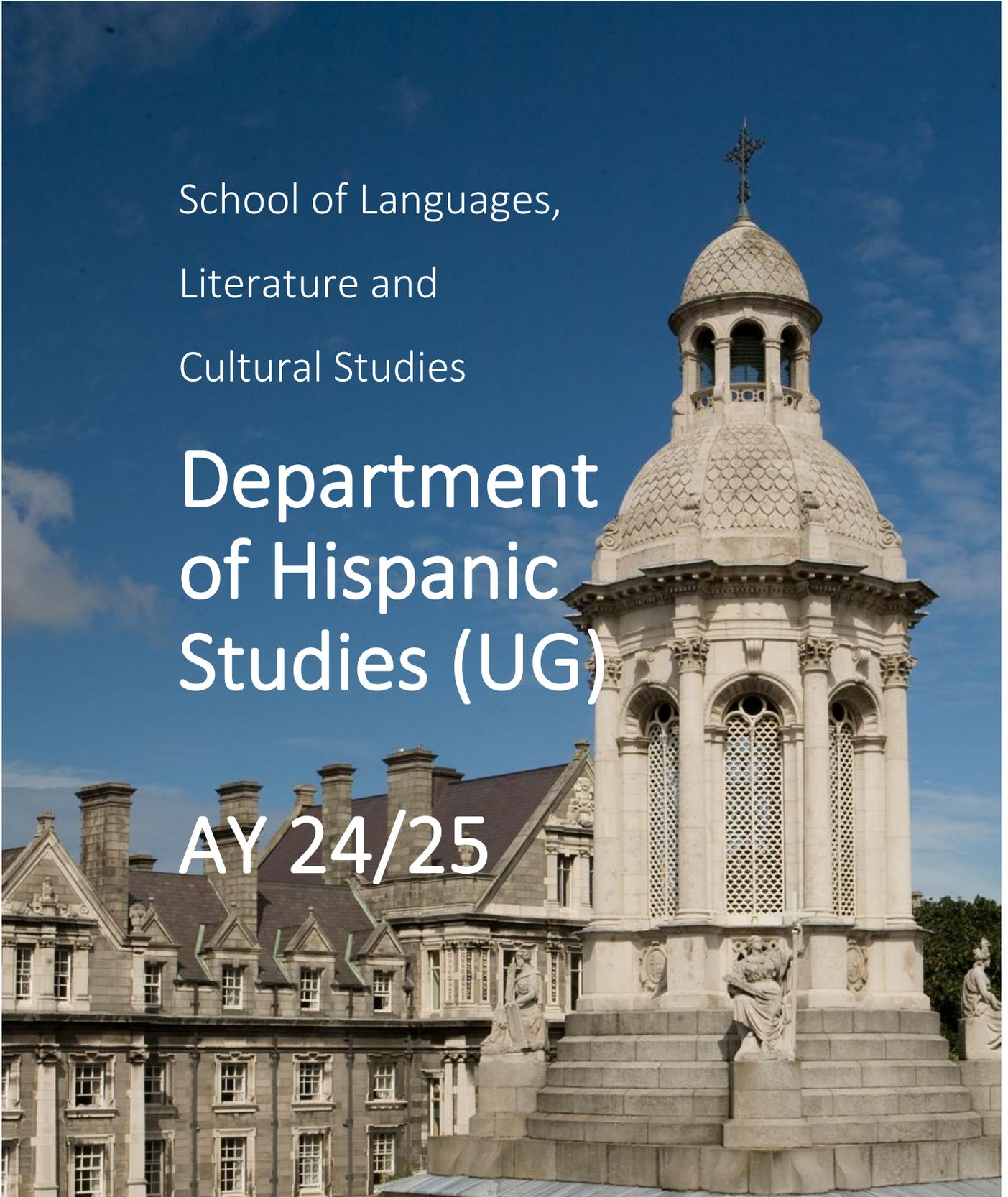Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

School of Languages,

Literature and

Cultural Studies

Department of Hispanic Studies (UG)

AY 24/25

Contents

1. GENERAL COURSE INFORMATION

During the academic year the Department of Hispanic Studies expects you to:

1. Read this handbook carefully. You can download a copy from the [Department of Hispanic Studies website;](#)

2. Read your Trinity emails and Blackboard announcements regularly;

3. Attend all classes;

4. Revise, read around and ahead of the topic/theme, and come prepared for each class;

5. Set aside at least 30 hours each week for academic work outside language classes, lectures and seminars;

6. Hand in all homework pieces and required work by the deadline(s);

7. Speak to your lecturer, module coordinator or the Head of Department if you are in any doubt about your study programme or department requirements, or to your College Tutor if you are experiencing personal difficulties. Further information about the study programme is provided by the lecturers, on Blackboard and on the Department website.

1.1 Introduction

In the Department of Hispanic Studies, we welcome students from a range of diverse backgrounds and perspectives. We believe that diversity of ideas and knowledge enriches everyone's learning, provided we treat each other with dignity and respect. We strive to incorporate accessibility and inclusivity in our teaching and classrooms to ensure all students, regardless of disability, ethnicity, gender, sexuality, background or socio-economic status, have equitable opportunity to engage fully in their studies and achieve their learning goals.

We endorse [Trinity's Dignity and Respect Policy](#), [Accessible Information Policy](#) and other [disability-specific policies and procedures](#), and the [aims and objectives](#) of the Trinity Inclusive Curriculum Project. Suggestions and feedback on how we can improve our

accessibility and inclusivity are encouraged and appreciated.

Department of Hispanic Studies,

School of Languages, Literatures and Cultural Studies, Trinity College Dublin

Email: undergraduate.sllcs@tcd.ie

1.2 Academic Staff Contact Details

Staff Name	Role	Email	Office
Dr Catherine Barbour	Head of Department Assistant Professor in Hispanic Studies School Director of Global Engagement	barbourc@tcd.ie	5060
Dr Brian Brewer	Assistant Professor in Hispanic Studies European Studies (Span) Coordinator Non-EU Study Abroad Coordinator Capstone Coordinator	brewerb@tcd.ie	5059
Prof Omar García	Head of School 1926 Chair of Spanish Director of Centre for Global Intercultural Communications and BSL	omar.garcia@tcd.ie	5063
Dr Katerina García	Assistant Professor in Hispanic Studies TJH Erasmus Outgoing Coordinator MEELC Coordinator (Spanish)	kgarcia@tcd.ie	5058
Dr Catherine Leen	Associate Professor in Hispanic Studies Exams Officer Mature Student Coordinator	leenca@tcd.ie	5062

Dr Milica Djurdjevic-Flatley	Teaching Fellow Language Coordinator	djurdjem@tcd.ie	5064
Ms Eva Barba	Teaching Fellow BSL Coordinator	ebarba@tcd.ie	5054b
Ms Patricia González Bermúdez	Teaching Fellow	pgonzal@tcd.ie	5054b
Ms Carmen Sanjulián García	Teaching Fellow	carmens@tcd.ie	3037
Ms Virginia Segura González	Teaching Fellow TJH Erasmus Incoming Coordinator	segurav@tcd.ie	5054b
Dr Paul Rankin	Teaching Fellow	rankinp@tcd.ie	5054b
Ms Paula Falcão	Language Assistant (Portuguese)	pfalcao@tcd.ie	5064
Ms Mariana Villegas Triay	Language Assistant (Spanish)	villegma@tcd.ie	5064
Ms Cristina Barroso Durán	Adjunct Language Assistant (Spanish)	barrosoc@tcd.ie	
Mr Rafael Silva	Adjunct Language Assistant (Spanish)	silvar@tcd.ie	
Mr Michael McCaffrey	Adjunct Language Assistant (Spanish)	mccaffmi@tcd.ie	
Ms Katarzyna Stepien	Adjunct Language Assistant (Spanish)	stepienk@tcd.ie	
Dr Julián Guzmán	Adjunct Language Assistant (Spanish)		

For staff research interests, their web profiles are available on the School website.

1.3 Key Locations

The office for the School of Languages, Literatures and Cultural Studies is based in Room 5080, which is located on the fifth floor of the Arts Building. You can call in with any administrative or timetabling queries during office hours.

1.4 Key Dates

Please refer to the [Academic Year Structure](#) for key dates in the 2024-25 academic year.

1.5 Timetable

Lecture timetables are published to [the student portal (my.tcd.ie)](#) at least one week before the beginning of the academic year. Once a student is registered, they can view their timetable on their student portal. The onus is on students to check their timetable at regular intervals to identify any changes to venues or lecture times.

It is imperative that students, at the beginning of the academic year, check for any clashing of modules that may be occurring, not just in Semester 1, but also in Semester 2. Please contact [timetables.sllcs@tcd.ie](#) if you have any clashes.

1.6 Study Abroad/Erasmus

The Department of Hispanic Studies offers Junior Sophister students a variety of opportunities to study abroad. Trinity Joint Honours (TJH) students on a Single Honours pathway must complete a compulsory year abroad.

Students on a Joint Honours pathway or those majoring in Spanish may spend either one semester or a full year abroad. All students interested in applying to study abroad should first consult the [TJH Regulations for Study Abroad](#).

Please note that, to ensure academic success abroad, the Department of Hispanic Studies requires students to achieve a minimum mark of 58 in Spanish Language at the end of JF year in order to be eligible for an Erasmus placement in Spain.

Following successful nomination to a placement in Spain, a student's language mark will need to remain above 55 following the SF examination sessions.

Subject to academic performance, current Erasmus study abroad options for TJH students in Spanish are as follows:

- Universidad de Almería
- Universidad de Barcelona
- Universidad de Burgos
- Universidad de Granada
- Universidad de Oviedo
- Universidad de Salamanca
- Universidad de Santiago de Compostela
- Universidad de Sevilla

It is important to note that marks achieved abroad count towards the final degree result.

If you are a TJH student interested in participating in an Erasmus programme please contact TJH Erasmus Coordinator Dr Katerina García with **academic related queries**. For Non-EU exchanges please consult Dr Brian Brewer (brewerb@tcd.ie).

For all **administrative queries** related to Erasmus, please contact the Erasmus Outgoing Team by email: erasmus.outgoing@tcd.ie

For TJH Erasmus pathway, credits and marks queries, see Joint Honours Erasmus and Study Abroad and contact: tjh.erasmus-studyabroad@tcd.ie.

For more information on exchange opportunities in Spanish, please consult the Study Abroad section of the departmental website. More general information is also available on

the College website at [Outbound - Study - Trinity College Dublin (tcd.ie).](#)

1.7 Blackboard

[Blackboard is the College online learning environment](#) where students can access their study material like lecture notes and discussion forums. The use of Blackboard varies from module to module, and individual lecturers will speak to you about the requirements for their module. In order to access a module on Blackboard you should be registered to the module by your programme administrator.

[Access Blackboard online](#).

1.8 Student Portal

The [my.tcd.ie](#) portal allows students to view their own central student record containing all relevant information related to the course for which you are registered. To access the system, you will need your College username and network password.

1.9 Email and Email Etiquette

All official email correspondence will be sent to Trinity email addresses only. You should check your email on a regular basis.

When emailing lecturers and professional services staff, students should always include their TCD Student ID Number and degree pathway. Please ensure to be professional and courteous in your email correspondence.

2. SCHOLARSHIPS AND PRIZES

2.1 Foundation Scholarships

The Academic Registry provides general information regarding the [Foundation Scholarship examinations](#).

Further information can also be found in the [School Handbook](#). For details of the content and format of the Foundation Scholarship examinations in the Department of Hispanic Studies, please consult the [Departmental website](#).

2.2 Prizes, Medals and Other Scholarships

Four composition prizes are awarded each year to Junior and Senior Fresh students following Trinity Joint Honours, European Studies, Computer Science and a Language and Single Honours courses.

3. ACADEMIC WRITING

3.1 Academic Integrity

It is clearly understood that all members of the academic community use and build on the work and ideas of others. However, it is essential that we do so with integrity, in an open and explicit manner, and with due acknowledgement. Any action or attempted action that undermines academic integrity and may result in an unfair academic advantage or disadvantage for any member of the academic community or wider society may be considered as academic misconduct. Examples of academic misconduct can be found on the Academic Integrity webpage (College Calendar, Part II, General Regulations, § 95).

To ensure that you have a clear understanding of what academic misconduct is, how Trinity deals with cases of academic misconduct, and how to avoid it we ask you to take the following steps:

1. Consult the online resources to inform yourself about how Trinity deals with academic misconduct and how you can avoid plagiarism.

2. Complete the 'Ready, Steady, Write' online tutorial on plagiarism. **Completing the tutorial is compulsory for all students.**

3. Familiarise yourself with the Department's cover sheet (declaration) that you are required to sign when submitting course work.

4. Read policy on the use of Artificial Intelligence (Chat GPT, etc) in the School of Languages, Literatures and Cultural Studies handbook.

5. Contact your College Tutor or your Lecturer if you are unsure about any aspect of academic misconduct.

Presentation of essays

1. The essay must engage with the theme of the essay question: if a question is being asked then that question must be answered; if it asks for discussion on topic A, the

essay cannot be about topic B.

2. Make sure you write grammatical English sentences. Capitalise and punctuate properly. Marks will be lost for poor presentation and expression. Pay special attention to the possessive apostrophe, and also distinguish between "it's" as an abbreviation for 'it is' and 'its' as a possessive adjective (I have given the cat its dinner).

3. Writing in note form, or using conversational abbreviations of ordinary English or Spanish words, are not acceptable (e.g., do not write "can't" for cannot/can not).

4. When typing in Spanish, please ensure that you insert all Spanish accents and other orthographical signs.

5. A change of theme or a new stage in the argument demands a new paragraph. Each paragraph should develop, expand, clarify or exemplify your argument(s). While paragraphs should not be excessively long, avoid one-sentence paragraphs.

6. Number all pages.

7. Italicise the titles of books and complete works like plays, stories, novels and (usually) poems:
e.g. *La vida es sueño*, *Bodas de sangre*, *Don Quijote*. Do not use inverted commas for the titles of extended written works. Note that in Spanish book titles, only the first letter is capitalized, except for proper names and words that always have a capital letter, as for example in the following novels: *Cinco horas con Mario*, and *Su único hijo*.

8. Titles of chapters, articles in periodicals, essays in collections (and sometimes shorter poems) are given in quotation marks: for example, 'The Dehumanisation of Lorca's *Poeta en Nueva York*'. The name of the periodical is italicised, and identified thus: *Bulletin of Hispanic Studies*, 21 (2001), pp. 150-151 – that is, vol. no., (year), page reference(s).

9. **Quotations** from a literary work should be identified: number or line-numbers of poem; chapter and page-number of novel or play. Indicate which edition you are using. Subsequent references can be put in your text in brackets and need not be relegated to footnotes or endnotes. Avoid a string of footnotes or endnotes referring only to the work that you are chiefly discussing.

   Quotations of less than four lines should be run on in the text. This includes poetry, the lines of which are then separated by forward slashes. Longer quotations (over about 40 words), whether in verse or prose, are given their own lines of text, and should be indented and single spaced without single inverted commas.

   Your quotations should make sense either as part of your own sentence or as complete sentences in their own right.

10. **Footnote/Endnote numbers** should be placed at the end of a sentence after the punctuation.

11. If you use someone else's ideas – whether quoted or paraphrased – you must attribute the borrowing to the author. To not do so constitutes plagiarism. A reference in the Bibliography is not enough. Your indebtedness to the writer must be acknowledged at the point of borrowing.

12. You can use some of the standard conventions to attribute borrowings to an author; for example:

    a. **According to F. Caudet** … (p. 5); **Paul Preston argues that** … (p. 25); **As J. H. Elliot points out**, … (p. 89).

13. Even if you do not incorporate quotations from or references to books or articles in the body of your essay, you must, on a separate page entitled Bibliography, give a list of the sources you have used in the preparation of the essay.

14. You must follow the same conventions and appropriate referencing when accessing material on the web, and in brackets add the date you accessed the website; for example, http://www.tcd.ie/Local/ [accessed 1 January 2023].

15. **Basic principles:** be clear and consistent; in general, it is sound practice to let the introduction briefly outline what you intend to deal with, discuss, describe etc.; the body of the essay should fulfill the expectations prompted by the introduction; the essay should be rounded off with a brief conclusion of the arguments and themes.

16. Students are reminded of Trinity's Accessible Information Policy. All written material should use sans serif font (e.g. Calibri, Arial), minimum size 11/12. More information on accessible materials is available on the Trinity Inclusive Curriculum webpages.

3.2 Assignment Cover Sheet

Assignment cover sheets can be downloaded from the Blackboard portal.

4. TEACHING AND LEARNING

4.1 Programme Architecture[1]

Students can access full module descriptors on their student portal by clicking on:

Courses & Modules > View Course and Module Descriptive Information

4.2 Programme Structure and Workload

Junior Fresh (TJH) – All Pathways

- All JF TJH students take 30 ECTS in Spanish and 30 ECTS in a second subject.

Junior Fresh (Beginners Spanish)

Module Code	Module Title	ECTS	Semester
SPU1105Y	First Year Spanish (Beginners)	10	1 & 2
SPU11031	Introduction to Spanish & Latin American Cinema	5	1
SPU1108Y	Introduction to Iberoamerican Cultures	10	1 & 2
SPU11032	Introduction to Spanish & Latin American Literature	5	2

Junior Fresh (Non-Beginners Spanish)

Module Code	Module Title	ECTS	Semester
SPU1107Y	First Year Spanish (Non-Beginners)	10	1 & 2
SPU11031	Introduction to Spanish & Latin American Cinema	5	1

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[1] The School reserves the right to amend the list of available modules and to withdraw and add modules. Timetabling may restrict the availability of modules to individual students. See Trinity Joint Honours webpages for comprehensive and up-to-date information on pathways.

SPU1108Y	Introduction to Iberoamerican Cultures	10	1 & 2
SPU11032	Introduction to Spanish & Latin American Literature	5	2

Registration of JF Students on SF Pathways for Academic Year 2023-2024

At the end of Junior Fresh, Joint Honours students will be invited during Trinity term to select their Senior Fresh pathway. Students will receive advice on how to register several weeks in advance of registration. Timetabling may restrict the availability of modules to individual students. Junior Fresh Joint Honours students must choose between the following options for their Senior Fresh year:[2]

- Continue to take both subjects that they currently take (20 ECTS + 20 ECTS) and 20 credits of Trinity Electives & Open Modules.
- Take more credits in Subject 1 (40 ECTS) than Subject 2 (20 ECTS).
- Take one Subject only (40 ECTS) and Trinity Electives & Open Modules (20 ECTS). Students who select this pathway for Senior Fresh will be on track to exit with a Single Honours degree and must spend a compulsory year abroad in their Junior Sophister year.

For further information on the choices and pathways available to Joint Honours students please visit the Trinity Pathways website. Further information on Joint Honours pathways is available from the Joint Honours Course Office.

Senior Fresh (TJH)

Single Honours

- SF Single Honours students in Spanish take 40 ECTS in Spanish and 20 ECTS in Trinity Electives/Open Modules

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[2] Please note that available pathways are subject to change and may be dependent on capacity.

Module Code	Module Title	ECTS	Semester	Compulsory / Optional
SPU2212Y	Second Year Spanish	10	1 & 2	Compulsory
SPU22101	Hispanic Texts 1	5	1	Compulsory
SPU22011	Contemporary Spanish Life & Culture 1	5	1	Compulsory
SPU2206Y	Portuguese Language	10	1 & 2	Optional
CPU22051*	Sacred Beast: Politicizing the Animal in World Literature	5	1	Optional
SPU22102	Hispanic Texts 2	5	2	Compulsory
SPU22012	Contemporary Spanish Life & Culture 2	5	2	Compulsory
CPU22062*	Into the Wild: Literature, Gender and Travel	5	2	Optional

*CPU22051 & CPU22062 are offered by staff from within the School of Languages, Literatures and Cultural Studies. Students may choose to take these modules instead of Beginners Portuguese.

- SF students majoring in Spanish take 40 ECTS in Spanish (Major) and 20 ECTS in Subject 2 (Minor).

Module Code	Module Title	ECTS	Semester	Compulsory/ Optional
SPU2212Y	Second Year Spanish	10	1 & 2	Compulsory
SPU22101	Hispanic Texts 1	5	1	Compulsory
SPU22011	Contemporary Spanish Life & Culture 1	5	1	Compulsory
SPU2206Y	Portuguese Language	10	1 & 2	Optional
CPU22051*	Sacred Beast: Politicizing the Animal in World Literature	5	1	Optional
SPU22102	Hispanic Texts 2	5	2	Compulsory
SPU22012	Contemporary Spanish Life & Culture 2	5	2	Compulsory
CPU22062*	Into the Wild: Literature, Gender and Travel	5	2	Optional

Senior Fresh (Joint Honours Spanish)

- SF Joint Honours students take 20 ECTS in Spanish and 20 ECTS in Subject 2 & 20 ECTS in Trinity Electives/Open Modules

Module Code	Module Title	ECTS	Semester
SPU2212Y	Second Year Spanish	10	1 & 2
SPU22101	Hispanic Texts 1	5	1
SPU22102	Hispanic Texts 2	5	2

Minor Spanish

- SF students minoring in Spanish take 20 ECTS

Module Code	Module Title	ECTS	Semester
SPU2212Y	Second Year Spanish	10	1 & 2
SPU22101	Hispanic Texts 1	5	1
SPU22102	Hispanic Texts 2	5	2

Registration of SF students on JS Pathway for Academic Year 2023-2024

At the end of Senior Fresh, Joint Honours students will be invited during Trinity term to select their Sophister pathway. This will define the award type you will graduate with. Students will receive advice on how to register several weeks in advance of registration. Timetabling may restrict the availability of modules to individual students.

Senior Fresh Joint Honours students must choose between the Sophister pathway options detailed below for their Junior Sophister year. The pathways available will depend on the structure chosen for your Senior Fresh year.[3]

Junior Sophister (TJH)

The TJH Pathway Requirements can be accessed on the Departmental website.

Single Honours Spanish – Compulsory Year Abroad

Single Honours students in Spanish must spend their third year abroad, subject to academic performance in Senior Fresh.

You can find further details on Study Abroad as well as details of partner institutions on the Departmental website.

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[3] Please note that available pathways are subject to change and may be dependent on capacity.

Major With Minor (Major Spanish)

JS Students majoring in Spanish take either:

- Option A: 40 ECTS in Spanish and 20 ECTS in Subject 2

                    or

- Option B: 30 ECTS in Spanish and 30 ECTS in Subject 2

Note on Major/ Minor Options A & B:

- Students who select a Major with Minor Option A for Junior Sophister will take 40 ECTS in their Major subject and 20 ECTS in their Minor subject and will continue studying their Minor Subject into SS (20 ECTS Capstone/20 ECTS in Major/20 ECTS in Minor subject).

- Students who select a Major with Minor Option B for Junior Sophister will take 30 ECTS in each of the Major and Minor subject in JS year and will only study their Major subject in SS (20 ECTS capstone/40 ECTS in Major subject).

Joint Honours Spanish

JS Joint Honours students take 30 ECTS in Spanish and 30 ECTS in Subject 2.

Minor Spanish

JS students enrolled in Spanish as a minor take either:

- Option A: 40 ECTS in Subject 1 and 20 ECTS in Spanish

                    or

- Option B: 30 ECTS in Subject 1 and 30 ECTS in Spanish

Junior Sophister modules offered by the Department of Hispanic Studies must be selected according to pathway requirements:

Module Code	Module Title	ECTS	Semester	Compulsory/ Optional
SPU33081	Third Year Spanish 1	5	1	Compulsory
SPU33131	Character and Exemplarity in Cervantes's Novelas Ejemplares	5	1	Optional
SPU33133	Character and Exemplarity in Cervantes's Novelas Ejemplares	10	1	Optional
SPU33011	Spanish Linguistics	5	1	Optional
SPU33013	Spanish Linguistics	10	1	Optional
SPU33161	Voicing Conflict in Latin America: Theatre & Performance as Social Practices	5	1	Optional
SPU33064	Voicing Conflict in Latin America: Theatre & Performance as Social Practices	10	1	Optional
SPU33082	Third Year Spanish 2	5	2	Compulsory
SPU33182	Galicia On Screen: Territory, Rurality, Identity	5	2	Optional
SPU33184	Galicia On Screen: Territory, Rurality, Identity	10	2	Optional
SPU33092	Translation Theory & Practice	5	2	Optional
SPU33094	Translation Theory & Practice	10	2	Optional
SPU33192	Coming of Age in Chicanx Culture	5	2	Optional
SPU33194	Coming of Age in Chicanx Culture	10	2	Optional

Senior Sophister (TJH)

Single Honours Spanish

SS Single Honours students take:

- 40 ECTS in Spanish and complete a 20 ECTS capstone in Spanish

Major With Minor (Major Spanish)

SS students majoring in Spanish (Option A) take:

- 20 ECTS in Spanish and 20 ECTS in Subject 2 (Option A) and complete a 20 ECTS capstone project in Spanish

Joint Honours Spanish

SS Joint Honours students take:

- 20 ECTS in Spanish and 20 ECTS in Subject 2 and complete a 20 ECTS capstone project in either Spanish or Subject 2

Minor Spanish

SS students enrolled in Spanish as a minor (Option A) take:

- 20 ECTS in Spanish and 20 ECTS in Subject and complete a 20 ECTS capstone project in Subject 2

Senior Sophister modules offered by the Department of Hispanic Studies must be selected according to pathway requirements:

Senior Sophister (TJH Spanish)

Module Code	Module Title	ECTS	Semester
SPU44CPY	Capstone	20	1 & 2
SPU4414Y	Final Year Spanish	10	1 & 2
SPU44221	The Politics and Poetics of Food in Mexican and Chicanx Culture	5	1
SPU44223	The Politics and Poetics of Food in Mexican and Chicanx Culture	10	1
SPU44091	Screening Cuba: National & Transnational Perspectives	5	1
SPU44171	Screening Cuba: National & Transnational Perspectives	10	1

SPU44192	Don Quijote: Cervantes's Epic Comedy	5	2
SPU44182	Don Quijote: Cervantes's Epic Comedy	10	2
SPU44072	Spanish Medieval Literature	5	2
SPU44162	Spanish Medieval Literature	10	2

4.3 Learning Outcomes

On successful completion of this programme students should be able to:

- Demonstrate a high level of understanding of oral and written forms of Spanish;

- Deploy an appropriate range of vocabulary, structures and registers in Spanish;

- Show a comprehensive understanding of grammatical structures in Spanish and in comparison with English;

- demonstrate a knowledge of the complex realities of communication, particularly when a language is spoken across a wide range of regions and countries;

- Interact and mediate effectively using Spanish;

- Critically evaluate the cultural products analysed through the medium of Spanish;

- Understand, analyse and critically evaluate a wide variety of Spanish and Latin American linguistic and literary texts and/or films from a wide variety of historical periods and genres;

- Synthesise ideas and organise material into coherent and well substantiated arguments, both orally and in writing;

- Identify and formulate appropriate research questions;

- Work autonomously, as evidenced by their ability to conceptualise, design and implement an independent research project.

Detailed information concerning learning outcomes as well as the content, objectives, required reading, bibliographies and assessment patterns for each module can be found on

4.4 Optional Module Descriptors & Compulsory Reading Lists

The School reserves the right to amend the list of available modules and to withdraw and add modules. Timetabling may restrict the availability of modules to individual students.

Semester 1: Junior Sophister

SPU33011 - Spanish Linguistics

Module Code	SPU33011
Module Name	Spanish Linguistics
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Katerina García
Learning Outcomes	Upon completion of the module, students should be able to: • Accurately identify the main historical phases in the development of Spanish, from its Latin roots to the modern language it is today. • Appreciate the influence of the different language varieties which shared or share with Spanish the geographical space of the Iberian Peninsula, on its linguistic structures. • Recognise the role of the Castilian dialect as the basis of Modern Spanish and define the process of its standardization. • Discuss the role of Spanish as the primary medium of Spanish colonization.

Module Learning Aims	The aim of this module is to enable students to identify the main historical phases of the development of the Spanish language, within a historical and cultural context, in order to attain a better understanding of the role and process of standardisation of the Spanish language from its medieval origins to its role as a global language in the 21st century.
Methods of Teaching and Student Learning	Lectures, discussion, short student presentations followed by in-class discussion. Directed learning: reading assignments; continuous assessment
Module Content	This module will focus on the study of the Spanish language from a variety of perspectives. The content of the module will be divided into three sections: In the first part of the semester, we will explore the origins of the Spanish language from a historical and cultural perspective; we will observe the diverse linguistic influences which took part in the shaping of Spanish, and the relevance of historical landmarks and cultural milestones to the language's journey from Latin to Spanish. In the second section of the module, issues such as language standard and norm, bilingualism (and multilingualism), and language contact will be explored. The final lectures will be dedicated to the future of Spanish as the mother tongue of over 460 million speakers worldwide and as a global tool for communication.
Recommended Reading List	**Selection:** 1. Moreno Fernández, F. (2015) *La maravillosa historia del español*. Barcelona: IC, Espasa. 2. Moreno Cabrera, J. C. (2016) *La dignidad e igualdad de las lenguas*. Madrid: Alianza Ed. (2nd ed.) 3. Resnick, M. C., Hammond, R. M. (2011) *Introducción a la historia de la lengua*

	española. Washington, DC: Georgetown University Press. (2nd ed.) Additional materials will be provided by the instructor.
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish
Module Co Requisite	N/A
Assessment Details	1. Continuous assessment (20%) 2. End of term essay - 2,500 words (80%)
Reassessment Details	1. Continuous assessment (20%) 2. End of term essay – 2,500 words (80%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33013 - Spanish Linguistics

Module Code	SPU33013
Module Name	Spanish Linguistics
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Katerina García
Learning Outcomes	Upon completion of the module, students should be able to: • Accurately identify the main historical phases in the development of Spanish, from its Latin roots to the modern language it is today. • Appreciate the influence of the different language varieties which shared or share with Spanish the geographical space of the Iberian Peninsula, on its linguistic structures. • Recognise the role of the Castilian dialect as the basis of Modern Spanish and define the process of its standardization. • Discuss the role of Spanish as the primary medium of Spanish colonization.

Module Learning Aims	The aim of this module is to enable students to identify the main historical phases of the development of the Spanish language, within a historical and cultural context, in order to attain a better understanding of the role and process of standardisation of the Spanish language from its medieval origins to its role as a global language in the 21st century.
Methods of Teaching and Student Learning	• Lectures, discussion, short student presentations followed by in-class discussion. • Directed learning: reading assignments; continuous assessment.
Module Content	This module will focus on the study of the Spanish language from a variety of perspectives. The content of the module will be divided into three sections: In the first part of the semester, we will explore the origins of the Spanish language from a historical and cultural perspective; we will observe the diverse linguistic influences which took part in the shaping of Spanish, and the relevance of historical landmarks and cultural milestones to the language's journey from Latin to Spanish. In the second section of the module, issues such as language standard and norm, bilingualism (and multilingualism), and language contact will be explored. The final lectures will be dedicated to the future of Spanish as the mother tongue of over 460 million speakers worldwide and as a global tool for communication.
Recommended Reading List	**Selection:** 1. Moreno Fernández, F. (2015) *La maravillosa historia del español*. Barcelona: IC, Espasa. 2. Moreno Cabrera, J. C. (2016) *La dignidad e igualdad de las lenguas*. Madrid: Alianza Ed. (2nd ed.) 3. Resnick, M. C., Hammond, R. M. (2011) *Introducción a la historia de la lengua*

	española. Washington, DC: Georgetown University Press. (2nd ed.) Additional materials will be provided by the instructor.
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish
Module Co Requisite	N/A
Assessment Details	1. Continuous assessment (20%) 2. Mid-Term essay (40%) 3. End of term essay - 2,500 words (40%)
Reassessment Details	1. Continuous assessment (20%) 2. Mid-Term essay (40%) 3. End of term essay - 2,500 words (40%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33161 - Voicing Conflict in Latin America: Theatre and Performance as Social Practices

Module Code	SPU33061
Module Name	Voicing Conflict In Latin America: Theatre And Performance As Social Practices
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2 contact hours per week + independent reading / viewing
Module Personnel	Prof. Omar García
Learning Outcomes	By the end of this module students will be able: • To understand the historical and socio-political setting informing the twentieth- and twenty-first century texts and contexts studied across a range of Latin American countries. • To identify specific conflicts and cultural responses in terms of theatre and performance in Latin America.

	- To discuss with confidence issues of state intervention, revolution, authoritarianism, dictatorship, discrimination, marginality, subjectivity and agency in various contexts in Latin America. - To examine critically theories and theatrical practices in relation to national and transnational contexts in Latin America. - To differentiate between opinions and facts, and argue effectively in ideologically charged debates concerning cultural politics in Latin America. - To analyse the effectiveness of theatre for healing, action, community building, and transforming experience into art. - To synthesize theoretical and critical debates and present convincing arguments, both orally and in writing, in relation to the corpus studied. - To critically appraise homogenizing practices across national boundaries to assess similarities and differences mediating power constructs in various Latin American countries. - To evaluate critically the theatrical production of Latin America to support and challenge established scholarship.
Module Learning Aims	The aims of this module are: - To broaden the knowledge of a vast region such as Latin America through specific national case studies focusing on the unifying theme of cultural production and conflict in the region. - To consider the relevance of theatre and performance as social practices and sites of cultural resistance in times of conflict in Latin America. - To enable students to analyse dramatic, theatrical and cultural production at the intersection of history, law, and politics in modern Latin America through a representative

	selection of texts that show the relevance and potential impact of literary and cultural production for social change.
Methods of Teaching and Student Learning	Contact teaching: Interactive Lectures with active participation in tutorials, involving group work. Directed and self-directed learning: reading assignments, viewing selected stagings and performances, and engaging with the critical literature in collaborative work.
Module Content	This module will engage with practical and theoretical questions of theatre and performance as social practices. By focusing on various theatrical outputs and their reception, paying particular attention to history, politics, national identity, justice and collective memory, this module will showcase the importance played by theatre practitioners, performers and playwrights in Latin American in terms of validating stories from subaltern groups, including indigenous communities, in relation to power. The Peruvian theatre ensemble Grupo Cultural Yuyachkani, for example, has played a key role in this respect. It accompanied the Truth and Reconciliation Commission in the Andes after the Peruvian Dirty War (1980-2000), a war which claimed the lives of some 70,000 people (most of them in Ayacucho) and led to the sterilisation of some 300,000 quechua speaking poor women, while Enrique Buenaventura and the TEC [Teatro Experimental de Cali], continued by Jacqueline Vidal, in Colombia, have been pioneers in collective efforts bringing attention to violence and the peace efforts in the region. The module will explore theatre production at the intersection of history, human rights, law and politics in Latin America, and the relevance of the arts in challenging power structures and revisiting official histories as social constructs that can be (re)written

	through political aesthetics and artivism to subvert hegemonic narratives. At the same time, the module will also establish links through comparative and transnational representations of conflict, e.g. Argentinean representations of Peruvian author José Watanabe's version of *Antigone*. In this light, we will also explore the Greek classics and contemporary reworkings to challenge the status quo, for example in the case of Electra by Cuban author Virgilio Piñera and the rather ubiquitous Antigone in theatre practice, translating experiences into aesthetic expressions.
	The module will focus on a selection of key modern texts, theatre groups, playwrights and performers from a range of Latin American countries, including Argentina, Chile, Peru, Colombia, Cuba, Puerto Rico, and Mexico to examine critically specific cultural industries, intermedial engagement, and their place in popular culture.
	Additional documentation will be made available to students who may want to explore this further for future research involving more countries and cultural producers, in a comparative approach. This module will offer students the research tools necessary to establish independent links as they explore further this region's rich cultural outputs, expanding beyond national borders and written forms of knowledge. The module will give specific attention to cultural production and the State, engaging with social issues such as dictatorship and authoritarianism, revolution, discrimination, and various forms of violence, including state crimes, among others.

Recommended Reading List	1. Rodolfo Usigli, *El gesticulador* (1938, first staged in 1947). Critical edition: ed. Daniel Meyran (Madrid: Cátedra, 2004).
	2. Virgilio Piñera, *Electra Garrigó* [1941; first staged in 1948], in his *Teatro completo* (Havana: Editorial Letras Cubanas, 2006, pp. 1-38). **[The text will be provided].**
	3. Luis Rafael Sánchez, *La pasión según Antígona Pérez* [First published and staged in 1968].
	4. Griselda Gambaro, *Antígona furiosa* [First published in *Teatro 3*, 1989. First staged in 1986]. Available at:
	5. José Watanabe, *Antígona* [First staged in 2000], and staging by Grupo Cultural Yuyachkani.
	6. Ariel Dorfman, *La muerte y la doncella* [written in 1990, first staged in 1991; first published in 1992]. Adapted into film in 1994 by Roman Polanski (*Death and the Maiden*).
	7. Grupo Cultural Yuyachkani, *Adiós Ayacucho* [First staged in 1990]. Adapted for the stage based on the novella *Adiós, Ayacucho* (1986) by Julio Ortega (Lima: Fondo de Cultura Económica, 2018). This recommended edition includes the script of the play.
	8. Enrique Buenaventura, *Los papeles del infierno y otros testimonios falsos y metódicos* (Cali, Colombia: Fundación Mulato; CITEB (Centro de Investigación Teatral Enrique Buenaventura); & TEC (Teatro Experimental de Cali), April 2019).
	9. José Triana (1931-2018), *La noche de los asesinos* (1965; first staged in 1966).
Module Pre Requisite	2 years of university-level Spanish or B1 level of Spanish
Module Co Requisite	None
Assessment Details	1. 2,000-2,500-word essay, summative assessment (100%)

	2. Formative and ipsative assessment and feedback in tutorials.
Reassessment details	1. 2,000-2,500-word essay, summative assessment (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33064 – Voicing Conflict in Latin America: Theatre and Performance as Social Practices

Module Code	SPU33064
Module Name	Voicing Conflict In Latin America: Theatre And Performance As Social Practices
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	Semester 1
Contact Hours	2 contact hours per week + independent reading / viewing
Module Personnel	Prof. Omar García
Learning Outcomes	By the end of this module students will be able: • To understand the historical and socio-political setting informing the twentieth- and twenty-first century texts and contexts studied across a range of Latin American countries. • To identify specific conflicts and cultural responses in terms of theatre and performance in Latin America. • To discuss with confidence issues of state intervention, revolution, authoritarianism, dictatorship, discrimination, marginality, subjectivity and agency in various contexts in Latin America. • To examine critically theories and theatrical practices in relation to national and transnational contexts in Latin America.

	- To differentiate between opinions and facts, and argue effectively in ideologically charged debates concerning cultural politics in Latin America. - To analyse the effectiveness of theatre for healing, action, community building, and transforming experience into art. - To synthesize theoretical and critical debates and present convincing arguments, both orally and in writing, in relation to the corpus studied. - To critically appraise homogenizing practices across national boundaries to assess similarities and differences mediating power constructs in various Latin American countries. - To evaluate critically the theatrical production of Latin America to support and challenge established scholarship.
Module Learning Aims	The aims of this module are: - To broaden the knowledge of a vast region such as Latin America through specific national case studies focusing on the unifying theme of cultural production and conflict in the region. - To consider the relevance of theatre and performance as social practices and sites of cultural resistance in times of conflict in Latin America. - To enable students to analyse dramatic, theatrical and cultural production at the intersection of history, law, and politics in modern Latin America through a representative selection of texts that show the relevance and potential impact of literary and cultural production for social change.

Methods of Teaching and Student Learning	<u>Contact teaching</u>: Interactive Lectures with active participation in tutorials, involving group work. <u>Directed and self-directed learning</u>: reading assignments, viewing selected stagings and performances, and engaging with the critical literature in collaborative work.
Module Content	This module will engage with practical and theoretical questions of theatre and performance as social practices. By focusing on various theatrical outputs and their reception, paying particular attention to history, politics, national identity, justice and collective memory, this module will showcase the importance played by theatre practitioners, performers and playwrights in Latin American in terms of validating stories from subaltern groups, including indigenous communities, in relation to power. The Peruvian theatre ensemble Grupo Cultural Yuyachkani, for example, has played a key role in this respect. It accompanied the Truth and Reconciliation Commission in the Andes after the Peruvian Dirty War (1980-2000), a war which claimed the lives of some 70,000 people (most of them in Ayacucho) and led to the sterilisation of some 300,000 quechua speaking poor women, while Enrique Buenaventura and the TEC [Teatro Experimental de Cali], continued by Jacqueline Vidal, in Colombia, have been pioneers in collective efforts bringing attention to violence and the peace efforts in the region. The module will explore theatre production at the intersection of history, human rights, law and politics in Latin America, and the relevance of the arts in challenging power structures and revisiting official histories as social constructs that can be

	(re)written through political aesthetics and artivism to subvert hegemonic narratives.
	At the same time, the module will also establish links through comparative and transnational representations of conflict, e.g. Argentinean representations of Peruvian author José Watanabe's version of *Antigone*. In this light, we will also explore the Greek classics and contemporary reworkings to challenge the status quo, for example in the case of Electra by Cuban author Virgilio Piñera and the rather ubiquitous Antigone in theatre practice, translating experiences into aesthetic expressions.
	The module will focus on a selection of key modern texts, theatre groups, playwrights and performers from a range of Latin American countries, including Argentina, Chile, Peru, Colombia, Cuba, Puerto Rico, and Mexico to examine critically specific cultural industries, intermedial engagement, and their place in popular culture. Additional documentation will be made available to students who may want to explore this further for future research involving more countries and cultural producers, in a comparative approach.
	This module will offer students the research tools necessary to establish independent links as they explore further this region's rich cultural outputs, expanding beyond national borders and written forms of knowledge. The module will give specific attention to cultural production and the State, engaging with social issues such as dictatorship and authoritarianism, revolution, discrimination, and various forms of violence, including state crimes, among others.

Recommended Reading List	Some versions are available online, and linked below:
	1. [Rodolfo Usigli, *El gesticulador*](#) (1938, first staged in 1947). **Critical edition: ed. Daniel Meyran (Madrid: Cátedra, 2004).**
	2. Virgilio Piñera, *Electra Garrigó* [1941; first staged in 1948], in his *Teatro completo* (Havana: Editorial Letras Cubanas, 2006, pp. 1-38). **[The text will be provided].**
	3. [Luis Rafael Sánchez, *La pasión según Antígona Pérez*](#) [First published and staged in 1968].
	4. [Griselda Gambaro, *Antígona furiosa*](#) [First published in *Teatro 3*, 1989. First staged in 1986]
	5. José Watanabe, *Antígona* [First staged in 2000], and [staging by Grupo Cultural Yuyachkani](#) (video; duration: 60 minutes).
	6. Ariel Dorfman, *La muerte y la doncella* [written in 1990, first staged in 1991; first published in 1992]. Adapted into film in 1994 by Roman Polanski (*Death and the Maiden*).
	7. [Grupo Cultural Yuyachkani, *Adiós Ayacucho*](#) [First staged in 1990]. Adapted for the stage based on the novella *Adiós, Ayacucho* (1986) by Julio Ortega (Lima: Fondo de Cultura Económica, 2018). **This recommended edition includes the script of the play.**
	8. Enrique Buenaventura, *Los papeles del infierno y otros testimonios falsos y metódicos* (Cali, Colombia: Fundación Mulato; CITEB (Centro de Investigación Teatral Enrique Buenaventura); & TEC (Teatro Experimental de Cali), April 2019).
	9. [José Triana (1931-2018), *La noche de los asesinos*](#) (1965; first staged in 1966).

Module Pre Requisite	2 years of university-level Spanish or B1 level of Spanish
Module Pre Requisite	2 years of university-level Spanish or B1 level of Spanish
Module Co Requisite	None
Assessment Details	1. 1,500-word mid-term essay (30%) 2. 2,000-2,500-word final essay (70%) 3. Formative and ipsative assessment and feedback in tutorials.
Reassessment Details	1. 1,500-word mid-term essay (30%) 2. 2,000-2,500-word final essay (70%)
Module Website	Blackboard

SPU33131– Character and Exemplarity in Cervantes's Novelas Ejemplares

Module Code	SPU33131
Module Name	Character And Exemplarity In Cervantes's Novelas Ejemplares
Department name	Hispanic Studies
Module Short Title	Character And Exemplarity In Cervantes's Novelas Ejemplares
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Brian Brewer
Learning Outcomes	In this module, students will learn to situate the *Novelas ejemplares* in their proper historical and literary contexts; they will learn how early modern readers and writers thought about literary characters in terms of essential attributes such as social class, gender, race, and religion, and how Cervantes both accepted and challenged those categories in his short

	stories; they will refine their ability to read critically and to write analytically.
Module Learning Aims	This module will introduce students to the basic concepts of literary characters shared by early modern Spanish readers and writers. It will consider contemporary concepts of imitation, verisimilitude, and decorum, in comparison to modern ideas about realism and psychological complexity. It will then read a selection of Cervantes's *Novelas ejemplares* in light of those concepts in order to identify the ways in which the author both accepted and challenged them in his fiction, thus creating characters who both exemplify and defy essentialist notions of personal identity.
Module Content	Early modern Spanish readers expected literary characters to think, speak, and act according to stereotypes of identity based on their social class, gender, race, religion, profession, age, etc. Throughout his collection of short stories, *Novelas ejemplares*, Cervantes creates characters who both typify and defy these traditional categories. In this module, we will read a selection of these stories with a focus on their characters and characterizations, in order to understand how they both conform to and transcend their categorical boundaries, and demonstrate that identity can be fluid and that individuals are able to define themselves.
Recommended Reading List	Miguel de Cervantes, *Novelas ejemplares*
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	Continuous Assessment (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33133– Character and Exemplarity in Cervantes's Novelas Ejemplares

Module Code	SPU33133
Module Name	Character And Exemplarity In Cervantes's Novelas Ejemplares
Department name	Hispanic Studies
Module Short Title	Character And Exemplarity In Cervantes's Novelas Ejemplares
ECTS weighting	10
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Brian Brewer
Learning Outcomes	In this module, students will learn to situate the *Novelas ejemplares* in their proper historical and literary contexts; they will learn how early modern readers and writers thought about literary characters in terms of essential attributes such as social class, gender, race, and religion, and how Cervantes both accepted and challenged those categories in his short stories; they will refine their ability to read critically and to write analytically.
Module Learning Aims	This module will introduce students to the basic concepts of literary characters shared by early modern Spanish readers and writers. It will consider contemporary concepts of imitation, verisimilitude, and decorum, in comparison to modern ideas about realism and psychological complexity. It will then read a selection of Cervantes's *Novelas ejemplares* in light of those concepts in order to identify the ways in which the author both accepted and challenged them in his fiction, thus creating characters who both exemplify and defy essentialist notions of personal identity.

Module Content	Early modern Spanish readers expected literary characters to think, speak, and act according to stereotypes of identity based on their social class, gender, race, religion, profession, age, etc. Throughout his collection of short stories, *Novelas ejemplares*, Cervantes creates characters who both typify and defy these traditional categories. In this module, we will read a selection of these stories with a focus on their characters and characterizations, in order to understand how they both conform to and transcend their categorical boundaries, and demonstrate that identity can be fluid and that individuals are able to define themselves.
Recommended Reading List	Miguel de Cervantes, *Novelas ejemplares*
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	Continuous Assessment (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

Semester 1: Senior Sophister

SPU44091 – Screening Cuba: National and Transnational Perspectives

Module Code	SPU44091
Module Name	Screening Cuba: National And Transnational Perspectives
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2 hours per week, plus 3 hours film screenings
Module Personnel	Prof. Omar García
Learning Outcomes	**Academic Content** By the end of this module students will be able to: • Show a comprehensive understanding of film practices in Cuba.

	• Understand key political debates through cinematic representations in Cuba.
	• Evaluate the role of ICAIC (Instituto Cubano de Arte e Industria Cinematográficos) in placing film as a representational form of social practices and popular culture within the post-1959 revolutionary process.
	Disciplinary Skills
	By the end of this module students will be able to:
	• Examine critically theories such as 'for an imperfect cinema' (García Espinosa) and 'the viewer's dialectics' (Gutiérrez Alea) in relation to film as a signifying practice.
	• Bring different ideologically charged points of view into dialogue with each other and differentiate between opinions and facts, 'absolute' and 'relative' truths, and question issues of 'truth' and 'reality'.
	• Interpret theoretical knowledge in the discipline to discuss issues of identity, nationalism, communism, revolution and counter-revolution, modernity, postmodernity, gender, subjectivity and marginality in relation to film practices in Cuba.
	• Debate effectively and constructively in relation to the analysis of films studied in this module and beyond.
	• Critically appraise qualitative evidence underpinning film analyses.
	• Plan, organize and implement research relevant to final year of study in order to produce high quality essays.
	• Propose new readings based on current scholarship.
	• Organize concepts and present convincing arguments, articulating both orally (in

	classroom discussions) and in writing (1 essay) in a concise manner.
	• Specify and develop a corpus of critical material to support and challenge established analytical practices and established scholarship.
	• Argue effectively and write confidently in a professional manner.
	• Defend your opinions based on factual information and film analysis, paying particular attention to the role of textual interpretation.
Module Learning Aims	The aims of this module are:
	1. To study the different issues raised by Cuba's cultural politics after 1959.
	2. To examine critically questions of modernity and postmodernity, sexuality, communism, revolution and counter-revolution, identity, nationalism, exile, and subjectivity versus the State.
	3. To learn about film practice in Cuba, as a State project.
Methods of Teaching and Student Learning	<u>Contact teaching</u>: Interactive Lectures with active participation in tutorials.
	<u>Directed and self-directed learning</u>: film screenings, viewing films from a selected filmography, and engaging with the critical literature.
Module Content	This module will cover Cuban cinema since the creation of the film institute (ICAIC) in 1959. We will consider films by Cuban directors, and representations of Cuba by foreign filmmakers and Cuban filmmakers in exile, thus focusing on screenings of Cuba and Cuban topics from multiple viewpoints.
	Specific aesthetics will be studied to contextualize applications of Cuban theoretical texts in relation to imperfect cinema, and the viewer's dialectics. We

	will explore the effects of nonchronological sequencing and distancing in film; black humour, subjectivity, and alterity; allegorical interpretations leading to censorship; the self and the State, with particular attention to gender and sexuality in relation to law; film autobiography as a genre; auteur cinema; revolution and the creation of the 'new man'; revolutionary national identity and marginality; and diaspora, exile and inner exile, among other topics. Overall, this module will study film as a political medium across modern and postmodern contexts, using theoretical texts and key films to illustrate pivotal turning points in socio-historical contexts specific to Cuba and the impact of its 1959 revolution on all aspects of public and private life.
Recommended Reading List	**Key texts:** 1. Chanan, Michael, 2004. *Cuban Cinema* (Minneapolis & London: Univ. of Minnesota Press). 2. Hayward, Susan, 2017. *Cinema Studies: The Key Concepts*, 5th ed. (London: Routledge). **Reference books:** Amaya, Hector, 2010. *Screening Cuba: Film Criticism as Political Performance During the Cold War* (Champaign, IL: University of Illinois Press) Fehimović, Dunja, 2018. *National Identity in 21st-Century Cuban Cinema: Screening the Repeating Island* (London: Palgrave Macmillan) **Useful for film studies:** Doughty, Ruth and Christine Etherington-Wright, 2017. *Understanding Film Theory*, 2nd ed. (London: Red Globe Press/Macmillan).

	Kuhn, Annette and Guy Westwell, 2012. *A Dictionary of Film Studies* (Oxford: OUP, Oxford Paperback Reference) **[TCD has the e-book online]** Stam, Robert, 2000 **/ 2017 e-book**. *Film Theory: An Introduction* (Oxford: Blackwell). Stam, Robert, 2019. *World Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons* (London: Routledge)**.** **Viewing List (Required Filmography):** 1. *Memorias del subdesarrollo* (1968, 97', dir. Tomás 2. Gutiérrez Alea). 3. *Mauvaise conduite / Conducta impropia* (**©**1983, released in France on 21 March 1984, 105', dir. Néstor Almendros and Orlando Jiménez Leal) 4. *Before Night Falls* (2000, 133', dir. Julian Schnabel). 5. *Los sobrevivientes* (1978, 130', dir. Tomás Gutiérrez Alea). 6. *Plaff* (1988, 110', dir. Juan Carlos Tabío) 7. *Alicia en el pueblo de Maravillas* (1990, 94', dir. Daniel Díaz Torres) 8. *La vida es silbar* (1998, 106', dir. Fernando Pérez) 9. *Fresa y chocolate* (1993, 110', dir. Tomás Gutiérrez Alea and Juan Carlos Tabío; Cuba-Mexico-Spain co-production) 10. *Azúcar amarga* (1996, 105', dir. León Ichaso) 11. *The Pérez Family* (1995, 113', dir. Mira Nair)
Module Pre Requisite	3 year university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	None
Assessment Details	1. 2,000 – 2,500-word essay, summative assessment, (100%)

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	2. Formative and ipsative assessment and feedback in tutorials.
Reassessment Details	2,000 – 2,500-word essay, summative assessment, (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU44171 – Screening Cuba: National and Transnational Perspectives

Module Code	SPU44171
Module Name	Screening Cuba: National And Transnational Perspectives
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	Semester 1
Contact Hours	2 hours per week + 3 hours film screenings
Module Personnel	Prof. Omar García
Learning Outcomes	**Academic Content** By the end of this module students will be able to: • Show a comprehensive understanding of film practices in Cuba. • Understand key political debates through cinematic representations in Cuba. • Evaluate the role of ICAIC (Instituto Cubano de Arte e Industria Cinematográficos) in placing film as a representational form of social practices and popular culture within the post-1959 revolutionary process. **Disciplinary Skills** By the end of this module students will be able to: • Examine critically theories such as 'for an imperfect cinema' (García Espinosa) and 'the viewer's dialectics' (Gutiérrez Alea) in relation to film as a signifying practice.

	- Bring different ideologically charged points of view into dialogue with each other and differentiate between opinions and facts, 'absolute' and 'relative' truths, and question issues of 'truth' and 'reality'. - Interpret theoretical knowledge in the discipline to discuss issues of identity, nationalism, communism, revolution and counter-revolution, modernity, postmodernity, gender, subjectivity and marginality in relation to film practices in Cuba. - Debate effectively and constructively in relation to the analysis of films studied in this module and beyond. - Critically appraise qualitative evidence underpinning film analyses. - Plan, organize and implement research relevant to final year of study in order to produce high quality essays. - Propose new readings based on current scholarship. - Organize concepts and present convincing arguments, articulating both orally (in classroom discussions) and in writing (1 essay) in a concise manner. - Specify and develop a corpus of critical material to support and challenge established analytical practices and established scholarship. - Argue effectively and write confidently in a professional manner. - Defend your opinions based on factual information and film analysis, paying particular attention to the role of textual interpretation.

Module Learning Aims	The aims of this module are: • To study the different issues raised by Cuba's cultural politics after 1959. • To examine critically questions of modernity and postmodernity, sexuality, communism, revolution and counter-revolution, identity, nationalism, exile, and subjectivity versus the State. • To learn about film practice in Cuba, as a State project.
Methods of Teaching and Student Learning	Contact teaching: Interactive Lectures with active participation in tutorials. Directed and self-directed learning: film screenings, viewing films from a selected filmography, and engaging with the critical literature.
Module Content	This module will cover Cuban cinema since the creation of the film institute (ICAIC) in 1959. We will consider films by Cuban directors, and representations of Cuba by foreign filmmakers and Cuban filmmakers in exile, thus focusing on screenings of Cuba and Cuban topics from multiple viewpoints. Specific aesthetics will be studied to contextualize applications of Cuban theoretical texts in relation to imperfect cinema, and the viewer's dialectics. We will explore the effects of nonchronological sequencing and distancing in film; black humour, subjectivity, and alterity; allegorical interpretations leading to censorship; the self and the State, with particular attention to gender and sexuality in relation to law; film autobiography as a genre; auteur cinema; revolution and the creation of the 'new man'; revolutionary national identity and marginality; and diaspora, exile and inner exile, among other topics.

	Overall, this module will study film as a political medium across modern and postmodern contexts, using theoretical texts and key films to illustrate pivotal turning points in socio-historical contexts specific to Cuba and the impact of its 1959 revolution on all aspects of public and private life.
Recommended Reading List	**Key texts:** 1. Chanan, Michael, 2004. *Cuban Cinema* (Minneapolis & London: Univ. of Minnesota Press). 2. Hayward, Susan, 2017. *Cinema Studies: The Key Concepts*, 5th ed. (London: Routledge). **Reference books:** 1. Amaya, Hector, 2010. *Screening Cuba: Film Criticism as Political Performance During the Cold War* (Champaign, IL: University of Illinois Press). 2. Fehimović, Dunja, 2018. *National Identity in 21st-Century Cuban Cinema: Screening the Repeating Island* (London: Palgrave Macmillan) **Useful for film studies:** Doughty, Ruth and Christine Etherington-Wright, 2017. *Understanding Film Theory*, 2nd ed. (London: Red Globe Press/Macmillan). Kuhn, Annette and Guy Westwell, 2012. A Dictionary of Film Studies (Oxford: OUP, Oxford Paperback Reference) **[TCD has the e-book online]** Stam, Robert, 2000 **/ 2017 e-book**. *Film Theory: An Introduction* (Oxford: Blackwell).

	Stam, Robert, 2019. *World Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons* (London: Routledge)**.** **Viewing List (Required Filmography):** • *Memorias del subdesarrollo* (1968, 97', dir. Tomás • Gutiérrez Alea). • *Mauvaise conduite / Conducta impropia* (©1983, released in France on 21 March 1984, 105', dir. Néstor Almendros and Orlando Jiménez Leal) • *Before Night Falls* (2000, 133', dir. Julian Schnabel). • *Los sobrevivientes* (1978, 130', dir. Tomás Gutiérrez Alea). • *Plaff* (1988, 110', dir. Juan Carlos Tabío) • *Alicia en el pueblo de Maravillas* (1990, 94', dir. Daniel Díaz Torres) • *La vida es silbar* (1998, 106', dir. Fernando Pérez) • *Fresa y chocolate* (1993, 110', dir. Tomás Gutiérrez Alea and Juan Carlos Tabío; Cuba-Mexico-Spain co-production) • *Azúcar amarga* (1996, 105', dir. León Ichaso) • *The Pérez Family* (1995, 113', dir. Mira Nair)
Module Pre Requisite	3 year university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	N/A
Assessment Details	1. 1,500-word mid-term essay (30%) 2. 2,000-2,500-word final essay (70%) 3. Formative and ipsative assessment and feedback in tutorials.
Reassessment Details	1. 1,500-word mid-term essay (30%) 2. 2,000-2,500-word final essay (70%)
Module Website	Blackboard

Academic Start Year	2024/2025

SPU44221 - The Politics and Poetics of Food in Mexican and Chicanx Culture

Module Code	SPU44221
Module Name	The Politics and Poetics of Food in Mexican and Chicanx Culture
Module Short Title	Food Mexican/Chicanx Culture
Module year cohort (eg JF/SF/JS/SS)	SS
ECTS weighting	5
Semester taught	Semester 1
Contact Hours	11 x 2 hours of lectures and workshops
Module Personnel	Dr Catherine Leen
Learning Outcomes	On successful completion of the module, students should be able to: • Identify key issues related to the politics of food in Mexican and Chicanx literature, cinema and art. • Explain how paratextual issues have been reflected in the presentation of food in Mexican and Chicanx literature and visual culture. • Critique and evaluate texts and films in workshops with reference to food and Mexican and Chicanx identity. • Prepare and present group presentations on food and culture. • Write an essay or essays, making convincing arguments based on the reading of primary and secondary material and explaining key issues relating to food in Mexican and Chicanx culture.
Module Learning Aims	This module explores Mexican and Chicanx culture through food, foodways and the representation of food in cultural productions across temporalities and modalities.

Module Content	This final year interdisciplinary module uses the topic of food to explore the history of Mexico and its diaspora from the time of the Conquest, with a particular focus on food as national and cultural identity as reflected in cinema and literature. It will also explore how food provides a multifaceted lens through which to examine issues such as food and poverty, food as a transnational site of both community and exclusion, and ecological issues, such as control of natural resources essential to food production and security. We will examine the topic of food as both a political issue and a source of creative inspiration through our analysis of novels, poems, short stories, art, films and television series.
Recommended Reading List	**Students must read the texts and watch the films before attending classes.** 1. Laura Esquivel (1989). *Como agua para chocolate.* México: Planeta Mexicana Conaculta. 2. Juan Pablo Villalobos (2012). *Si viviéramos en un lugar normal.* Barcelona: Ediciones Anagrama. 3. Juan Bustillo Oro. 1951. *Acá las tortas.* Gregory Nava 1993. *El norte.*
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	1. Reflective Essay (20%) 2. Midterm Essay (30%) 3. Final Essay (50%)
Module Website	Blackboard
Academic Start Year	2024

SPU44223 - The Politics and Poetics of Food in Mexican and Chicanx Culture

Module Code	SPU44223
Module Name	The Politics and Poetics of Food in Mexican and Chicanx Culture
Department name	Hispanic Studies
Module Short Title	Food Mexican/Chicanx Culture
Module year cohort (eg JF/SF/JS/SS)	SS
ECTS weighting	10
Semester taught	Semester 1
Contact Hours	11 x 2 hours of lectures and workshops
Module Personnel	Dr Catherine Leen
Learning Outcomes	On successful completion of the module, students should be able to: • Identify key issues related to the politics of food in Mexican and Chicanx literature, cinema and art. • Explain how paratextual issues have been reflected in the presentation of food in Mexican and Chicanx literature and visual culture. • Critique and evaluate texts and films in workshops with reference to food and Mexican and Chicanx identity • Prepare and present group presentations on food and culture • Write an essay or essays, making convincing arguments based on the reading of primary and secondary material and explaining key issues relating to food in Mexican and Chicanx culture.
Module Learning Aims	This module explores Mexican and Chicanx culture through food, foodways and the representation of food in cultural productions across temporalities and modalities.
Module Content	This final year interdisciplinary module uses the topic of food to explore the history of Mexico and its diaspora from the time of the Conquest, with a

	particular focus on food as national and cultural identity as reflected in cinema and literature. It will also explore how food provides a multifaceted lens through which to examine issues such as food and poverty, food as a transnational site of both community and exclusion, and ecological issues, such as control of natural resources essential to food production and security. We will examine the topic of food as both a political issue and a source of creative inspiration through our analysis of novels, poems, short stories, art, films and television series.
Recommended Reading List	**Students must read the texts and watch the films before attending classes.** 1. Laura Esquivel, 1989. *Como agua para chocolate.* México: Planeta Mexicana Conaculta. 2. Juan Pablo Villalobos, 2012. *Quesadillas.* Barcelona: Ediciones Anagrama. 3. Juan Bustillo Oro, 1951. *Acá las tortas.* 4. Gregory Nava, 1993. *El norte.*
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	1. Presentation (30%) 2. Midterm Essay (20%) 3. Final Essay (50%)
Module Website	Blackboard
Academic Start Year	2024

Semester 2 Junior Sophister

SPU33182 - Galicia On Screen: Territory, Rurality, Identity

Module Code	SPU33182
Module Name	Galicia On Screen: Territory, Rurality, Identity
Module Short Title	Galicia On Screen
Module year cohort (eg JF/SF/JS/SS)	JS
ECTS weighting	5 ECTS
Semester taught	2
Contact Hours	2
Module Personnel	Dr Catherine Barbour
Learning Outcomes	On successful completion of the module, students will be able to: • Identify the major historical, socio-economic, political, and cultural shifts that have affected Galicia in the 20th and 21st centuries. • Understand key issues affecting Galician society such as linguistic diglossia, climate change, migration, rural abandonment, industrialisation and minoritisation. • Develop key skills in film analysis. • Read and critically evaluate academic sources on a range of topics related to Galician cinema, culture and society. • Combine the studied themes into a coherent overview of Galician culture and society.
Module Learning Aims	To familiarise students with Galician history, politics, culture and society through the analysis of contemporary film.
Module Content	Students will study a range of films that map issues affecting Galician culture and society: 1. *Elisa y Marcela* (2019) dir. Isabel Coixet 2. *La lengua de las mariposas* (1999) dir. José Luis Cuerda

	3. *A esmorga* (2014) dir. Ignacio Villar
	4. *Nación* (2020) dir. Margarita Ledo Andión
	5. *que arde* (2019) dir. Oliver Laxe
	6. *As bestas* (2022) dir. Rodrigo Sorogoyen
	7. *Matria* (2017) dir. Álvaro Gago
	8. *Quien a hierro mata* (2019) dir. Paco Plaza
	9. *As mulleres salvaxes* (2019) dir. Eire García Cid
	10. *Manifesto* (2022) dir. Eire García Cid
Recommended Reading List	1. Colmeiro, José, *Peripheral Visions/Global Sounds: From Galicia to the World*, Liverpool University Press, 2017)
	2. Hooper, Kirsty and Manuel Puga Moruxa, *Contemporary Galician Cultural Studies: Between the Local and the Global* (MLA, 2011)
	3. González del Pozo, Jorge and Xosé Pereira Boán, *Netflix' Spain: Critical Perspectives* (Routledge, 2023)
	4. Labanyi, Jo and Tatjana Pavlović (eds), *A Companion to Spanish Cinema* (Wiley-Blackwell, 2013)
	5. Marsh, Steven and Parvati Nair (eds), *Gender and Spanish Cinema* (Bloomsbury, 2004)
	6. Miguélez-Carballeira, Helena, *A Companion to Galician Culture* (Woodbridge, Suffolk, 2014)
	7. Nair, Parvati and Julián Daniel Gutiérrez-Albilla, *Hispanic and Lusophone Women Filmmakers: Theory, Practice and Difference* (Manchester University Press, 2013)
	8. Romero, Eugenia R., *Contemporary Galician Culture in a Global Context: Movable Identities* (Lexington Books, 2011)
	9. Stone, Rob, *Spanish Cinema* (Longman, 2002)
Module Pre Requisite	Two years of university-level Spanish
Assessment Details	Essay (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33184 - Galicia On Screen: Territory, Rurality, Identity

Module Code	SPU33184
Module Name	Galicia On Screen: Territory, Rurality, Identity
Module Short Title	Galicia On Screen
Module year cohort (eg JF/SF/JS/SS)	JS
ECTS weighting	10 ECTS
Contact Hours	2
Module Personnel	Dr Catherine Barbour
Learning Outcomes	On successful completion of the module, students will be able to: • Identify the major historical, socio-economic, political, and cultural shifts that have affected Galicia in the 20th and 21st centuries. • Understand key issues affecting Galician society such as linguistic diglossia, climate change, migration, rural abandonment, industrialisation and minoritisation. • Develop key skills in film analysis. • Read and critically evaluate academic sources on a range of topics related to Galician cinema, culture and society. • Combine the studied themes into a coherent overview of Galician culture and society.
Module Learning Aims	To familiarise students with Galician history, politics, culture and society through the analysis of contemporary film.
Module Content	Students will study a range of films that map issues affecting Galician culture and society: 1. *Elisa y Marcela* (2019) dir. Isabel Coixet 2. *La lengua de las mariposas* (1999) dir. José Luis Cuerda 3. *A esmorga* (2014) dir. Ignacio Villar 4. *Nación* (2020) dir. Margarita Ledo Andión 5. *que arde* (2019) dir. Oliver Laxe 6. *As bestas* (2022) dir. Rodrigo Sorogoyen 7. *Matria* (2017) dir. Álvaro Gago 8. *Quien a hierro mata* (2019) dir. Paco Plaza 9. *As mulleres salvaxes* (2019) dir. Eire García Cid 10. *Manifesto* (2022) dir. Eire García Cid

Recommended Reading List	1. Colmeiro, José, *Peripheral Visions/Global Sounds: From Galicia to the World*, Liverpool University Press, 2017) Hooper, Kirsty and Manuel Puga Moruxa, *Contemporary Galician Cultural Studies: Between the Local and the Global* (MLA, 2011)
	2. González del Pozo, Jorge and Xosé Pereira Boán, *Netflix' Spain: Critical Perspectives* (Routledge, 2023)
	3. Labanyi, Jo and Tatjana Pavlović (eds), *A Companion to Spanish Cinema* (Wiley-Blackwell, 2013)
	4. Marsh, Steven and Parvati Nair (eds), *Gender and Spanish Cinema* (Bloomsbury, 2004)
	5. Miguélez-Carballeira, Helena, *A Companion to Galician Culture* (Woodbridge, Suffolk, 2014)
	6. Nair, Parvati and Julián Daniel Gutiérrez-Albilla, *Hispanic and Lusophone Women Filmmakers: Theory, Practice and Difference* (Manchester University Press, 2013)
	7. Romero, Eugenia R., *Contemporary Galician Culture in a Global Context: Movable Identities* (Lexington Books, 2011)
	8. Stone, Rob, *Spanish Cinema* (Longman, 2002)
Module Pre Requisite	Two years of university-level Spanish
Assessment Details	1. Presentation (20%) 2. Essay (80%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33092 - Translation Theory and Practice

Module Code	SPU33092
Module Name	Translation Theory And Practice
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 2
Contact Hours	2

Module Personnel	Dr Paul Rankin
Learning Outcomes	On successful completion of this module, students should be able to: • Demonstrate a detailed and critical understanding of the principal theoretical issues and currents involved in translating texts • Identify and contextualise the central issues presented in a given text or texts • Critically comment on and evaluate possible responses or solutions to the issues at 2 • Organize material into effective and detailed argument • Carry out independent research.
Module Learning Aims	The aim of this module is to enable students to identify the principal issues involved in translating in the real-world (as opposed to the classroom), and to assess these in the context of the philosophical and theoretical responses to it. It also aims to enable students to evaluate individual translated texts (of a variety of text types) in light of their critical understanding of the issues involved.
Methods of Teaching and Student Learning	Seminars, readings, in-class discussions
Module Content	Initially, this module will set out and assess the principal theoretical and practical issues involved in translating, using Spanish to English translation as our model. As the semester progresses, focus will shift to developing our own detailed evaluation of a series of texts, which will be from as wide a range as possible, both literary and non-literary.
Recommended Reading List	None
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish
Module Co Requisite	None
Assessment Details	Extended essay (100%)
Module Website	Blackboard

Academic Start Year	2024/2025

SPU33094 - Translation Theory and Practice

Module Code	SPU33094
Module Name	Translation Theory And Practice
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Paul Rankin
Learning Outcomes	On successful completion of this module, students should be able to: • Demonstrate a detailed and critical understanding of the principal theoretical issues and currents involved in translating texts • Identify and contextualise the central issues presented in a given text or texts • Critically comment on and evaluate possible responses or solutions to the issues at 2 • Organize material into effective and detailed arguments; Carry out independent research.
Module Learning Aims	The aim of this module is to enable students to identify the principal issues involved in translating in the real-world (as opposed to the classroom), and to assess these in the context of the philosophical and theoretical responses to it. It also aims to enable students to evaluate individual translated texts (of a variety of text types) in light of their critical understanding of the issues involved.
Methods of Teaching and Student Learning	Seminars, readings, in-class discussions

Module Content	Initially, this module will set out and assess the principal theoretical and practical issues involved in translating, using Spanish to English translation as our model. As the semester progresses, focus will shift to developing our own detailed evaluation of a series of texts, which will be from as wide a range as possible, both literary and non-literary.
Recommended Reading List	N/A
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish
Module Co Requisite	None
Assessment Details	Extended essay (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU33192 - Coming of Age in Chicanx Culture

Module Code	SPU33192
Module Name	Coming of Age in Chicanx Culture
Module Short Title	Coming of Age
Module year cohort (eg JF/SF/JS/SS)	JS
ECTS weighting	5 ECTs
Contact Hours	11 x 2 hours of lectures and workshops
Module Personnel	Dr Catherine Leen
Learning Outcomes	On successful completion of this module students will: • Identify key issues in Chicanx culture; examine key developments in Chicanx literature from the 1960s to the present with particular reference to coming of age narratives. • Describe different types of Chicanx literature, from the early Chicano novel to more recent women's writing. • Distinguish between different tendencies in Chicanx literature and cinema and debate issues such as coming of age and the use of autobiography in Chicanx culture.

	• Categorise texts in the light of different eras and literary styles; explain how paratextual issues have been reflected in the evolution of Chicanx literature. • Write an essay or essays, making convincing arguments based on reading of primary and secondary material and explaining key issues in Chicanx literature relevant to the text in question.
Module Learning Aims	This module introduces students to key debates in Chicanx Studies through cultural productions that focus on coming of age narratives.
Module Content	This interdisciplinary module introduces students to Chicanx literature and film through coming-of-age narratives. We will examine why this genre is particularly relevant to the nascent Chicanx literature of the 1960s and we will consider how the traditional bildungsroman has been transposed and transformed in order to reflect issues of ethnicity, class and marginalization. We will examine how coming-of-age narratives creatively represent the Chicanx experience through novels, a play and films.
Recommended Reading List	Students must read the texts and watch the films before attending classes. Set texts and films: 1. Tomás Rivera, *Y no se lo tragó la tierra.* 2. Sandra Cisneros, *Caramelo.* 3. Josefina López, *Real Women have Curves* (Except provided on Blackboard) 4. Sylvia Morales' *Chicana* (1969) 5. Patricia Cardoso, *Real Women have Curves* 2002 ([Available on YouTube](#))
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	1. Group Presentation (30%) 2. Midterm Essay (20%) 3. Final Essay (50%)
Module Website	Blackboard

Academic Start Year	2024

SPU33194 - Coming of Age in Chicanx Culture

Module Code	SPU33194
Module Name	Coming of Age in Chicanx Culture
Module year cohort (eg JF/SF/JS/SS)	JS
ECTS weighting	10 ECTs
Semester taught	Semester 2
Contact Hours	11 x 2 hours of lectures and workshops
Module Personnel	Dr Catherine Leen
Learning Outcomes	
Module Learning Aims	This module introduces students to key debates in Chicanx Studies through cultural productions that focus on coming of age narratives.
Module Content	This interdisciplinary module introduces students to Chicanx literature and film through coming-of-age narratives. We will examine why this genre is particularly relevant to the nascent Chicanx literature of the 1960s and we will consider how the traditional bildungsroman has been transposed and transformed in order to reflect issues of ethnicity, class and marginalization. We will examine how coming-of-age narratives creatively represent the Chicanx experience through novels, a play and films.
Recommended Reading List	Students must read the texts and watch the films before attending classes. Set texts and films: • Tomás Rivera, *Y no se lo tragó la tierra.* • Sandra Cisneros, *Caramelo.* • Josefina López, *Real Women have Curves* (Except provided on Blackboard) • Sylvia Morales' *Chicana* (1969) • Patricia Cardoso, *Real Women have Curves* 2002 ([Available on YouTube](#))
Module Pre Requisite	None
Module Co Requisite	None

Assessment Details	1. Midterm Essay (20%) 2. Final Essay (50%) 3. Group Presentation (30%)
Module Website	Blackboard
Academic Start Year	2024

Semester 2: Senior Sophister

SPU44072 – Spanish Medieval Literature

Module Code	SPU44072
Module Name	Spanish Medieval Literature
Department name	Hispanic Studies
ECTS weighting	5
Semester taught	Semester 2
Contact Hours	2
Module Personnel	Dr Katerina García
Learning Outcomes	Upon successful completion of the module, students should be able to: • Undertake a detailed analysis of the background, main themes and motifs of one of the most emblematic works of the Spanish Medieval period: *La Celestina* (1499) by Fernando de Rojas. • Establish thematic and inter-textual connections between Rojas´ *La Celestina* and other literary works of the later tradition, in particular Alfonso Sastre´s *Tragedia fantástica de la gitana Celestina* (1978). • Conduct an informed debate regarding the relevance of the themes studied on the course to later Spanish literature, culture and society in general.
Module Learning Aims	The principal aim of this module is to introduce students to one of the most representative and emblematic literary works of the late Spanish Middle Ages, *La Celestina*, by Fernando de Rojas (1499). The

	text will be studied in detail, with particular attention to its relevance for later Spanish literature.
Methods of Teaching and Student Learning	The module will be taught by means of one lecture and one seminar-oriented class per week. Students will be expected to read the prescribed texts ahead of the contact hours, in order to conduct informed discussions in class. A collaborative group presentation, followed by a directed discussion within the class group will be part of the module assessment.
Module Content	The module will lead students through key passages of Fernando de Rojas´ text, drawing thematic parallels with other significant works of the Spanish Middle Ages. We will furthermore explore the impact of *La Celestina* on later Spanish literature and the visual arts.
Recommended Reading List	1. Fernando de Rojas, *La Celestina*. Dorothy Severin (ed.). Madrid: Cátedra. (or other available edition) 2. Alfonso Sastre, *La taberna fantástica; Tragedia fantástica de la gitana Celestina*. Madrid: Cátedra 2005.
Module Pre Requisite	3 years university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	None
Assessment Details	1. Collaborative presentation (20%) 2. Take home exam (80%)
Reassessment Details	1. Collaborative presentation (20%) 2. Take home exam (80%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU44162– Spanish Medieval Literature

Module Code	SPU44162
Module Name	Spanish Medieval Literature
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Katerina García
Learning Outcomes	Upon successful completion of the module, students should be able to: - Undertake a detailed analysis of the background, main themes and motifs of one of the most emblematic works of the Spanish Medieval period: *La Celestina* (1499) by Fernando de Rojas. - Establish thematic and inter-textual connections between Rojas´ *La Celestina* and other literary works of the later tradition, in particular Alfonso Sastre´s *Tragedia fantástica de la gitana Celestina* (1978). - Conduct an informed debate regarding the relevance of the themes studied on the course to later Spanish literature, culture and society in general.
Module Learning Aims	The principal aim of this module is to introduce students to one of the most representative and emblematic literary works of the late Spanish Middle Ages, *La Celestina*, by Fernando de Rojas (1499). The text will be studied in detail, with particular attention to its relevance for later Spanish literature.

Methods of Teaching and Student Learning	The module will be taught by means of one lecture and one seminar-oriented class per week. Students will be expected to read the prescribed texts ahead of the contact hours, in order to conduct informed discussions in class. A collaborative group presentation, followed by a directed discussion within the class group will be part of the module assessment.
Module Content	The module will lead students through key passages of Fernando de Rojas´ text, drawing thematic parallels with other significant works of the Spanish Middle Ages. We will furthermore explore the impact of *La Celestina* on later Spanish literature and the visual arts.
Recommended Reading List	1. Fernando de Rojas, *La Celestina*. Dorothy Severin (ed.). Madrid: Cátedra. (or other available edition) 2. Alfonso Sastre, *La taberna fantástica; Tragedia fantástica de la gitana Celestina*. Madrid: Cátedra 2005.
Module Pre Requisite	3 years university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	None
Assessment Details	1. Collaborative presentation (20%) 2. Written Essay - 2,500 words (40%) 3. Take home exam (40%)
Reassessment Details	1. Collaborative presentation (20%) 2. Written Essay - 2,500 words (40%) 3. Take home exam (40%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU44192– Don Quijote: Cervantes's Epic Comedy

Module Code	SPU44192
Module Name	Don Quijote: Cervantes's Epic Comedy

Department name	Hispanic Studies
Module Short Title	Don Quijote: Cervantes's Epic Comedy
Module year cohort (eg JF/SF/JS/SS)	SS
ECTS weighting	5
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Brian Brewer
Learning Outcomes	In this module, students will learn to situate Cervantes's *Don Quijote* in its proper literary and historical context; they will learn to identify and understand its use of the conventions of early modern comic and epic literary styles in order to appreciate Cervantes's ability to combine disparate genres, styles, tones, and registers into a unified whole; they will refine their ability to read critically and to write analytically.
Module Learning Aims	This module consists of a guided reading of *Don Quijote*, with special attention to its structure, themes and characterization. It will especially consider the ways in which Cervantes draws on contemporary theories of comic theatre and the prose epic to create something entirely new, the prose comedy, and thereby contribute decisively to the development of the modern novel.
Module Content	Miguel de Cervantes's *Don Quijote de la Mancha* is a burlesque epic, an exuberant parody, and an extravagant collage of different literary styles, tones and registers. It is also deeply engaged with the relevant socio-economic and political issues of its time. Above all, however, it is a great *story*, a rumbustious, comic, rollicking tale of eccentric characters and their astonishing adventures told with wit, literary inventiveness, deep humanity, and profound wisdom.
Recommended Reading List	Miguel de Cervantes, *Don Quijote de la Mancha*

Module Pre Requisite	2 years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

SPU44182– Don Quijote: Cervantes's Epic Comedy

Module Code	SPU44182
Module Name	Don Quijote: Cervantes's Epic Comedy
Department name	Hispanic Studies
Module Short Title	Don Quijote: Cervantes's Epic Comedy
ECTS weighting	10
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Brian Brewer
Learning Outcomes	In this module, students will learn to situate Cervantes's *Don Quijote* in its proper literary and historical context; they will learn to identify and understand its use of the conventions of early modern comic and epic literary styles in order to appreciate Cervantes's ability to combine disparate genres, styles, tones and registers into a unified whole; they will refine their ability to read critically and to write analytically.
Module Learning Aims	This module consists of a guided reading of *Don Quijote*, with special attention to its structure, themes and characterization. It will especially consider the ways in which Cervantes draws on contemporary theories of comic theatre and the prose epic to create something entirely new, the prose comedy, and thereby contribute decisively to the development of the modern novel.

Module Content	Miguel de Cervantes's *Don Quijote de la Mancha* is a burlesque epic, an exuberant parody, and an extravagant collage of different literary styles, tones and registers. It is also deeply engaged with the relevant socio-economic and political issues of its time. Above all, however, it is a great *story*, a rumbustious, comic, rollicking tale of eccentric characters and their astonishing adventures told with wit, literary inventiveness, deep humanity, and profound wisdom.
Recommended Reading List	Miguel de Cervantes, *Don Quijote de la Mancha*
Module Pre Requisite	2 years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%)
Module Website	Blackboard
Academic Start Year	2024/2025

4.5 Coursework Requirements

The Department of Hispanic Studies uses a variety of modes of assessment. Detailed information concerning the assessment and reassessment of modules is included in module descriptors available through the student portal. Your lecturer will also provide details of submission dates for assessed coursework and oral presentations at the beginning of each term. If you have any questions regarding the assessment arrangements for a specific module, you should contact your module coordinator.

Students are required to submit all essays through Turnitin on Blackboard. All essays must also be accompanied by a signed coversheet provided on Blackboard. Essays must adhere to a recognised referencing system. Your module instructor will inform you if a specific referencing system is to be used. It is essential that all coursework is submitted on time.

Penalties

Essays submitted after the due date without permission will be subject to the penalties set

out in the School handbook – **a point will be deducted for each day late**. Please note that these penalties have been agreed and are applied throughout the School of Languages, Literatures and Cultural Studies.

Extensions

If you need to request an extension on an assignment, you must write to your tutor in the first instance presenting evidence. Extensions may be granted only where there is a medical certificate or evidence of other mitigating circumstances.

It is each student's personal responsibility to comply with the assessment requirements and submission.

4.6 Capstone Project

The Capstone project should:

- be an integrative exercise that allows students to showcase skills and knowledge which they have developed across a range of subject areas and across the four years of study
- result in the production of a significant piece of original work by the student
- provide students with the opportunity to demonstrate their attainment of the four graduate attributes: to think independently, to communicate effectively, to develop continuously and to act responsibly.

The Capstone project in the Department of Hispanic Studies is an independent research project on a topic chosen in consultation with a departmental staff member who will act as supervisor.

It is assessed by an extended essay of 6,000 words, including all notes, references and bibliography; which answers an original research question or develops an original thesis; and which contains an authoritative critical bibliography. Detailed guidelines on the Capstone project will be circulated to students during the Trinity term of their JS year.

Details of College Policies and Procedures with regards to research guidelines and ethical practices are included the School Handbook.

4.7 Marking Scale

70-100 I (First)	40-49 III (Third)
60-69 II.I (Upper Second)	30-39 F1 (Fail)
50-59 II.II (Lower Second)	0-29 F2 (Fail)

First class (excellent)

Written work will demonstrate consistent evidence of: an excellent knowledge and understanding of appropriate texts and critical engagement with scholarship/criticism/theory; highly skillful deployment of a wide range of relevant information in a well-crafted structure; arguments that manifest independent/original thought; critical evaluative ability with a keen awareness of key issues; exemplary use of accepted scholarly conventions relating to the attribution of sources, footnoting, and bibliography; an exceptional ability to express ideas cogently in written English.

Upper Second class (very good)

Written work will show consistent evidence of: a very good knowledge and understanding of appropriate texts and scholarship/criticism/theory; a notable ability to present relevant information in a clear and well thought out structure; arguments that show a very good degree of evaluative thought; competent use of accepted scholarly conventions relating to the attribution of sources, footnoting, and bibliography; an extremely good command of written English.

Lower Second class (good)

Written work will give consistent evidence of: a competent knowledge and understanding of relevant texts and scholarship/criticism/theory; engagement with the question being asked; good overall organization of ideas; proper use of scholarly conventions relating to the integration and attribution of sources, footnoting, and bibliography; a good command of written English, with accuracy in grammar and spelling, and an appropriately academic lexical range.

Third class (acceptable)

Written work will normally give evidence of: competence in relation to relevant texts and scholarship/criticism/theory; an approach to the question being asked which is not merely superficial/derivative/uncritical; no more than a minor tendency to repetition and description; awareness of scholarly conventions concerning the proper integration and attribution of sources, footnoting, and bibliography; appropriate grammar, spelling, and lexical range.

Fail I (not acceptable)

Written work in the F1 range will normally show only a superficial knowledge of the topic and/or fail to display acceptable competence in constructing an answer to the question posed; it will be disjointed and derivative, with an unclear structure; it will show difficulty in following its own arguments. Even work which otherwise reveals basic competence may fall into the F1 category for the following deficiencies: lack of in-depth engagement with the texts; failure to observe the scholarly conventions concerning the proper integration and attribution of sources, footnoting, and bibliography; an accumulation of errors in grammar/spelling/vocabulary.

Fail II (inadequate)

Written work in the F2 range will reveal an inadequate knowledge of the topic, and/or an inability to display basic competence in constructing an answer to the question posed. Such work is also most likely to give more serious evidence of the weaknesses noted under F1.

4.8 Attendance Requirements

Attendance at all lectures, tutorials and language classes, whether in person or online, is compulsory for students in all years. In the case of absence of more than three consecutive days, a medical certificate or other relevant supporting evidence should be provided to the appropriate lecturer(s).

In accordance with the regulations laid down by the University Council, students may be returned for the semester as non-satisfactory if they have been absent for more than a third of their course of study in any term. Students reported as non-satisfactory for the Michaelmas and Hilary terms of a given year may be refused permission to take their semester two assessment or examinations and may be required by the Senior Lecturer to repeat the year.

4.9 Absence from Examinations

Links and information regarding examinations are available on the Academic Registry website. There are a number of links available on this webpage which you may find helpful, including links to past papers for Hispanic Studies.

College General Regulations and information is available in the College Calendar. TJH assessment and progression regulations can be found on the Trinity Joint Honours webpages.

It is each student's personal responsibility to access their portal (my.tcd.ie) or the Examinations Office website in relation to examination dates, times and venues. No timetable or reminder will be sent to individual students by any office.

Students who may be prevented from sitting an examination or examinations (or any part thereof) due to illness should seek, through their tutor, permission from the Senior Lecturer in advance of the assessment session to defer the examination(s) to the reassessment session.

Students who have commenced the assessment session, and are prevented from completing the session due to illness should seek, through their tutor, permission to defer the outstanding examination(s)/assessment(s) to the reassessment session. In cases where the assessment session has commenced, requests to defer the outstanding examination(s) on medical grounds, should be submitted by the tutor to the relevant school/departmental/course office. If non-medical.

For full information please refer to **Calendar Part II, B: General Regulations and Information, 'Absence'.**

4.10 Awards

Degree options available to students on the undergraduate programme.

Spanish is open to complete beginners in the following degree programs:

Degree	Award
Joint Honours (JH)	B.A. Honours Bachelor Degree (NFQ Level 8)
European Studies (ES)	B.A. Honours Bachelor Degree (NFQ Level 8)
Middle Eastern and European Languages and Cultures (MEELC)	(NFQ Level 8)

Please note: Spanish with Business (BSL) can only be studied as a non-beginner.

4.11 Requests for Transcripts and Letters of Recommendation

Transcripts can be requested from Academic Registry. These provide details of modules studied and marks attained. When requesting either a transcript or a letter of recommendation, students should provide at least two weeks' notice.

If you require further information that is not included in the official transcript, please email undergraduate.sllcs@tcd.ie. Students should also include the following information in their email request:

1. Your Name

2. Your Student Number

3. Year and Course of Study

Transcripts are never issued to a third party, such as a parent or prospective employer, without the consent of the person named on the transcript.

Please note: academic staff are extremely busy with many competing demands on their time. If requesting a reference or letter of recommendation from your lecturer for employment, internships or postgraduate study, as a courtesy you should email your request no less than three weeks in advance of the deadline.