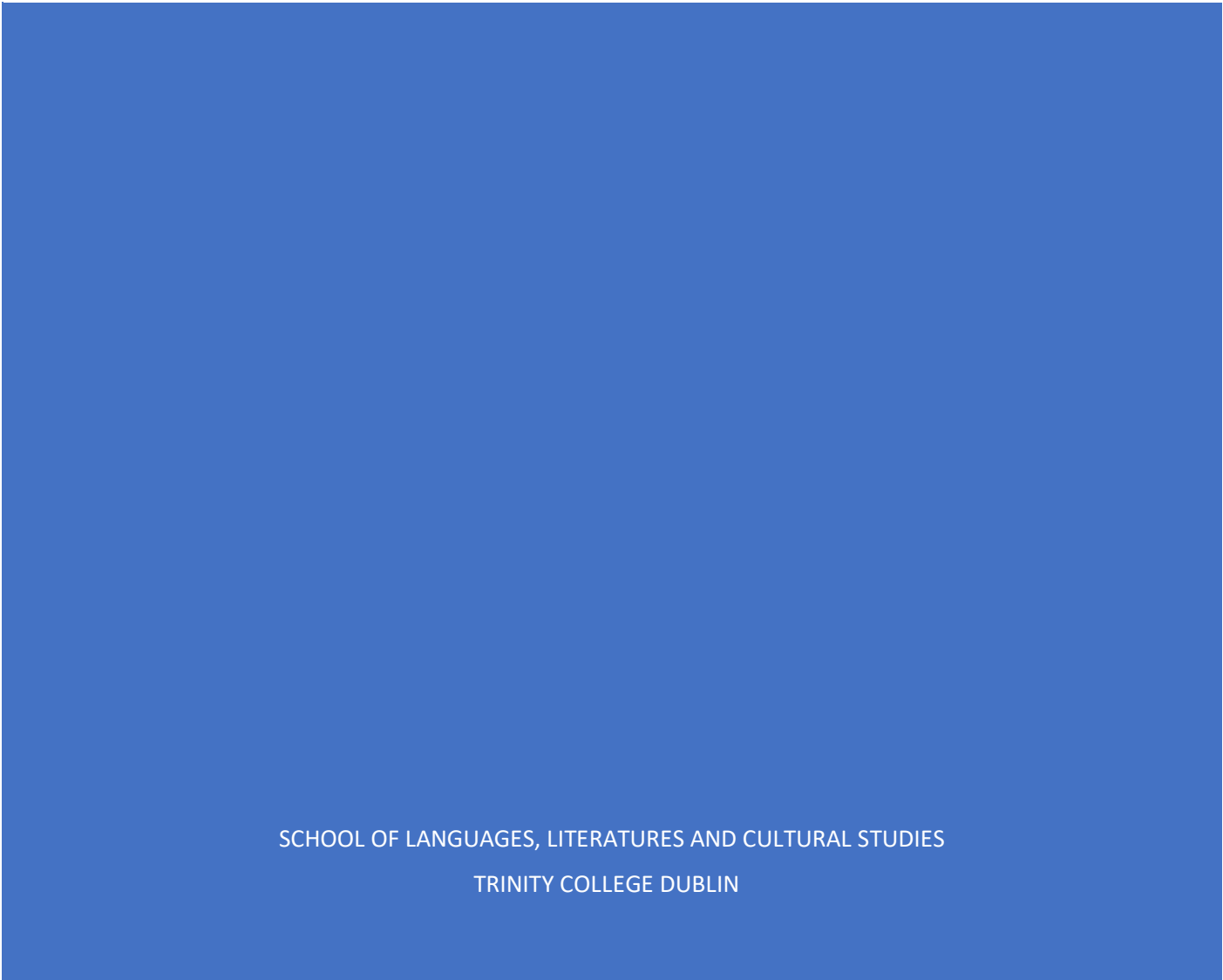


Visiting Student Module Descriptors:
DEPARTMENT OF HISPANIC STUDIES
2023/24



SCHOOL OF LANGUAGES, LITERATURES AND CULTURAL STUDIES
TRINITY COLLEGE DUBLIN



Contents

Year Long Modules.....	2
SPU2206Y – Portuguese Language (Beginners).....	2
Semester 1 Modules.....	4
SPU33081 – Third Year Spanish 1.....	4
SPU33061 – Voicing Conflict in Latin America: Theatre and Performance as Social Practices	5
SPU33064 – Voicing Conflict in Latin America: Theatre and Performance as Social Practices	8
SPU33131– Character and Exemplarity in Cervantes’s Novelas Ejemplares.....	11
SPU33133– Character and Exemplarity in Cervantes’s Novelas Ejemplares.....	13
SPU33151– Gender and Sexuality in Hispanic Audiovisual Cultures.....	15
SPU33141– Gender and Sexuality in Hispanic Audiovisual Cultures.....	17
SPU44121 – Final Year Spanish 1	19
SPU44091 – Screening Cuba: National and Transnational Perspectives.....	24
SPU44111 – Screening Cuba: National and Transnational Perspectives.....	27
SPU44201 – Dissident Voices: Indigenous Activism and Cultural Politics in Contemporary Mexico.....	30
SPU44211 – Dissident Voices: Indigenous Activism and Cultural Politics in Contemporary Mexico.....	34
Semester 2	38
SPU33082 – Third Year Spanish 2.....	38
SPU33012 – Spanish Linguistics	39
SPU33013 – Spanish Linguistics	41
SPU33092 – Translation Theory and Practice.....	43
SPU33094 – Translation Theory and Practice.....	44
SPU44122 – Final Year Spanish 2	45
SPU44072 – Spanish Medieval Literature.....	50
SPU44162– Spanish Medieval Literature.....	51
SPU44192– Don Quijote: Cervantes’s Epic Comedy.....	52
SPU44182– Don Quijote: Cervantes’s Epic Comedy.....	53



Year Long Modules

SPU2206Y – Portuguese Language (Beginners)

Module Code	SPU2206Y
Module Name	PORTUGUESE LANGUAGE (BEGINNERS)
Department name	Hispanic Studies
Module Short Title	Portuguese
Module year cohort (eg JF/SF/JS/SS)	SF
ECTS weighting	10 ECTS
Semester taught/Semester assessed	YEAR12
Contact Hours	3 contact hours per week + independent study
Module Personnel	Paula Falcão
Learning Outcomes	<p>Upon completion of the module, students will have developed oral, reading and writing competencies:</p> <ul style="list-style-type: none">▪ Oral understanding, speech and interaction associated with simple sentences commonly used including about oneself, family and campus environment, expressed in a clear and articulated manner▪ Ability to introduce oneself and others, describe objects and daily situations, express preferences and opinions, exchange ideas and participate in brief exchange of information▪ Ability to ask and answer simple questions raised in a clear, direct and non-idiomatic form of language and make themselves understood, using basic sentence patterns with memorised expressions, grouping a few words, using everyday life expressions and paraphrases▪ When reading, identify titles, key words, expressions and their meaning, and extract information from simple daily vocabulary▪ Write a postcard, a short, simple email, take notes about everyday topics, describe activities and send or request information.
Module Learning Aims	<p>The main objective of Portuguese Language 2 module is to offer students the basic competence in use of the Portuguese language, allowing competent interactions in everyday situations.</p> <p>Upon completion of the module, students will have become acquainted with essential reading, writing, and speaking techniques.</p>
Module Content	<p>This module gives students a basic knowledge of Portuguese grammar and syntax. Students will learn to make themselves understood in everyday conversational situations and will be able to read and write simple texts in Portuguese.</p>
Recommended Reading List	Module class materials available on Blackboard:



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

	Coimbra, Isabel, Coimbra, Olga Mata, 2011, <i>Gramática Ativa 1</i> , 3ª Edição, Lidel <i>The Oxford Essential Portuguese Dictionary: Portuguese-English English-Portuguese</i> , 2 nd edition, Oxford University Press, 2012
Module Pre Requisite	None
Module Co Requisite	None
Assessment Details	Oral Exam (20%), Two hour written exam (80%)
Module Website	Blackboard
Academic Start Year	2023/2024



Semester 1 Modules

SPU33081 – Third Year Spanish 1

Module Code	SPU33081
Module Name	THIRD YEAR SPANISH 1
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Brian Brewer; Dr Katerina García
Learning Outcomes	Upon completion of this module you students should be able to: 1. Demonstrate accurate understanding of advanced written and spoken Spanish 2. Express themselves in advanced, grammatically accurate written and oral Spanish 3. Display knowledge of a considerable body of vocabulary belonging to a wide range of lexical areas, and use it accurately in diverse contexts and language registers
Module Learning Aims	This module aims to enable students to further develop accuracy in their linguistic competency, with emphasis on both receptive (reading comprehension, text analysis) and productive (essay writing, speaking) language skills.
Methods of Teaching and Student Learning	Contact teaching: seminars and in-class discussions Directed learning: weekly homework and continuous assessment assignments.
Module Content	A variety of texts and integrated grammar tasks; materials for text analysis and oral discussion.
Recommended Reading List	
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish Not open to native speakers of Spanish
Module Co Requisite	N/A
Assessment Details	Continuous assessment (20%) Written exam (80%)
Reassessment Details	Continuous assessment (20%) Written exam (80%)
Module Website	Blackboard
Academic Start Year	2023/2024



SPU33061 – 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	<p>By the end of this module students will be able:</p> <ul style="list-style-type: none">• 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	<p>The aims of this module are:</p> <ul style="list-style-type: none">• 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	<p>Contact teaching: Interactive Lectures with active participation in tutorials, involving group work.</p> <p>Directed and self-directed learning: reading assignments, viewing selected stagings and performances, and engaging with the critical literature in collaborative work.</p>
Module Content	<p>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 activism 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 <i>Antigone</i>. In this light, we will also explore the Greek classics and contemporary reworkings to challenge the status quo, for example in the case of <i>Electra</i> by Cuban author Virgilio Piñera and the rather ubiquitous <i>Antigone</i> 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.</p>
Recommended Reading List	Rodolfo Usigli, <i>El gesticulador</i> (1938, first staged in 1947). At:



	<p>http://smjegupr.net/wp-content/uploads/2012/07/Gesticulador-El.pdf Critical edition: ed. Daniel Meyran (Madrid: Cátedra, 2004). Virgilio Piñera, <i>Electra Garrigó</i> [1941; first staged in 1948], in his <i>Teatro completo</i> (Havana: Editorial Letras Cubanas, 2006, pp. 1-38). [The text will be provided]. Luis Rafael Sánchez, <i>La pasión según Antígona Pérez</i> [First published and staged in 1968]. Available at: http://smjegupr.net/newsite/index.php/sanchez-luis-rafael/ Griselda Gambaro, <i>Antígona furiosa</i> [First published in <i>Teatro 3</i>, 1989. First staged in 1986]. Available at: http://smjegupr.net/newsite/index.php/gambaro-griselda/ José Watanabe, <i>Antígona</i> [First staged in 2000] [available at: http://smjegupr.net/newsite/index.php/watanabe-jose/] + Staging by Grupo Cultural Yuyachkani: http://hdl.handle.net/2333.1/31zcrjks Ariel Dorfman, <i>La muerte y la doncella</i> [written in 1990, first staged in 1991; first published in 1992]. Adapted into film in 1994 by Roman Polanski (<i>Death and the Maiden</i>). Grupo Cultural Yuyachkani, <i>Adiós Ayacucho</i> [First staged in 1990]. At: http://hdl.handle.net/2333.1/v41ns246. Adapted for the stage based on the novella <i>Adiós, Ayacucho</i> (1986) by Julio Ortega (Lima: Fondo de Cultura Económica, 2018). This recommended edition includes the script of the play. Enrique Buenaventura, <i>Los papeles del infierno y otros testimonios falsos y metódicos</i> (Cali, Colombia: Fundación Mulato; CITEB (Centro de Investigación Teatral Enrique Buenaventura); & TEC (Teatro Experimental de Cali), April 2019). José Triana (1931-2018), <i>La noche de los asesinos</i> (1965; first staged in 1966). Available at: http://www.cervantesvirtual.com/portales/jose-triana/obra-visor/la-noche-de-los-asesinos/html/</p>
Module Pre Requisite	2 years of university-level Spanish or B1 level of Spanish
Module Co Requisite	N/A
Assessment Details	2,000-2,500-word essay (summative assessment), 100% 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	2023/2024



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	<p>By the end of this module students will be able:</p> <ul style="list-style-type: none">• 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	<p>The aims of this module are:</p> <ul style="list-style-type: none">• 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	<p>Contact teaching: Interactive Lectures with active participation in tutorials, involving group work.</p> <p>Directed and self-directed learning: reading assignments, viewing selected stagings and performances, and engaging with the critical literature in collaborative work.</p>
Module Content	<p>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 activism 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 <i>Antigone</i>. In this light, we will also explore the Greek classics and contemporary reworkings to challenge the status quo, for example in the case of <i>Electra</i> by Cuban author Virgilio Piñera and the rather ubiquitous <i>Antigone</i> 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.</p>



<p>Recommended Reading List</p>	<p>Rodolfo Usigli, <i>El gesticulador</i> (1938, first staged in 1947). At: http://smjegupr.net/wp-content/uploads/2012/07/Gesticulador-El.pdf Critical edition: ed. Daniel Meyran (Madrid: Cátedra, 2004).</p> <p>Virgilio Piñera, <i>Electra Garrigó</i> [1941; first staged in 1948], in his <i>Teatro completo</i> (Havana: Editorial Letras Cubanas, 2006, pp. 1-38). [The text will be provided].</p> <p>Luis Rafael Sánchez, <i>La pasión según Antígona Pérez</i> [First published and staged in 1968]. Available at: http://smjegupr.net/newsite/index.php/sanchez-luis-rafael/</p> <p>Griselda Gambaro, <i>Antígona furiosa</i> [First published in <i>Teatro 3</i>, 1989. First staged in 1986]. Available at: http://smjegupr.net/newsite/index.php/gambaro-griselda/</p> <p>José Watanabe, <i>Antígona</i> [First staged in 2000] [available at: http://smjegupr.net/newsite/index.php/watanabe-jose/] + Staging by Grupo Cultural Yuyachkani: http://hdl.handle.net/2333.1/31zcrjks</p> <p>Ariel Dorfman, <i>La muerte y la doncella</i> [written in 1990, first staged in 1991; first published in 1992]. Adapted into film in 1994 by Roman Polanski (<i>Death and the Maiden</i>).</p> <p>Grupo Cultural Yuyachkani, <i>Adiós Ayacucho</i> [First staged in 1990]. At: http://hdl.handle.net/2333.1/v41ns246. Adapted for the stage based on the novella <i>Adiós, Ayacucho</i> (1986) by Julio Ortega (Lima: Fondo de Cultura Económica, 2018). This recommended edition includes the script of the play.</p> <p>Enrique Buenaventura, <i>Los papeles del infierno y otros testimonios falsos y metódicos</i> (Cali, Colombia: Fundación Mulato; CITEB (Centro de Investigación Teatral Enrique Buenaventura); & TEC (Teatro Experimental de Cali), April 2019).</p> <p>José Triana (1931-2018), <i>La noche de los asesinos</i> (1965; first staged in 1966). Available at: http://www.cervantesvirtual.com/portales/jose-triana/obra-visor/la-noche-de-los-asesinos/html/</p>
<p>Module Pre Requisite</p>	<p>2 years of university-level Spanish or B1 level of Spanish</p>
<p>Module Co Requisite</p>	<p>N/A</p>
<p>Assessment Details</p>	<p>1,500-word mid-term essay, 30% 2,000-2,500-word final essay, 70% Formative and ipsative assessment and feedback in tutorials.</p>
<p>Reassessment Details</p>	<p>1,500-word mid-term essay, 30% 2,000-2,500-word final essay, 70%</p>
<p>Module Website</p>	<p>Blackboard</p>
<p>Academic Start Year</p>	<p>2022/2023</p>



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 <i>Novelas ejemplares</i> 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 <i>Novelas ejemplares</i> 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, <i>Novelas ejemplares</i> , 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, <i>Novelas ejemplares</i>
Module Pre Requisite	None



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

Module Co Requisite	None
Assessment Details	Continuous Assessment (100%)
Module Website	Blackboard
Academic Start Year	2023-2024



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 <i>Novelas ejemplares</i> 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 <i>Novelas ejemplares</i> 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, <i>Novelas ejemplares</i> , 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, <i>Novelas ejemplares</i>
Module Pre Requisite	None



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

Module Co Requisite	None
Assessment Details	Continuous Assessment (100%)
Module Website	Blackboard
Academic Start Year	2023-2024



SPU33151– Gender and Sexuality in Hispanic Audiovisual Cultures

Module Code	SPU33151
Module Name	GENDER AND SEXUALITY IN HISPANIC AUDIOVISUAL CULTURES
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	1
Contact Hours	2
Module Personnel	Dr Catherine Barbour
Learning Outcomes	<p>By the end of the module, students:</p> <ol style="list-style-type: none">1) will have gained familiarity with a broad range of Iberian and Latin American audiovisual production.2) will be able to confidently analyse diverse genres of audiovisual content.3) will demonstrate competence in the application of theory to film and television analysis.4) will be able to critically engage with current debates in feminist and queer cinema and TV studies.5) will be able to critically engage in discussions relating to cultural representations of gender and sexuality.6) Will be able to synthesise complex information into a cohesive argument.7) Will have gained enhanced written and oral skills.8) Will be able to confidently carry out independent research.
Module Learning Aims	<ol style="list-style-type: none">1) To teach students diverse critical approaches to the analysis of Iberian and Latin American audiovisual production.2) To provide students with theoretical and analytical skills to read audiovisual cultures through the lens of gender and sexuality.3) To allow students to engage with questions of gender and sexuality in Hispanic audiovisual production.
Module Content	<p>A selection of Iberian and Latin American audiovisual texts (short and feature-length films, mini-series etc.) that deal with questions relating to gender and sexuality.</p> <p>Texts to be studied each week will be available in the corresponding folders on Blackboard.</p> <p>Students are expected to watch the weekly assigned film or series and do the assigned reading in advance of class.</p>
Recommended Reading List	<ul style="list-style-type: none">▪ Mark Alinson and Barry Jordan, <i>Spanish Cinema: A Student's Guide</i> (London: Hodder Arnold, 2005)▪ Marsha Kinder, <i>Blood Cinema: The Reconstruction of National Identity in Spain</i> (Berkeley: University of California Press, 1993)



	<ul style="list-style-type: none">▪ Deborah Martin and Deborah Shaw (eds), <i>Latin American Women Filmmakers: Production, Politics, Poetics</i> (London: I.B.Tauris, 2017)▪ Susan Martin-Márquez, <i>Feminist Discourse and Spanish Cinema: Sight Unseen</i> (Oxford: Oxford University Press, 1999)▪ Steven Marsh and Parvati Nair (eds), <i>Gender and Spanish Cinema</i> (New York: Bloomsbury, 2004)▪ Parvati Nair and Julián Daniel Gutiérrez-Albilla, <i>Hispanic and Lusophone Women Filmmakers: Theory, Practice and Difference</i> (Manchester: Manchester University Press, 2013)▪ Gustavo Subero, <i>Queer Masculinities in Latin American Cinema: Male Bodies and Narrative Representations</i> (London: I.B.Tauris, 2014)
Module Pre Requisite	Two years of university-level Spanish
Assessment Details	<u>Summative Assessment</u> : Essay 2000 - 2500 words (100%) <u>Formative Assessment</u> : In-class presentation and feedback



SPU33141– Gender and Sexuality in Hispanic Audiovisual Cultures

Module Code	SPU33141
Module Name	GENDER AND SEXUALITY IN HISPANIC AUDIOVISUAL CULTURES
Department name	Hispanic Studies
ECTS weighting	10
Semester taught/Semester assessed	1
Contact Hours	2
Module Personnel	Dr Catherine Barbour
Learning Outcomes	<p>By the end of the module, students:</p> <ul style="list-style-type: none">▪ will have gained familiarity with a broad range of Iberian and Latin American audiovisual production.▪ will be able to confidently analyse diverse genres of audiovisual content.▪ will demonstrate competence in the application of theory to film and television analysis.▪ will be able to critically engage with current debates in feminist and queer cinema and TV studies.▪ will be able to critically engage in discussions relating to cultural representations of gender and sexuality.▪ Will be able to synthesise complex information into a cohesive argument.▪ Will have gained enhanced written and oral skills.▪ Will be able to confidently carry out independent research.
Module Learning Aims	<ul style="list-style-type: none">▪ To teach students diverse critical approaches to the analysis of Iberian and Latin American audiovisual production.▪ To provide students with theoretical and analytical skills to read audiovisual cultures through the lens of gender and sexuality.▪ To allow students to engage with questions of gender and sexuality in Hispanic audiovisual production.
Module Content	<p>A selection of Iberian and Latin American audiovisual texts (short and feature-length films, mini-series etc.) that deal with questions relating to gender and sexuality.</p> <p>Texts to be studied each week will be available in the corresponding folders on Blackboard.</p> <p>Students are expected to watch the weekly assigned film or series and do the assigned reading in advance of class.</p>
Recommended Reading List	<ul style="list-style-type: none">▪ Mark Alinson and Barry Jordan, <i>Spanish Cinema: A Student's Guide</i> (London: Hodder Arnold, 2005)▪ Marsha Kinder, <i>Blood Cinema: The Reconstruction of National Identity in Spain</i> (Berkeley: University of California Press, 1993)



	<ul style="list-style-type: none">▪ Deborah Martin and Deborah Shaw (eds), <i>Latin American Women Filmmakers: Production, Politics, Poetics</i> (London: I.B.Tauris, 2017)▪ Susan Martin-Márquez, <i>Feminist Discourse and Spanish Cinema: Sight Unseen</i> (Oxford: Oxford University Press, 1999)▪ Steven Marsh and Parvati Nair (eds), <i>Gender and Spanish Cinema</i> (New York: Bloomsbury, 2004)▪ Parvati Nair and Julián Daniel Gutiérrez-Albilla, <i>Hispanic and Lusophone Women Filmmakers: Theory, Practice and Difference</i> (Manchester: Manchester University Press, 2013)▪ Gustavo Subero, <i>Queer Masculinities in Latin American Cinema: Male Bodies and Narrative Representations</i> (London: I.B.Tauris, 2014)
Module Pre Requisite	Two years of university-level Spanish
Assessment Details	<u>Summative Assessment:</u> Essay 3000-3500 words (80%) In-class presentation (20%)



SPU44121 – Final Year Spanish 1

Module Code	SPU44121
Module Name	FINAL YEAR SPANISH 1
Department name	Hispanic Studies
ECTS weighting	10 ECTS
Semester taught/Semester assessed	Semester 1
Contact Hours	Three 50-minute contact sessions per week independent study
Module Personnel	Dr Paul Rankin
Learning Outcomes	<p>ACADEMIC CONTENT</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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. <p>DISCIPLINARY SKILLS</p> <p>By the end of this module students will be able to:</p> <p>Knowledge</p> <ul style="list-style-type: none">• identify grammatical and stylistic norms with attention to variations depending on the meaning conveyed.• describe arguments concerning Hispanic issues.• enhance communication skills in both written and spoken Spanish at the lower end of the advanced level.• acquire new vocabulary, and develop style and syntax with a wide range of structures.• recognize a wide range of idiomatic expressions and colloquialisms, appreciating register shifts. <p>Comprehension</p> <ul style="list-style-type: none">• review a range of cultural texts and summarize the gist of each in an appropriate register.• understand longer complex texts and their implicit meanings.• understand sociolinguistic registers.• compare and contrast Spanish and English grammatical structures.• summarize longer texts and organize their arguments for a cohesive presentation.• translate from English into Spanish and from Spanish into English.• comprehend everything they hear or read.• express themselves spontaneously and fluently in an unrehearsed situation.• understand enough to follow extended speech on abstract and complex topics beyond their own field, though students may need to confirm occasional details, especially if the accent is unfamiliar.



	<ul style="list-style-type: none">• follow extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. <p>Application</p> <ul style="list-style-type: none">• show a comprehensive understanding of key grammar points.• examine critically in Spanish selected texts.• adapt language to context with sophisticated lexical control.• write confidently, comparing and contrasting viewpoints.• express themselves fluently and effectively in social and professional settings.• use grammatical reflexivity to establish grammatical links and pinpoint similarities and differences between foreign languages. <p>Analysis</p> <ul style="list-style-type: none">• use critical skills to bring different points of view into dialogue with each other and bear on the analysis of the cultural products being studied in written, oral and visual formats.• analyse grammar and style.• debate effectively and constructively in relation to textual analysis.• critically appraise qualitative evidence underpinning specific debates.• debate effectively and constructively in Spanish in relation to the analysis of texts studied in this module and beyond. <p>Synthesis</p> <ul style="list-style-type: none">• plan, organize and implement research relevant to final year of study in order to produce high quality compositions.• construct cogent and sophisticated critical arguments with evidence of independent study and initiative.• develop advanced reception, production, interaction and mediation skills, becoming fluent and accurate users of Spanish in a wide range of contexts and registers.• formulate well informed arguments and express these clearly and effectively in the form of oral presentations in Spanish.• develop well-organized and cohesive texts on complex topics. <p>Evaluation</p> <ul style="list-style-type: none">• defend your opinions following a logical argument with accurate linguistic control.• argue convincingly, articulating both orally (in classroom discussions) and in writing in a concise manner.• argue effectively and write confidently in a professional manner in Spanish.• evaluate critically the textual materials being studied.
Module Learning Aims	The aims of this module are:



	<ol style="list-style-type: none"> 1. To provide a coherent, innovative and intellectually challenging programme that promotes the study of Spanish encompassing the various contexts of the Spanish-speaking world. 2. To give students access to a range of materials in Spanish (from both Spain and Latin America) that will facilitate intercultural communication as students advance from independent to proficient users of Spanish. 3. To enable students to develop independent critical thinking and argumentation and to undertake independent study tasks. 4. To develop a range of macro and micro linguistic skills necessary for the logical and effective communication of ideas, opinions, and arguments. 5. To impart a high level of productive and receptive linguistic knowledge and skills in Spanish, with particular attention to interaction and mediation as key categories of language learning. 6. To impart communicative language competences (linguistic, sociolinguistic and pragmatic). 7. To develop a range of language-specific and transferable skills to equip students to meet the highest national and international expectations.
<p>Methods of Teaching and Student Learning</p>	<p>Contact teaching: Interactive classes and workshops, three 50-minute sessions per week Independent work (Directed and self-directed learning, including blended learning opportunities).</p> <p>Students will be expected to engage with the content assigned and to prepare before coming to class, so that contact time can be used for in-depth discussion and analysis. Active participation and collaborative tasks in the language classroom are to be expected. One contact hour requires an average of at least 2 hours of independent study, before each class.</p> <p>The team of 3 teachers will expose students to a diverse set of approaches to the study of Spanish and will motivate intellectual independence in students while fostering a sense of community amongst students and staff in pursuit of common objectives in relation to teaching and learning.</p>
<p>Module Content</p>	<p>This module will include a range of texts (including visual) that will facilitate the proficiency of students as they move from independent users to proficient users of Spanish, in both its Peninsular and Latin American variations. Attention will be paid to macro skills, with attention to rhetorical forms and conventions of written and oral discourse, and micro skills as students use acceptable grammatical norms and variations (including lexical) to produce acceptable writing and speech (e.g. with correct usage of tense, mood, agreements in gender and number) and interact and mediate effectively (including in translation) in various sociolinguistic contexts. The module includes written and spoken components.</p> <p>For the writing component, the Michaelmas term will be split thus (in line with <i>Taller de escritores</i>):</p> <p>Week 1: Introduction</p>



	<p>Weeks 2-4: Description, comparing and contrasting viewpoints. Weeks 5, 6 and 8: Narration, journalistic style and opinions Weeks 9-11: Narrative Essay, historical and political issues and events. Week 12: Conclusions</p>
<p>Recommended Reading List</p>	<p>Recommended key texts for this module (for Parts 1 & 2), with Supersite platform to support blended learning: Cañón, Paula, 2021. <i>Taller de escritores: Grammar and Composition for Advanced Spanish</i>, 3rd ed. (available for Fall 2020 term), (Vista Higher Learning), 272 pp. https://vistahigherlearning.com/highered/taller-de-escriitores-3rd-edition.html</p> <p>Blanco, José A., 2018. <i>Revista: Conversación sin barreras</i>, 5td ed. (Vista Higher Learning), 340 pp. https://vistahigherlearning.com/highered/catalog/product/view/id/8346/category/226/</p> <p>Courtad, James C., Kathryn Everly and Martin Gaspar, 2021. <i>Intrigas</i>, 3rd ed. (available for Fall 2020 term) (Vista Higher Learning), 350 pp. https://vistahigherlearning.com/highered/intrigas-3rd-edition.html</p> <p>Chiquito, Ana Beatriz, 2017. <i>Handbook of Contemporary Spanish Grammar: A Reference and Practice Book for Students of Spanish</i>, 2nd ed., (Vista Higher Learning), 550pp. https://vistahigherlearning.com/highered/catalog/product/view/id/6993/s/a-handbook-of-contemporary-spanish-grammar-2nd-edition-003/category/226/</p> <p>Some recommended online resources:</p> <ul style="list-style-type: none">• https://www.collinsdictionary.com/dictionary/english-spanish• https://www.lexico.com/es• Diccionario de la lengua española (Real Academia Española, RAE): https://dle.rae.es• Diccionario de americanismos: http://lema.rae.es/damer/• Diccionario panhispánico de dudas: https://www.rae.es/dpd/• Nueva gramática de la lengua española: http://aplica.rae.es/grweb/cgi-bin/buscar.cgi• Ortografía de la lengua española: http://aplica.rae.es/orweb/cgi-bin/buscar.cgi• Corpus de Referencia del Español Actual - CREA - Real Academia de la Lengua Española: http://corpus.rae.es/creanet.html <p>Other Reference works and links:</p> <ul style="list-style-type: none">• Instituto Cervantes. <i>Actas del CIEFE (Congreso Internacional de Español para Fines Específicos)</i>, I Congreso (2000), II Congreso (2003), III Congreso (2006), IV Congreso (2011), V Congreso (2014), VI



	<p>Congreso (2017). Centro Virtual: http://cvc.cervantes.es/obref/ciefe/.</p> <ul style="list-style-type: none">• https://www.escriitores.org/recursos-para-escriitores/recursos-1/diccionarios-digitales• Kattán-Ibarra, Juan, & Christopher J. Pountain, <i>Modern Spanish Grammar: A Practical Guide</i>, London & New York: Routledge, 2nd edition, 2003 (useful to revise specific grammatical aspects).
Module Pre Requisite	3 years of University Spanish or equivalent Not open to native speakers of Spanish
Module Co Requisite	N/A
Assessment Details	Final Written Exam: 40% Oral Exam: 30% Coursework assessment 30% [one oral presentation 15% + 15% assigned coursework] Continuous formative and ipsative assessment and feedback
Reassessment Details	Final Written Exam: 40% Oral Exam: 30% Coursework assessment 30% [one oral presentation 15% + 15% assigned coursework]
Module Website	Blackboard
Academic Start Year	2023/2024



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 + 3 hours film screenings
Module Personnel	Prof. Omar García
Learning Outcomes	<p>ACADEMIC CONTENT</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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. <p>DISCIPLINARY SKILLS</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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.



	<ul style="list-style-type: none">defend your opinions based on factual information and film analysis, paying particular attention to the role of textual interpretation.
Module Learning Aims	<p>The aims of this module are:</p> <ul style="list-style-type: none">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	<p>Contact teaching: Interactive Lectures with active participation in tutorials.</p> <p>Directed and self-directed learning: film screenings, viewing films from a selected filmography, and engaging with the critical literature.</p>
Module Content	<p>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 non-chronological 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.</p>
Recommended Reading List	<p>Key texts:</p> <p>Chanán, Michael, 2004. <i>Cuban Cinema</i> (Minneapolis & London: Univ. of Minnesota Press).</p> <p>Hayward, Susan, 2017. <i>Cinema Studies: The Key Concepts</i>, 5th ed. (London: Routledge).</p> <p>Reference books:</p> <p>Amaya, Hector, 2010. <i>Screening Cuba: Film Criticism as Political Performance During the Cold War</i> (Champaign, IL: University of Illinois Press)</p> <p>Fehimović, Dunja, 2018. <i>National Identity in 21st-Century Cuban Cinema: Screening the Repeating Island</i> (London: Palgrave Macmillan)</p> <p>Useful for film studies:</p> <p>Doughty, Ruth and Christine Etherington-Wright, 2017. <i>Understanding Film Theory</i>, 2nd ed. (London: Red Globe Press/Macmillan)</p>



	<p>Kuhn, Annette and Guy Westwell, 2012. <i>A Dictionary of Film Studies</i> (Oxford: OUP, Oxford Paperback Reference) [TCD has the e-book online]</p> <p>Stam, Robert, 2000 / 2017 e-book. <i>Film Theory: An Introduction</i> (Oxford: Blackwell).</p> <p>Stam, Robert, 2019. <i>World Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons</i>(London: Routledge).</p> <p>Viewing List (Required Filmography):</p> <ul style="list-style-type: none">• <i>Memorias del subdesarrollo</i> (1968, 97', dir. Tomás Gutiérrez Alea).• <i>Mauvaise conduite / Conducta impropia</i> (©1983, released in France on 21 March 1984, 105', dir. Néstor Almendros and Orlando Jiménez Leal)• <i>Before Night Falls</i> (2000, 133', dir. Julian Schnabel).• <i>Los sobrevivientes</i> (1978, 130', dir. Tomás Gutiérrez Alea).• <i>Plaff</i> (1988, 110', dir. Juan Carlos Tabío)• <i>Alicia en el pueblo de Maravillas</i> (1990, 94', dir. Daniel Díaz Torres)• <i>La vida es silbar</i> (1998, 106', dir. Fernando Pérez)• <i>Fresa y chocolate</i> (1993, 110', dir. Tomás Gutiérrez Alea and Juan Carlos Tabío; Cuba-Mexico-Spain co-production)• <i>Azúcar amarga</i> (1996, 105', dir. León Ichaso)• <i>The Pérez Family</i> (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	2,000 – 2,500-word essay (summative assessment, 100%) 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	2023/2024



SPU44111 – 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	<p>ACADEMIC CONTENT</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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. <p>DISCIPLINARY SKILLS</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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.



<p>Module Learning Aims</p>	<p>The aims of this module are:</p> <ul style="list-style-type: none"> • 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.
<p>Methods of Teaching and Student Learning</p>	<p>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.</p>
<p>Module Content</p>	<p>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 non-chronological 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.</p>
<p>Recommended Reading List</p>	<p>Key texts: Chanan, Michael, 2004. <i>Cuban Cinema</i> (Minneapolis & London: Univ. of Minnesota Press). Hayward, Susan, 2017. <i>Cinema Studies: The Key Concepts</i>, 5th ed. (London: Routledge).</p> <p>Reference books: Amaya, Hector, 2010. <i>Screening Cuba: Film Criticism as Political Performance During the Cold War</i> (Champaign, IL: University of Illinois Press) Fehimović, Dunja, 2018. <i>National Identity in 21st-Century Cuban Cinema: Screening the Repeating Island</i> (London: Palgrave Macmillan)</p> <p>Useful for film studies: Doughty, Ruth and Christine Etherington-Wright, 2017. <i>Understanding Film Theory</i>, 2nd ed. (London: Red Globe Press/Macmillan) Kuhn, Annette and Guy Westwell, 2012. <i>A Dictionary of Film Studies</i> (Oxford: OUP, Oxford Paperback Reference) [TCD has the e-book online]</p>



	<p>Stam, Robert, 2000 / 2017 e-book. <i>Film Theory: An Introduction</i> (Oxford: Blackwell).</p> <p>Stam, Robert, 2019. <i>World Literature, Transnational Cinema, and Global Media: Towards a Transartistic Commons</i>(London: Routledge).</p> <p>Viewing List (Required Filmography):</p> <ul style="list-style-type: none">• <i>Memorias del subdesarrollo</i> (1968, 97', dir. Tomás Gutiérrez Alea).• <i>Mauvaise conduite / Conducta impropia</i> (©1983, released in France on 21 March 1984, 105', dir. Néstor Almendros and Orlando Jiménez Leal)• <i>Before Night Falls</i> (2000, 133', dir. Julian Schnabel).• <i>Los sobrevivientes</i> (1978, 130', dir. Tomás Gutiérrez Alea).• <i>Plaff</i> (1988, 110', dir. Juan Carlos Tabío)• <i>Alicia en el pueblo de Maravillas</i> (1990, 94', dir. Daniel Díaz Torres)• <i>La vida es silbar</i> (1998, 106', dir. Fernando Pérez)• <i>Fresa y chocolate</i> (1993, 110', dir. Tomás Gutiérrez Alea and Juan Carlos Tabío; Cuba-Mexico-Spain co-production)• <i>Azúcar amarga</i> (1996, 105', dir. León Ichaso)• <i>The Pérez Family</i> (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	1,500-word mid-term essay, 30% 2,000-2,500-word final essay, 70% Formative and ipsative assessment and feedback in tutorials.
Reassessment Details	1,500-word mid-term essay, 30% 2,000-2,500-word final essay, 70%
Module Website	Blackboard
Academic Start Year	2023/2024



SPU44201 – Dissident Voices: Indigenous Activism and Cultural Politics in Contemporary Mexico

Module Code	SPU44201
Module Name	DISSIDENT VOICES: INDIGENOUS ACTIVISM AND CULTURAL POLITICS IN CONTEMPORARY MEXICO
Department name	Hispanic Studies
Module Short Title	Dissident voices
ECTS weighting	5
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Milica Djurdjevic-Flatley
Learning Outcomes	<p>By the end of this module students will be able:</p> <ul style="list-style-type: none">• To have a firm understanding of the marginalisation of Mexican indigenous communities, how it came about and how it is currently challenged by the indigenous themselves• To discuss with confidence the specific interventionist policies pursued by the Mexican state with the aim of bringing the country's indigenous population into the mainstream of national life and to assess their effectiveness• To assess the impact of indigenous political organising and social activism on engaging the dominant society in a dialogue about their own position within Mexico• To understand the difference between the human rights and cultural rights of indigenous people and to be able to discuss why indigenous women do not see their claim for cultural autonomy based on <i>usocostumbrismo</i> as threatening their position as women within their cultures• To understand the historical and socio-political context of the texts studied during the module• To analyse the effectiveness of <i>indigenista</i> literature versus indigenous literature in depicting the experience and culture of the marginalised groups and bringing about social change• To synthesize theoretical and critical debates and present convincing arguments, both orally and in writing, in relation to the corpus studied
Module Learning Aims	<ul style="list-style-type: none">▪ To broaden students' knowledge regarding the pluricultural aspect of Mexico, by focusing on the position of its many indigenous communities, and their historical struggle to be recognised as both indigenous and Mexican• To consider the relevance of indigenous political organising and social activism within the indigenous struggle against the cultural oppression and <i>Mexicanization</i> of their communities• To differentiate between human rights and cultural rights and consider how they relate to local peoples, in particular indigenous communities in this case and to recognise that how the cultural rights



	<p>are institutionalised, and how they are applied, is very important, as they do affect local communities</p> <ul style="list-style-type: none">• To consider how cultural practices and traditions evolve and how they are best reformed• To enable students to analyse literary texts in relation to the historical, political and social contexts they intersect with and to question the role literature has in shining a light on cultural oppression and in bringing about social change• To consider the indigenous peoples' writing as a vehicle to celebrate their cultural difference and promote their own cultures within Mexico
<p>Module Content</p>	<p>The module traces the status of indigenous communities within Mexico, from Independence onwards. It especially focuses on various state-led initiatives developed in the aftermath of the Mexican Revolution and pursued well into the second half of the twentieth century, with the aim of integrating the indigenous population into mainstream national life. The module interrogates the effectiveness of these initiatives, and examines the indigenous peoples' response to them. From 1970s onwards, their response becomes more organised, as they begin to articulate their own views about their position within Mexico, both as indigenous and Mexican citizens and engage the hegemonic state in a meaningful dialogue about this. Within this framework, the module explores the concept of evolving cultural identity that occurs not only as a result of internal processes within the minority cultures, but also in response to external influences coming from the hegemonic society. With regard to the latter, the module focuses on some of the key strategies used by the indigenous people in engaging the dominant society in dialogue, such as indigenous organising, cultural production, feminist activism and the indigenous claim on <i>usocostumbrismo</i> (the right to live according to their traditions) while simultaneously working from within their communities to eradicate customs that disadvantage some of the communities' members.</p> <p>The prescribed texts for this module include a curated selection of:</p> <ul style="list-style-type: none">▪ literary texts (prose and poetry)▪ historical documents outlining the recent indigenous claims on their cultural autonomy within Mexico▪ academic texts <p>The literary texts include the works of both non-indigenous writers (from the 1950s-1960s) as well as the works of indigenous self-representations written since 1990s onwards. The former are known as <i>indigenista</i> literature and are significant in their own right, since they represent the indigenous life and the disadvantaged positions of these communities within Mexico at the time when their self-representation within the Mexican written literary opus was non-existent. As such, they testify to the role literature has in shining a light on the repression of cultural minorities, on social injustice and inequality. The latter works, published in bilingual editions (indigenous languages / Spanish language), are conceived as <i>literatura para nos/otros</i> and are known as indigenous literature. They are significant as they testify to the minority cultures' engagement with the hegemonic one in a way that has been denied to them previously. These works are authentic representations of the indigenous contemporary culture that often celebrate the cultural difference of these communities in relation to the mainstream society. As such, they interrogate the idea of Mexico where indigenous people are both indigenous and Mexican, and where respect for difference is balanced with respect for what makes people equal. Besides this, the indigenous literature also explores issues seen as pivotal for reforming the customs, traditions and practices that are not necessarily intrinsic to their culture but have become entrenched in their way of life on account of centuries of subjugation and exploitation, often carried into the modern times. The module will explore all these aspects of indigenous literature.</p>



<p>Recommended Reading List</p>	<p>READING LIST [subject to some minor changes, final version will be made available on Bb prior to the module commencement]</p> <p>Primary sources:</p> <p>Castellanos, Rosario, <i>Balún Canán</i> (Mexico City: Fondo de Cultura Económica, 2000) [excerpts].</p> <p>—, <i>Ciudad Real</i> (Xalapa: Universidad Veracruzana, 1960) [selected short stories].</p> <p>—, <i>Oficio de tinieblas</i> (New York: Penguin Books, 1998) [excerpts].</p> <p>Ceh Moo, Marisol, <i>Chen tumeen chu'úpen... / Solo por ser mujer...</i> (Mexico City: Conaculta, 2015).</p> <p>—, <i>Sa'atal Máan / Pasos perdidos</i> (Mexico City: Plia, 2021) [selected short stories].</p> <p>Celerina, Patricia [selected poems].</p> <p>Pineda Santiago, Irma [selected poems].</p> <p>VIN6s, "Women's Rights in our Traditions and Customs", trans. by María Vinós, in <i>Dissident Women: Gender and Cultural Politics in Chiapas</i>, ed. by Shannon Speed, R. Aída Hernández Castillo, and Lynn Stephen (Austin: University of Texas Press, 2006), pp. 5-14.</p> <p>Zepeda, Eraclio, <i>Benzulul</i> (Mexico City: Fondo de Cultura Económica, 1984) [selected short stories].</p> <p>Secondary sources:</p> <p>Bautista Cruz, Susana "De la literatura indigenista a la literatura indígena" en XVII Jornadas Lascasianas Internacionales <i>Contacto y cooperación entre fronteras, Convenio 169 de la OIT. Pueblos Originarios y Afroamericanos</i>, coord. José Emilio Rolando Ordóñez Cifuentes (Mexico City: IJ-UNAM, 2008), pp. 227-41. https://archivos.juridicas.unam.mx/www/bjv/libros/6/2727/11.pdf</p> <p>—, "Levantar la voz con la palabra: Poesía de mujeres indígenas contemporáneas" en <i>Tierra Adentro</i> (2022): https://www.tierraadentro.cultura.gob.mx/levantar-la-voz-con-la-palabra-poesia-escrita-por-mujeres-indigenas-contemporaneas/</p> <p>Burting, Jan and Peter R. Baehr (eds), <i>Human Rights in a Pluralist World: Individuals and Collectivities</i> (The Hague: UNESCO, 1987).</p> <p>Gurr, Ted R., <i>Minorities at Risk: A Global View of Ethnopolitical Conflicts</i> (Washington, D.C.: United States Institute of Peace Press, 1993).</p> <p>Knight, Alan, "Racism, revolution, and indigenismo: Mexico, 1910-1940", in <i>The Idea of Race in Latin America, 1870-1940</i>, ed. by Richard Graham, Thomas E. Skidmore, Aline Helg, Alan Knight (Austin, University of Texas Press, 1990), pp. 71-113.</p> <p>Montemayor, Carlos, <i>Los pueblos indios de México hoy</i> (Mexico City: Editorial Planeta, 2000).</p> <p>Pannikar, Raimundo, "Is Human Rights a Western Concept?", <i>Diogenes</i>, 120 (1995), 75-102.</p> <p>Price-Cohen, Cynthia (ed), <i>The Human Rights of Indigenous Peoples</i> (New York: Ardesly, 1998).</p> <p>Regino, Juan Gregorio, "Escritores en lenguas indígenas," en <i>Situación actual y perspectivas de la literatura en lenguas indígenas</i>, ed. by Carlos Montemayor (Mexico City: Conaculta, 1993), pp. 119-39.</p> <p>Saldaña-Portillo, Josefina, "Reading a Silence: The "Indian" in the Era of Zapatismo", <i>Nepantla</i>, vol.3, no. 2 (2002), 287-314.</p> <p>—, "Who's the Indian in Aztlán? Re-Writing Mestizaje, Indianism, and Chicanismo from the Lacandón", in <i>The Latin American Subaltern Studies Reader</i>, ed. by Ileana Rodríguez (Durham and London: Duke University Press, 2001), pp. 402-23.</p> <p>Speed, Shannon, R. Aída Hernández Castillo, and Lynn Stephen (eds), <i>Dissident Women: Gender and Cultural Politics in Chiapas</i> (Austin: University of Texas Press, 2006).</p>
--	---



	<p>Speed, Shannon, "Global Discourses on the Local Terrain: Human Rights and the Indigenous Identity in Chiapas", <i>Cultural Dynamics</i>, 14 (2) (2002), pp. 205-28.</p> <p>Stavenhagen, Rodolfo, <i>Los derechos humanos de los pueblos indígenas</i> (Mexico City: CNDH, 2000).</p> <p>Waller, Marguerite and Sylvia Marcos (eds), <i>Dialogue and Difference: Feminisms Challenge Globalisation</i> (New York: Palgrave MacMillan, 2005).</p> <p>Wilson, Richard A. (ed), <i>Human Rights, Culture and Context</i> (London: Pluto Press, 1997).</p>
Module Pre Requisite	Three years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%) One 2,000-2,500-word end-of-term essay
Module Website	Blackboard
Academic Start Year	2023/24



SPU44211 – Dissident Voices: Indigenous Activism and Cultural Politics in Contemporary Mexico

Module Code	SPU44211
Module Name	DISSIDENT VOICES: INDIGENOUS ACTIVISM AND CULTURAL POLITICS IN CONTEMPORARY MEXICO
Department name	Hispanic Studies
Module Short Title	Dissident voices
Module year cohort (eg JF/SF/JS/SS)	SS
ECTS weighting	10
Semester taught/Semester assessed	Semester 1
Contact Hours	2
Module Personnel	Dr Milica Djurdjevic-Flatley
Learning Outcomes	<p>By the end of this module students will be able:</p> <ul style="list-style-type: none"> • To have a firm understanding of the marginalisation of Mexican indigenous communities, how it came about and how it is currently challenged by the indigenous themselves • To discuss with confidence the specific interventionist policies pursued by the Mexican state with the aim of bringing the country's indigenous population into the mainstream of national life and to assess their effectiveness • To assess the impact of indigenous political organising and social activism on engaging the dominant society in a dialogue about their own position within Mexico • To understand the difference between the human rights and cultural rights of indigenous people and to be able to discuss why indigenous women do not see their claim for cultural autonomy based on <i>usocostumbrismo</i> as threatening their position as women within their cultures • To understand the historical and socio-political context of the texts studied during the module • To analyse the effectiveness of <i>indigenista</i> literature versus indigenous literature in depicting the experience and culture of the marginalised groups and bringing about social change • To synthesize theoretical and critical debates and present convincing arguments, both orally and in writing, in relation to the corpus studied
Module Learning Aims	<ul style="list-style-type: none"> ▪ To broaden students' knowledge regarding the pluricultural aspect of Mexico, by focusing on the position of its many indigenous communities, and their historical struggle to be recognised as both indigenous and Mexican • To consider the relevance of indigenous political organising and social activism within the indigenous struggle against the cultural oppression and <i>Mexicanization</i> of their communities • To differentiate between human rights and cultural rights and consider how they relate to local peoples, in particular indigenous



	<p>communities in this case and to recognise that how the cultural rights are institutionalised, and how they are applied, is very important, as they do affect local communities</p> <ul style="list-style-type: none">• To consider how cultural practices and traditions evolve and how they are best reformed• To enable students to analyse literary texts in relation to the historical, political and social contexts they intersect with and to question the role literature has in shining a light on cultural oppression and in bringing about social change• To consider the indigenous peoples' writing as a vehicle to celebrate their cultural difference and promote their own cultures within Mexico
<p>Module Content</p>	<p>The module traces the status of indigenous communities within Mexico, from Independence onwards. It especially focuses on various state-led initiatives developed in the aftermath of the Mexican Revolution and pursued well into the second half of the twentieth century, with the aim of integrating the indigenous population into mainstream national life. The module interrogates the effectiveness of these initiatives, and examines the indigenous peoples' response to them. From 1970s onwards, their response becomes more organised, as they begin to articulate their own views about their position within Mexico, both as indigenous and Mexican citizens and engage the hegemonic state in a meaningful dialogue about this.</p> <p>Within this framework, the module explores the concept of evolving cultural identity that occurs not only as a result of internal processes within the minority cultures, but also in response to external influences coming from the hegemonic society. With regard to the latter, the module focuses on some of the key strategies used by the indigenous people in engaging the dominant society in dialogue, such as indigenous organising, cultural production, feminist activism and the indigenous claim on <i>usocostumbrismo</i> (the right to live according to their traditions) while simultaneously working from within their communities to eradicate customs that disadvantage some of the communities' members.</p> <p>The prescribed texts for this module include a curated selection of:</p> <ul style="list-style-type: none">▪ literary texts (prose and poetry)▪ historical documents outlining the recent indigenous claims on their cultural autonomy within Mexico▪ academic texts <p>The literary texts include the works of both non-indigenous writers (from the 1950s-1960s) as well as the works of indigenous self-representations written since 1990s onwards. The former are known as <i>indigenista</i> literature and are significant in their own right, since they represent the indigenous life and the disadvantaged positions of these communities within Mexico at the time when their self-representation within the Mexican written literary opus was non-existent. As such, they testify to the role literature has in shining a light on the repression of cultural minorities, on social injustice and inequality. The latter works, published in bilingual editions (indigenous languages / Spanish language), are conceived as <i>literatura para nos/otros</i> and are known as indigenous literature. They are significant as they testify to the minority cultures' engagement with the hegemonic one in a way that has been denied to them previously. These works are authentic representations of the indigenous contemporary culture that often celebrate the cultural difference of these communities in relation to the mainstream society. As such, they interrogate the idea of Mexico where indigenous people are both indigenous and Mexican, and where respect for difference is balanced with respect for what makes people equal. Besides this, the indigenous literature also explores issues seen as pivotal</p>



	<p>for reforming the customs, traditions and practices that are not necessarily intrinsic to their culture but have become entrenched in their way of life on account of centuries of subjugation and exploitation, often carried into the modern times. The module will explore all these aspects of indigenous literature.</p>
Recommended Reading List	<p>READING LIST [subject to some minor changes, final version will be made available on Bb prior to the module commencement]</p> <p>Primary sources:</p> <p>Castellanos, Rosario, <i>Balún Canán</i> (Mexico City: Fondo de Cultura Económica, 2000) [excerpts].</p> <p>—, <i>Ciudad Real</i> (Xalapa: Universidad Veracruzana, 1960) [selected short stories].</p> <p>—, <i>Oficio de tinieblas</i> (New York: Penguin Books, 1998) [excerpts].</p> <p>Ceh Moo, Marisol, <i>Chen tumeen chu'úpen... / Solo por ser mujer...</i> (Mexico City: Conaculta, 2015).</p> <p>—, <i>Sa'atal Máan / Pasos perdidos</i> (Mexico City: Plia, 2021) [selected short stories].</p> <p>Celerina, Patricia [selected poems].</p> <p>Pineda Santiago, Irma [selected poems].</p> <p>VIN6s, "Women's Rights in our Traditions and Customs", trans. by María Vinós, in <i>Dissident Women: Gender and Cultural Politics in Chiapas</i>, ed. by Shannon Speed, R. Aída Hernández Castillo, and Lynn Stephen (Austin: University of Texas Press, 2006), pp. 5-14.</p> <p>Zepeda, Eraclio, <i>Benzulul</i> (Mexico City: Fondo de Cultura Económica, 1984) [selected short stories].</p> <p>Secondary sources:</p> <p>Bautista Cruz, Susana "De la literatura indigenista a la literatura indígena" en XVII Jornadas Lascasianas Internacionales <i>Contacto y cooperación entre fronteras, Convenio 169 de la OIT. Pueblos Originarios y Afroamericanos</i>, coord. José Emilio Rolando Ordóñez Cifuentes (Mexico City: IJ-UNAM, 2008), pp. 227-41. https://archivos.juridicas.unam.mx/www/bjv/libros/6/2727/11.pdf</p> <p>—, "Levantar la voz con la palabra: Poesía de mujeres indígenas contemporáneas" en <i>Tierra Adentro</i> (2022): https://www.tierraadentro.cultura.gob.mx/levantar-la-voz-con-la-palabra-poesia-escrita-por-mujeres-indigenas-contemporaneas/</p> <p>Burting, Jan and Peter R. Baehr (eds), <i>Human Rights in a Pluralist World: Individuals and Collectivities</i> (The Hague: UNESCO, 1987).</p> <p>Gurr, Ted R., <i>Minorities at Risk: A Global View of Ethnopolitical Conflicts</i> (Washington, D.C.: United States Institute of Peace Press, 1993).</p> <p>Knight, Alan, "Racism, revolution, and indigenismo: Mexico, 1910-1940", in <i>The Idea of Race in Latin America, 1870-1940</i>, ed. by Richard Graham, Thomas E. Skidmore, Aline Helg, Alan Knight (Austin, University of Texas Press, 1990), pp. 71-113.</p> <p>Montemayor, Carlos, <i>Los pueblos indios de México hoy</i> (Mexico City: Editorial Planeta, 2000).</p> <p>Pannikar, Raimundo, "Is Human Rights a Western Concept?", <i>Diogenes</i>, 120 (1995), 75-102.</p> <p>Price-Cohen, Cynthia (ed), <i>The Human Rights of Indigenous Peoples</i> (New York: Ardesly, 1998).</p> <p>Regino, Juan Gregorio, "Escritores en lenguas indígenas," en <i>Situación actual y perspectivas de la literatura en lenguas indígenas</i>, ed. by Carlos Montemayor (Mexico City: Conaculta, 1993), pp. 119-39.</p>



	<p>Saldaña-Portillo, Josefina, "Reading a Silence: The "Indian" in the Era of Zapatismo", <i>Nepantla</i>, vol.3, no. 2 (2002), 287-314.</p> <p>—, "Who's the Indian in Aztlán? Re-Writing Mestizaje, Indianism, and Chicanismo from the Lacandón", in <i>The Latin American Subaltern Studies Reader</i>, ed. by Ileana Rodríguez (Durham and London: Duke University Press, 2001), pp. 402-23.</p> <p>Speed, Shannon, R. Aída Hernández Castillo, and Lynn Stephen (eds), <i>Dissident Women: Gender and Cultural Politics in Chiapas</i> (Austin: University of Texas Press, 2006).</p> <p>Speed, Shannon, "Global Discourses on the Local Terrain: Human Rights and the Indigenous Identity in Chiapas", <i>Cultural Dynamics</i>, 14 (2) (2002), pp. 205-28.</p> <p>Stavenhagen, Rodolfo, <i>Los derechos humanos de los pueblos indígenas</i> (Mexico City: CNDH, 2000).</p> <p>Waller, Marguerite and Sylvia Marcos (eds), <i>Dialogue and Difference: Feminisms Challenge Globalisation</i> (New York: Palgrave MacMillan, 2005).</p> <p>Wilson, Richard A. (ed), <i>Human Rights, Culture and Context</i> (London: Pluto Press, 1997).</p>
Module Pre Requisite	Three years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%) Essay 1 (30%): One 1,500-word mid-term essay Essay 2 (70%): One 2,000-2,500-word end-of-term essay
Module Website	Blackboard
Academic Start Year	2023/24



Semester 2

SPU33082 – Third Year Spanish 2

Module Code	SPU33082
Module Name	THIRD YEAR SPANISH 2
Department name	Hispanic Studies
ECTS weighting	5
Semester taught/Semester assessed	Semester 2
Contact Hours	2
Module Personnel	Dr Katerina García
Learning Outcomes	Upon completion of this module students should be able to: <ol style="list-style-type: none">1. Demonstrate accurate understanding of advanced written and spoken Spanish2. Express themselves in advanced, grammatically accurate written and oral Spanish3. Display knowledge of a considerable body of vocabulary belonging to a wide range of lexical areas and use it accurately in diverse contexts4. Communicate effectively and adequately within a variety of language registers
Module Learning Aims	This module aims to enable students to further develop accuracy their linguistic competency, with emphasis on both receptive (reading comprehension, text analysis, aural skills) and productive (essay writing, spoken communication) language skills.
Methods of Teaching and Student Learning	Contact teaching: Seminars and in-class discussion Directed learning: Regular homework assignments, preparation of tasks ahead of classes
Module Content	A variety of texts and integrated grammar tasks; materials for text analysis
Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish Not open to native speakers of Spanish
Module Co Requisite	N/A
Assessment Details	Continuous assessment (20%) Written exam (80%)
Reassessment Details	Continuous assessment (20%) Written exam (80%)
Module Website	Blackboard
Academic Start Year	2023/2024



SPU33012 – Spanish Linguistics

Module Code	SPU33012
Module Name	SPANISH LINGUISTICS
Department name	Hispanic Studies
ECTS weighting	5
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: 1. Accurately identify the main historical phases in the development of Spanish, from its Latin roots to the modern language it is today. 2. 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. 3. Recognise the role of the Castilian dialect as the basis of Modern Spanish and define the process of its standardization. 4. 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 21 st 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) Moreno Fernández, F. (2015) <i>La maravillosa historia del español</i> . Barcelona: IC, Espasa. Moreno Cabrera, J. C. (2016) <i>La dignidad e igualdad de las lenguas</i> . Madrid: Alianza Ed. (2nd ed.) Resnick, M. C., Hammond, R. M. (2011) <i>Introducción a la historia de la lengua española</i> . Washington, DC: Georgetown University Press. (2nd ed.) Additional materials will be provided by the instructor.



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

Module Pre Requisite	2 years university-level Spanish or B1 level of Spanish
Module Co Requisite	N/A
Assessment Details	Continuous assessment (20%) End of term essay - 2,500 words (80%)
Reassessment Details	Continuous assessment (20%) End of term essay – 2,500 words (80%)
Module Website	Blackboard
Academic Start Year	2023/2024



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: 1. Accurately identify the main historical phases in the development of Spanish, from its Latin roots to the modern language it is today. 2. 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. 3. Recognise the role of the Castilian dialect as the basis of Modern Spanish and define the process of its standardization. 4. 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 21 st 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) Moreno Fernández, F. (2015) <i>La maravillosa historia del español</i> . Barcelona: IC, Espasa. Moreno Cabrera, J. C. (2016) <i>La dignidad e igualdad de las lenguas</i> . Madrid: Alianza Ed. (2nd ed.) Resnick, M. C., Hammond, R. M. (2011) <i>Introducción a la historia de la lengua española</i> . 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



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

Assessment Details	Continuous assessment (20%) Mid-Term essay (40%) End of term essay - 2,500 words (40%)
Reassessment Details	Continuous assessment (20%) Mid-Term essay (40%) End of term essay - 2,500 words (40%)
Module Website	Blackboard
Academic Start Year	2023/2024



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: 1) demonstrate a detailed and critical understanding of the principal theoretical issues and currents involved in translating texts; 2) identify and contextualise the central issues presented in a given text or texts; 3) critically comment on and evaluate possible responses or solutions to the issues at 2; 4) organize material into effective and detailed arguments; 5) 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	N/A
Assessment Details	Extended essay (100%)
Module Website	Blackboard
Academic Start Year	2023/2024



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: 1) demonstrate a detailed and critical understanding of the principal theoretical issues and currents involved in translating texts; 2) identify and contextualise the central issues presented in a given text or texts; 3) critically comment on and evaluate possible responses or solutions to the issues at 2; 4) organize material into effective and detailed arguments; 5) 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	N/A
Assessment Details	Extended essay (100%)
Module Website	Blackboard
Academic Start Year	2023/2024



SPU44122 – Final Year Spanish 2

Module Code	SPU44122
Module Name	FINAL YEAR SPANISH 2
Department name	Hispanic Studies
ECTS weighting	10 ECTS
Semester taught/Semester assessed	Semester 2
Contact Hours	Three 50-minute contact sessions per week + independent study
Module Personnel	Dr Paul Rankin
Learning Outcomes	<p>ACADEMIC CONTENT</p> <p>By the end of this module students will be able to:</p> <ul style="list-style-type: none">• 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. <p>DISCIPLINARY SKILLS</p> <p>By the end of this module students will be able to:</p> <p>Knowledge</p> <ul style="list-style-type: none">• identify grammatical and stylistic norms with attention to variations depending on the meaning conveyed.• enhance communication skills in both written and spoken Spanish at the higher end of the advanced level.• acquire new vocabulary, and consolidate style and syntax with a wide range of structures.• identify the sociocultural implications of most of the language used in colloquial discussions that take place at a natural speed. <p>Comprehension</p> <ul style="list-style-type: none">• review a range of cultural texts and summarize the gist of each in an appropriate register.• understand longer complex texts and their implicit meanings.• understand sociolinguistic registers.• compare and contrast Spanish and English grammatical structures• summarize longer texts and organize their arguments for a cohesive presentation.• translate from English into Spanish and from Spanish into English• comprehend everything they hear or read.• express themselves spontaneously and fluently in an unrehearsed situation.• understand enough to follow extended speech on abstract and complex topics beyond their own field,



though students may need to confirm occasional details, especially if the accent is unfamiliar.

- understand with ease virtually any kind of spoken language, whether live or broadcast, delivered at fast natural speed.

Application

- show a comprehensive understanding of key grammar points.
- examine critically in Spanish selected texts.
- adapt language to context with sophisticated lexical control
- write confidently, comparing and contrasting viewpoints.
- express themselves fluently and effectively in social and professional settings.
- use grammatical reflexivity to establish grammatical links and pinpoint similarities and differences between foreign languages.

Analysis

- use critical skills to bring different points of view into dialogue with each other and bear on the analysis of the cultural products being studied in written, oral and visual formats.
- analyse grammar and style.
- debate effectively and constructively in relation to textual analysis.
- critically appraise qualitative evidence underpinning advanced debates.
- debate effectively and constructively in Spanish in relation to the analysis of texts studied in this module and beyond.

Synthesis

- plan, organize and implement research relevant to final term of study in order to produce high quality compositions.
- construct cogent and sophisticated critical arguments with evidence of independent study and initiative.
- develop advanced reception, production, interaction and mediation skills, becoming fluent and accurate users of Spanish in a wide range of contexts and registers.
- formulate well informed arguments and express these clearly and effectively in the form of oral presentations in Spanish.
- develop well-organized and cohesive texts on complex topics.

Evaluation

- defend your opinions following a logical argument with accurate linguistic control.
- argue convincingly, articulating both orally (in classroom discussions) and in writing in a concise manner.



	<ul style="list-style-type: none"> • argue effectively and write confidently in a professional manner in Spanish. • evaluate critically, and with mastery, the textual materials being studied.
<p>Module Learning Aims</p>	<p>The aims of this module are:</p> <ol style="list-style-type: none"> 1. To consolidate and enhance the Part I of this module, bringing students to a higher proficiency level as they complete their degree programmes. 2. To provide a coherent, innovative and intellectually challenging programme that promotes the study of Spanish encompassing the various contexts of the Spanish-speaking world. 3. To give students access to a range of materials in Spanish (from both Spain and Latin America) that will facilitate intercultural communication as students advance from independent to proficient users of Spanish. 4. To enable students to develop independent critical thinking and argumentation and to undertake independent study tasks. 5. To develop a range of macro and micro linguistic skills necessary for the logical and effective communication of ideas, opinions, and arguments. 6. To impart a high level of productive and receptive linguistic knowledge and skills in Spanish, with particular attention to interaction and mediation as key categories of language learning. 7. To impart communicative language competences (linguistic, sociolinguistic and pragmatic). 8. To develop a range of language-specific and transferable skills to equip students to meet the highest national and international expectations.
<p>Methods of Teaching and Student Learning</p>	<p>Contact teaching: Interactive classes and workshops, three 50-minute sessions per week. Independent work (Directed and self-directed learning, including blended learning opportunities).</p> <p>Students will be expected to engage with the content assigned and to prepare before coming to class, so that contact time can be used for in-depth discussion and analysis. Active participation and collaborative tasks in the language classroom are to be expected. One contact hour requires an average of at least 2 hours of independent study, before each class.</p> <p>The team of 3 to 4 teachers will expose students to a diverse set of approaches to the study of Spanish and will motivate intellectual independence in students while fostering a sense of community amongst students and staff in pursuit of common objectives in relation to teaching and learning.</p>
<p>Module Content</p>	<p>This module will include a range of texts (including visual) that will facilitate the proficiency of students as they gain mastery of Spanish, in both its Peninsular and Latin American variations. Attention will be paid to macro skills, with attention to rhetorical forms and conventions of written and oral discourse, and micro skills as students use acceptable grammatical norms and</p>



	<p>variations (including lexical) to produce acceptable writing and speech (e.g. with correct usage of tense, mood, agreements in gender and number) and interact and mediate effectively (including in translation) in various sociolinguistic contexts. The module includes written and spoken components. For the writing component, the Hilary term will be split thus (in line with <i>Taller de escritores</i>):</p> <p>Week 1: Introduction Weeks 2-4: Narrative Exposition. Weeks 5, 6 and 8: Argumentation Weeks 9-11: Academic essay and critical writing Week 12: Conclusions</p> <p>This module will use authentic materials, including essays, articles, fictional stories, opinion pieces, comic strips, films, and interviews from around the Spanish-speaking world. An innovative Supersite will provide online access to textbook, video, audio and interactive activities.</p>
<p>Recommended Reading List</p>	<p>Recommended key texts for this module (for Parts 1 & 2), with Supersite platform to support blended learning:</p> <p>Cañón, Paula, 2021. <i>Taller de escritores: Grammar and Composition for Advanced Spanish</i>, 3rd ed. (available for Fall 2020 term), (Vista Higher Learning), 272 pp. https://vistahigherlearning.com/highered/taller-de-escriitores-3rd-edition.html</p> <p>Blanco, José A., 2018. <i>Revista: Conversación sin barreras</i>, 5td ed. (Vista Higher Learning), 340 pp. https://vistahigherlearning.com/highered/catalog/product/view/id/8346/category/226/</p> <p>Courtad, James C., Kathryn Everly and Martin Gaspar, 2021. <i>Intrigas</i>, 3rd ed. (available for Fall 2020 term) (Vista Higher Learning), 350 pp. https://vistahigherlearning.com/highered/intrigas-3rd-edition.html</p> <p>Chiquito, Ana Beatriz, 2017. <i>Handbook of Contemporary Spanish Grammar: A Reference and Practice Book for Students of Spanish</i>, 2nd ed., (Vista Higher Learning), 550pp. https://vistahigherlearning.com/highered/catalog/product/view/id/6993/s/a-handbook-of-contemporary-spanish-grammar-2nd-edition-003/category/226/</p> <p>Some recommended online resources:</p> <ul style="list-style-type: none">• https://www.collinsdictionary.com/dictionary/english-spanish• https://www.lexico.com/es• Diccionario de la lengua española (Real Academia Española, RAE): https://dle.rae.es• Diccionario de americanismos: http://lema.rae.es/damer/



	<ul style="list-style-type: none"> • Diccionario panhispánico de dudas: https://www.rae.es/dpd/ • Nueva gramática de la lengua española: http://aplica.rae.es/grweb/cgi-bin/buscar.cgi • Ortografía de la lengua española: http://aplica.rae.es/orweb/cgi-bin/buscar.cgi • Corpus de Referencia del Español Actual - CREA - Real Academia de la Lengua Española: http://corpus.rae.es/creanet.html <p>Other Reference works and links:</p> <ul style="list-style-type: none"> • Instituto Cervantes. <i>Actas del CIEFE (Congreso Internacional de Español para Fines Específicos)</i>, I Congreso (2000), II Congreso (2003), III Congreso (2006), IV Congreso (2011), V Congreso (2014), VI Congreso (2017). Centro Virtual: http://cvc.cervantes.es/obref/ciefe/. • https://www.escriitores.org/recursos-para-escriitores/recursos-1/diccionarios-digitales • Kattán-Ibarra, Juan, & Christopher J. Pountain, <i>Modern Spanish Grammar: A Practical Guide</i>, London & New York: Routledge, 2nd edition, 2003 (useful to revise specific grammatical aspects).
Module Pre Requisite	SPU44121 or equivalent Not open to native speakers of Spanish
Module Co Requisite	N/A
Assessment Details	Final Written Exam: 40% Oral Exam: 30% Coursework assessment 30% [one oral presentation 15% + 15% assigned coursework] Continuous formative and ipsative assessment and feedback
Reassessment Details	Final Written Exam: 40% Oral Exam: 30% Coursework assessment 30% [one oral presentation 15% + 15% assigned coursework]
Module Website	Blackboard
Academic Start Year	2023/2024



SPU44072 – Spanish Medieval Literature

Module Code	SPU44072
Module Name	SPANISH MEDIEVAL LITERATURE
Department name	Hispanic Studies
ECTS weighting	5
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: 1. Undertake a detailed analysis of the background, main themes and motifs of one of the most emblematic works of the Spanish Medieval period: <i>La Celestina</i> (1499) by Fernando de Rojas. 2. Establish thematic and inter-textual connections between Rojas' <i>La Celestina</i> and other literary works of the later tradition, in particular Alfonso Sastre's <i>Tragedia fantástica de la gitana Celestina</i> (1978). 3. 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, <i>La Celestina</i> , 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 <i>La Celestina</i> on later Spanish literature and the visual arts.
Recommended Reading List	Fernando de Rojas, <i>La Celestina</i> . Dorothy Severin (ed.). Madrid: Cátedra. (or other available edition) Alfonso Sastre, <i>La taberna fantástica; Tragedia fantástica de la gitana Celestina</i> . Madrid: Cátedra 2005.
Module Pre Requisite	3 years university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	N/A
Assessment Details	Collaborative presentation (20%) Take home exam (80%)
Reassessment Details	Collaborative presentation (20%) Take home exam (80%)
Module Website	Blackboard
Academic Start Year	2023/2024



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	<p>Upon successful completion of the module, students should be able to:</p> <ol style="list-style-type: none"> 1. Undertake a detailed analysis of the background, main themes and motifs of one of the most emblematic works of the Spanish Medieval period: <i>La Celestina</i> (1499) by Fernando de Rojas. 2. Establish thematic and inter-textual connections between Rojas' <i>La Celestina</i> and other literary works of the later tradition, in particular Alfonso Sastre's <i>Tragedia fantástica de la gitana Celestina</i> (1978). 3. 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, <i>La Celestina</i> , 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 <i>La Celestina</i> on later Spanish literature and the visual arts.
Recommended Reading List	Fernando de Rojas, <i>La Celestina</i> . Dorothy Severin (ed.). Madrid: Cátedra. (or other available edition) Alfonso Sastre, <i>La taberna fantástica</i> ; <i>Tragedia fantástica de la gitana Celestina</i> . Madrid: Cátedra 2005.
Module Pre Requisite	3 years university-level Spanish or B2/C1 level of Spanish
Module Co Requisite	N/A
Assessment Details	Collaborative presentation (20%) Written Essay - 2,500 words (40%) Take home exam (40%)
Reassessment Details	Collaborative presentation (20%) Written Essay - 2,500 words (40%) Take home exam (40%)
Module Website	Blackboard
Academic Start Year	2023/2024



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	SEM202
Contact Hours	2
Module Personnel	Dr Brian Brewer
Learning Outcomes	In this module, students will learn to situate Cervantes’s <i>Don Quijote</i> 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 <i>Don Quijote</i> , 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 <i>Don Quijote de la Mancha</i> 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 <i>story</i> , 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, <i>Don Quijote de la Mancha</i>
Module Pre Requisite	2 years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%)
Module Website	Blackboard
Academic Start Year	2022-23



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 <i>Don Quijote</i> 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 <i>Don Quijote</i> , 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 <i>Don Quijote de la Mancha</i> 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 <i>story</i> , 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, <i>Don Quijote de la Mancha</i>
Module Pre Requisite	2 years of university-level Spanish
Module Co Requisite	None
Assessment Details	Essay (100%)
Module Website	Blackboard
Academic Start Year	2022-23

Please note module availability is subject to change. Last updated August 2023.