



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

DEPARTMENT OF HISPANIC STUDIES

Senior Sophister Handbook (2017-2018)



DEPARTMENT OF HISPANIC STUDIES

SENIOR SOPHISTER COURSE HANDBOOK 2017-2018

This Handbook provides essential information about your SS final year study program in the Department. The information is accurate at the time of preparation. Any necessary revisions will be notified to students via email. Please note that in the event of any conflict between the General Regulations published in the University Calendar (available at <http://www.tcd.ie/calendar/>) and information contained in this handbook, the provisions of the Calendar will apply.

Further information about the study program is provided by the lecturers, by email, on Blackboard, and on the Department website: https://www.tcd.ie/Hispanic_Studies/

A reminder that during the academic year the Department expects you to:

- read this handbook carefully - you can download another copy from the Department website
- read your Trinity emails and the Department Notice Board regularly
- attend all classes
- revise, read around and ahead of the topic/theme, and come prepared for each class
- set aside at least 30 hours each week for academic work outside language classes, lectures, and seminars
- hand in all language homework pieces and required work by the deadline(s)
- speak to your lecturer, or Head of Department, if you are in any doubt about your study program or department requirements, or to your College Tutor if you are experiencing personal difficulties.

STAFF INFORMATION

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TERM DATES

Michaelmas Term (MT):	Monday 25 September 2017 –	Friday 15 December 2017
Hilary Term (HT):	Monday 15 January 2018 –	Friday 6 April 2018
Trinity Term (TT): Revision:	Monday 9 April 2018 –	Friday 27 April 2018
Exams:	Monday 30 April 2018 –	Friday 25 May 2018

Cal. Wk	Dates 2017/18 (week beginning)	Outline Structure of Academic Year 2017/18	Notes
1	28-Aug-17	Supplemental Examinations	Statutory Term (Michaelmas) begins
2	04-Sep-17		
3	11-Sep-17		
4	18-Sep-17	Freshers' Week / Undergraduate Orientation Week	
5	25-Sep-17	Teaching Week 1	Michaelmas Lecture Term begins
6	02-Oct-17	Teaching Week 2	
7	09-Oct-17	Teaching Week 3	
8	16-Oct-17	Teaching Week 4	
9	23-Oct-17	Teaching Week 5	
10	30-Oct-17	Teaching Week 6 (Monday, Public Holiday)	
11	06-Nov-17	Teaching Week 7 - Study Week	
12	13-Nov-17	Teaching Week 8	
13	20-Nov-17	Teaching Week 9	
14	27-Nov-17	Teaching Week 10	
15	04-Dec-17	Teaching Week 11	
16	11-Dec-17	Teaching Week 12	
17	18-Dec-17	Christmas Period (College closed)	← Michaelmas Term ends Sunday 17 December 2017
18	25-Dec-17	22 December 2017 to 1 January 2018, inclusive)	
19	01-Jan-18		
20	08-Jan-18	Foundation Scholarship Examinations	Note: it may be necessary to hold some exams in the preceding week.
21	15-Jan-18	Teaching Week 1	Hilary Term begins
22	22-Jan-18	Teaching Week 2	
23	29-Jan-18	Teaching Week 3	
24	05-Feb-18	Teaching Week 4	
25	12-Feb-18	Teaching Week 5	
26	19-Feb-18	Teaching Week 6	
27	26-Feb-18	Teaching Week 7 - Study Week	
28	05-Mar-18	Teaching Week 8	
29	12-Mar-18	Teaching Week 9	
30	19-Mar-18	Teaching Week 10 (Monday, Public Holiday)	
31	26-Mar-18	Teaching Week 11 (Friday, Good Friday)	
32	02-Apr-18	Teaching Week 12 (Monday, Easter Monday)	← Hilary Term ends Sunday 8 April 2018
33	09-Apr-18	Revision Trinity Week (Monday, Trinity Monday)	Trinity Term begins
34	16-Apr-18	Revision	
35	23-Apr-18	Revision	
36	30-Apr-18	Annual Examinations 1	Annual Examination period: Four weeks followed by five weeks for marking, examiners' meetings, publication of results, Courts of First Appeal and Academic Appeals.
37	07-May-18	Annual Examinations 2 (Monday, Public Holiday)	
38	14-May-18	Annual Examinations 3	
39	21-May-18	Annual Examinations 4	
40	28-May-18	Marking/Courts of Examiners/Results	
41	04-Jun-18	Marking/Courts of Examiners/Results (Monday, Public Holiday)	
42	11-Jun-18	Marking/Courts of Examiners/Results	
43	18-Jun-18	Marking/Courts of Examiners/Results/Courts of First Appeal	
44	25-Jun-18	Courts of First Appeal/Academic Appeals	← Statutory (Trinity) Term ends Sunday 1 July 2018
45 to 52	02 Jul 2018 - 26 Aug 2018	Postgraduate dissertations/theses/Research 1-8	Eight weeks between end of statutory (Trinity) term and commencement of statutory (Michaelmas) term. This period is also used for writing up Masters dissertations and research theses due for submission in September. ← Ends Sunday 26 August 2018

SENIOR SOPHISTER SYLLABUS

COURSE CONTENT

SP4038 DISSERTATION (20 ECTS credits)

In week 9 of Hilary Term (Monday 12 March 2018) you are required to submit two copies of a Dissertation of between 10,000 and 15,000 words, prepared in accordance with the Department style sheets, and an electronic copy through 'Turnitin' (see later pages). Students are strongly advised not to exceed the upper word limit.

SP4031/SP4032 SPANISH LANGUAGE (20 ECTS credits)

In preparation for the end-of-year written language examinations (two papers of 3 hours each), and an oral examination of about 15 minutes, you will continue your study of Spanish language, attending **two** classes a week (one hour each) in written Spanish and **one** class (one hour) in spoken Spanish.

Learning Outcomes: at the end of the academic year students should be able to:

- demonstrate fluent and accurate oral capability in Spanish
- translate Spanish texts into English, with sensitivity to idiom, register, and style
- accurately translate English texts into Spanish
- evaluate different Spanish-to-English translations of the same text(s)
- analyze linguistically and stylistically a variety of Spanish texts
- write in Spanish on a wide range of topics.

SP4055 THE SPAIN OF THE THREE CULTURES (MT - 5 ECTS credits)



It is the aim of this module to provide an insight into the complex historical, cultural and social circumstances that shaped the cultural phenomenon known as Spain of Three Cultures. Throughout the semester, selected key topics from the following thematic areas will be analysed: the Visigothic kingdom and its role in the shaping of the national awareness of Christian Spain; the Muslims in Iberia: the rise, glory and decline of Al-Andalus; the contribution of Jews to the cultural and economic development of both Muslim and Christian Iberia; the consolidation of the Christian kingdoms and the Reconquista. Particular emphasis will be placed on the intellectual and material contribution of Christians, Muslims and Jews to the cultural climate of Medieval Spain, drawing particular attention to the interaction of these three ethnic and religious groups.

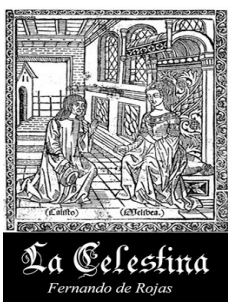
Learning Outcomes:

- describe the socio-historical, cultural and material realities of Medieval Iberia, in particular in the fields of science, literature and art
- identify and analyse the cultural differences and similarities existing between the communities of the three monotheistic religions in Medieval Iberia
- evaluate their contribution to the development of Spanish society and its literary and material cultures
- discuss general questions relating to the co-existence of Christians, Jews and Muslims in Medieval Iberia
- establish comparisons between Iberia and other geo-political areas.

Recommended bibliography

- Collins, Roger, *Early Medieval Spain*. New York: St. Martin's Press, 1995 (2nd ed.)
Reilly, Bernard F., *The Medieval Spains*. Cambridge University Press, 1993.
Constable, Olivia R. (ed.), *Medieval Iberia*. University of Pennsylvania Press, 1997.
Menocal, María Rosa, *The Ornament of the World*. New York: Back Bay Books, 2002.
Watt, W. M., Cachia, P., *A History of Islamic Spain*. New Brunswick: Aldine Transaction, 2007.
Harvey, L. P., *Islamic Spain, 1250 to 1500*. University of Chicago Press, 1990.
Baer, Yitzhak, *A History of the Jews in Christian Spain*. Philadelphia: The Jewish Publication Society, 1992.
Díaz-Mas, Paloma, *Sephardim: The Jews from Spain*. Chicago University Press, 1992.

SP4057 MEDIEVAL SPANISH LITERATURE (HT - 5 ECTS credits)



This module is thematically linked to module SP4055 The Spain of the Three Cultures, and provides an introduction to the most representative literary works of the Spanish Middle Ages. The material covered throughout the semester will be articulated around, but not limited to, the three canonical texts of Spanish Medieval literature, each set within a contextual background. Attention will be given to the reception of the texts in contemporary criticism.

Prescribed editions

- Poema de Mio Cid* (ed. Ian Michael, Clásicos Castalia)
Juan Ruiz, *Libro de Buen Amor* (ed. G.B. Gybbon-Monypenny, Clásicos Castalia)
Fernando de Rojas, *La Celestina* (ed. Dorothy S. Severin, Ed. Cátedra)

Learning Outcomes: By the end of the academic year students should be able to:

- discuss in detail the three-canonical works of Spanish Medieval literature, *Cantar de mio Cid*, *Libro de Buen Amor* by Juan Ruiz and *La Celestina*, by Fernando de Rojas
- undertake a close analysis of the non-adapted original texts and recognize their literary genre, metrical structure and literary figures
- identify the linguistic particularities of the works, setting them within a historical linguistic context

- discuss the historical and cultural background of the works
- draw parallels and compare the texts with other texts from related literary traditions.

TWO SPECIAL SUBJECTS (5 ECTS credits each)

You select two **Special Subjects** (one module in MT and another in HT) on which end-of-year written examinations will be set (one paper of 2 hours on each module).

While every effort will be made to accommodate your choice this may not always be possible because of the need to avoid creating groups which are either too large or too small. You may select from the following:

MICHAELMAS TERM

either (a) The Languages of Spain and Spanish America
or (b) The Myths of Time: Spain 1930-1945

Dr Katerina Garcia
Dr Susana Bayó Belenguier

MT (a) SP4047 The Languages of Spain and Spanish America



The course will analyze the main languages and dialectal varieties of Spanish spoken in Spain and on the American Continent. Attention will be drawn to the history and methodology of Dialectology as a linguistic discipline, as well as to an overview of the latest trends and publications in the field. In addition to the main languages and Spanish dialects, creoles and mixed-languages which evolved on the basis of Spanish will also be considered.

Recommended bibliography:

Pöckl, W., Rainer, F., Pöll, B., *Introducción a la lingüística románica*. Madrid: Gredos, 2004.
Hualde, J.I Escobar, A. M., *Introducción a la lingüística hispánica*. Cambridge University Press. 2001.
Chambers, J. K., Trudgill, P., *Dialectology*. Cambridge University Press, 1998.
Manuel Alvar (dir.), *Manual de dialectología hispánica* (I, II). Baelona: Ariel, 2007.
Alonso Zamora Vincente, *Dialectología española*. Madrid: Gredos, 1960.

Learning Outcomes: Upon completion of the module students should be able to:

- demonstrate an understanding of the basic objectives and principles of Dialectology
- become acquainted with the main outcomes of current research in the field of Hispanic Dialectology
- identify the features that characterise the linguistic varieties spoken in Spain and the Americas
- discuss the historical and socio-cultural circumstances that contributed to their formation and development.

MT (b) SP4033 The Myths of Time: Spain 1930-1945



The years 1930-1940 were among the most significant and controversial in the history of Spain. As dissension escalated into full-scale civil war the conflict became a prelude to the clash of ideologies that would tear Europe apart. The era will be examined from a variety of sources, including personal testimonies, memoirs, film documentaries, and propaganda, as well as through the fiction and cinema of the time and later, from both a national and international perspective. The canonical history of the period will be compared with these sources in the light of current debates about historical and collective memory.

Prescribed Reading:

- Campoamor, Clara. [1937]. *La revolución española vista por una republicana*. Barcelona: Universitat Autònoma de Barcelona, 2002.
- Stanley-Low, Mary and Juan Breá. [1937]. *Red Notebook / Cuaderno rojo de Barcelona*. Barcelona: AliKornio Ediciones, 2001.
- Orwell, George. [1938]. *Homage to Catalonia*. Any edition.
- Barea, Arturo. [1941]. *The Clash / La llama*. (Vol. 3 in *The forge of a rebel / La forja de un rebelde*. Any edition.
- Chacon, Dulce. *La voz dormida*. Alfaguara, 2002

Learning Outcomes: By the end of the term students should be able to:

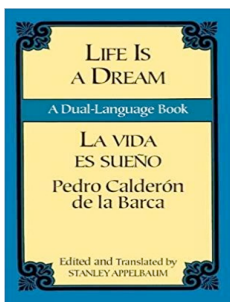
- read critically and analyze strategically a range of text types (fiction, autobiography, memoirs, historical films, documentaries),
- recognize literary conventions and cultural contexts
- identify the discourse of political propaganda and be intimately familiarized with the socio-cultural and political background of this historical era
- make an effective oral presentation and successfully debate a point of view
- carry out independent research in a variety of topics related to the period.

HILARY TERM

either (a) Character in the *Comedia*
or (b) Literature, Cinema, and Metamorphosis

Dr Brian Brewer
Dr Susana Bayó Belenguer

HT (a) SP4056 Character in the *Comedia*



This module will study eight seventeenth-century Spanish plays, with a focus on the common themes of love, honour, and social identity. It will particularly emphasise the role of women, both in the society of the period and in the literary representation of female characters, and it will consider the possibility of true female agency in a fundamentally patriarchal society.

Primary Texts:

N.B. I will use the following editions of the plays. Students may choose other editions, provided that they use a modern, scholarly edition published by a reputable academic publisher (e.g. Cátedra, Castalia, etc.). Pdfs taken from the Internet are not acceptable. Good editions of the plays are widely available and relatively inexpensive.

- Caro, Ana. *Valor, agravio y mujer*. Ed. Lola Luna. Madrid: Cátedra, 1993.
- Calderón de la Barca, Pedro. *La vida es sueño*. Ed. José M. Ruano de la Haza. 2nd ed. Madrid: Castalia, 2000.
- . *El médico de su honra*. Ed. D. W. Cruickshank. Madrid: Castalia: 1989.
- Molina, Tirso de. *El burlador de Sevilla*. ed. Ignacio Arellano. Madrid: Espasa, 2002.
- . *Don Gil de las calzas verdes*. Ed. Enrique García Santo-Tomás. Madrid: Cátedra, 2009.
- Ruiz de Alarcón, Juan. *La verdad sospechosa*. Ed. José Montero Reguera. Madrid: Castalia, 1999.
- Vega, Lope de. *El arte nuevo de hacer comedias*. Ed. Enrique García Santo-Tomás. Madrid: Cátedra, 2006.
- . *El caballero de Olmedo*. Ed. Francisco Rico. 20th ed. Madrid: Cátedra, 2003.
- . *El castigo sin venganza*. Ed. Antonio Carreño. 8th ed. Madrid: Cátedra, 2010.

Learning Outcomes: Upon completion of the module students should be able to:

- learned to identify the most important formal and thematic features of the theatre produced in Spain during the seventeenth century
- they will be able to situate the works studied into broad cultural and historical trends within Spain
- they will have refined a precise vocabulary and analytical skill set with which to read, think and write critically about literature.



The interrelationship between Spanish fiction and cinema has been particularly fruitful for some sixty years and the principal objective of the course is to study a selection of contemporary Spanish and Spanish American fiction and film versions, adaptations, re-creations or variations of these texts. A major focus will be the construction of narrative in both media, and the ‘convergencias’ and ‘divergencias’ between them. Among other things, we shall also be examining opinions that, for example, cinematographic techniques have had a precise influence on the novel, against critics like Gonzalo Suárez, who has claimed that literature created images before the existence of the cinema, and that what we call cinema is dependent on literary structures. Current theory on the link between literature and cinema will be analyzed alongside the perceptions of critics, practicing writers, and film directors.

Prescribed Reading:

Benito Pérez Galdós. *Tristana* (1892). Any edition.
Luis Buñuel (director). *Tristana* (film, 1970)

Federico García Lorca. *Bodas de sangre*. Any edition
Carlos Saura (director). *Bodas de sangre* (film, 1981)
Paula Ortiz (director). *La novia* (film, 2015)

Miguel Delibes. *Los santos inocentes*. (1981). Any edition
Mario Camus (director). *Los santos inocentes* (film, 1984)

Puig, Manuel. *El beso de la mujer araña* (1976)
Babenco, Hector (director). *El beso de la mujer araña* (film, 1985)

Learning Outcomes: Upon completion of the module students should be able to:

- read critically and analyze strategically a range literary texts and films
- recognize literary and filmic conventions
- understand the theoretical underpinning of adaptation
- make an effective oral presentation and successfully debate a point of view
- carry out independent research in a variety of topics related to the texts in their cultural context.

Please check the following booksellers, as they often have copies of our prescribed texts in stock:

- **International Books**, 18 South Frederick Street, Dublin, 2; Phone: +353 (0)1 679 9375 | Fax: +353 (0)1 679 9376 | Email: info@internationalbooks.ie;
- **the London Modern Languages Booksellers: Grant & Cutler** at Foyles, 113-119 Charing Cross Road, London WC2H 0EB, England Tel: 0044 (0) 20 7440 3248;
- **La Casa del Libro in Spain**, www.casadellibro.com
- **Book Depository** (free delivery), <https://www.bookdepository.com/>

ASSESSMENT OF MODERATORSHIP PART II CANDIDATES 2017-2018

10 ECTS credits provides one sixth of the final overall mark for the SS year

LANGUAGE: Students are required to take **two written language papers** (3 hours each) – Paper I on module SP4031 plus Continuous Assessment (10 ECTS credits) and Paper II on module SP4032 plus Oral (10 ECTS credits):

Paper I	(70%)	two translations into English; one translation into Spanish
Continuous Assessment	(30%)	four in-class tests (20%) the ten best homework pieces – 5 in MT and 5 in HT (10%)
Paper II	(80%)	one text analysis; one translation critique; one essay in Spanish
Oral	(20%)	about 15 minutes – the oral will be recorded

THE SPAIN OF THE THREE CULTURES: one essay (2,500-3,000 words) in English **to be handed in on FRIDAY 15 December 2017 by 5 p.m.**

SPANISH MEDIEVAL LITERATURE: One Essay (2,500-3,000 words) in English **to be handed in on THURSDAY 12 April 2018 by 5 p.m.**

SPECIAL SUBJECT (MT): end-of-year examination paper (2 hours) – two questions

SPECIAL SUBJECT (HT): end-of-year examination paper (2 hours) – two questions

DISSERTATION: between 10,000 and 15,000 words – in addition to the mark for the written work (**85%**), a *viva voce* in English with the external examiner will contribute **15%** towards the final mark of the Dissertation. EXTENSIONS will only be permitted in exceptional circumstances and permission must be requested before the deadline of **Week 9 HT (Monday 12 March 2018)**. Your first approach should be to your tutor, who will require medical certificates and/or other supporting documentary evidence. Your tutor will then seek approval for an extension from the Head of Department.

IMPORTANT: All non-language writing assignments, including the Dissertation, must be sent electronically to the lecturer through 'Turnitin' - see guidelines on how to use the system at <https://www.tcd.ie/CAPSL/students/integrity-plagiarism/#What is Turnitin>

COMPENSATION REGULATIONS

SS students may pass the year by compensation if they achieve an overall credit-weighted average mark of at least 40% in the one subject studied in the SS year, and pass modules totalling at least 40 ECTS credits, and achieve a mark of at least 30% in each failed module, up to a maximum of 20 ECTS credits.

For detailed general compensation regulations access <https://www.tcd.ie/TSM/current/exam/ss.php>

SENIOR SOPHISTER DISSERTATIONS TOPICS

The dissertation is an independent piece of work, prepared to a high academic standard. When selecting your topic you must consider that you will be expected to research and write it in depth, using a good range of both primary and secondary sources.

Experience shows that some students embark far too late on preparation of the dissertation – as soon as you receive confirmation of approval of your topic you must contact your supervisor to discuss the approach and initial bibliography. During the academic year, your supervisor will be available for consultation at regular intervals, to be agreed. It is the

personal responsibility of each student to regularly contact the supervisor for guidance and feedback and to present drafts on time.

Please note that Dr García will be on research leave for the whole of MT (2016-2017) and must therefore be contacted as soon as you receive confirmation that your Dissertation topic has been approved.

Given below are topics on which the full-time members of staff would be happy to give supervision. We encourage you to propose other topics within our areas of special competence, but, if you do so, you should seek the prior approval of the member of staff in question. With special permission in advance, you may alternatively prepare a piece of submitted work of a different nature but of comparable substance.

PROPOSED TOPICS FOR MODERATORSHIP DISSERTATIONS

Dr Katerina García

Historical Linguistics

A dissertation in this area should analyse any of the many aspects of the Spanish language by tracing their evolution from its Hispanic Latin origins throughout its various evolutive periods to the modern day. The analysis can also be comparative, incorporating analogical phenomena found in other languages within the Romance linguistic family.

The Languages of Spain and Latin America

Dissertations written on a topic from this area could analyse any of the dialects that evolved from Hispanic Latin from a historical perspective, or possibly also in comparison to other related dialects. Research may concentrate on the historical evolution and current status of any one of the so-called 'primary dialects', i.e. those that evolved from Hispanic Latin into separate language varieties and do not, in fact, derive from Castilian: Galician, Asturian, Leonese, Riojano, Aragonese, Catalan or Mozarabic, as well as any of the 'secondary dialects' of Castilian itself: Andaluz, Extremeño, Murciano, Canario; and the Spanish varieties of Latin America.

Attention can also be given to Judeo-Spanish, the language of the Sephardic Jews expelled from the Peninsula in 1492, which is still spoken in areas of the Eastern Mediterranean, Israel and the Americas.

Hispanic Sociolinguistics

A study on a topic from this area should primarily deal with issues of language in society, i.e. the different aspects of the use of language by its speakers. Areas of interest to consider are, for example, the status of the different languages spoken within the Hispanic world, or questions of language policy and bilingualism. Interesting areas of study also include the attitudes of language authorities towards phenomena of language contact, standardization and the question of the linguistic norm.

Society and Culture in Medieval Spain

Medieval Spain, also known as the *Spain of the Three Cultures*, comprises a complex fabric of inter-cultural relations between the communities of the three monotheistic religions, Christianity, Islam and Judaism. A dissertation could be written on the following subjects:

- Visigothic Spain and its importance for the shaping of an Iberian Christian identity.
- The importance of the Muslim contribution to the enrichment of Medieval Iberia and its resonances in the areas of language, literature, the sciences, material culture and the arts.
- Jews in Medieval Iberia: their interaction with the Christian and Muslim communities; a Golden Age of Iberian Jewish culture.
- Towards a homogenous Spain: questions surrounding the conquest of Granada and the expulsion of the Jews in 1492.
- The *Convivencia*: a reality or historical construct?

Medieval Spanish Literature

The area of medieval Spanish literature offers a great variety of research topics that can focus either on the prose of the Spanish Middle Ages or on the many significant works of poetry. A dissertation written on a medieval topic should ideally provide a broader historical context to the subject, as well as a rather general discussion of themes and genres and their linking to the broader European literary tradition.

The linguistic aspect of the study should not be an obstacle since the acquisition of medieval Spanish is not especially difficult.

In the domain of prose, the relevant period ranges principally from the mid-13th to the mid-14th century, when King Alfonso X establishes his renowned ‘school’, from which numerous works of law, historiography, science and philosophy emanate. The period also includes the works of Don Juan Manuel whose mainly didactic prose draws significantly on the broader Indo-European tradition of exemplary tales.

Students who would opt for a topic analyzing the poetic tradition can choose from a series of themes ranging from the earliest pieces that mark the dawn of literary creation in Iberian Romance, i.e. the Mozarabic *jarchas*, through the works of the first known Spanish poets such as Gonzalo de Berceo, the appearance of the Galician-Portuguese school of lyrical poetry and the *Cantigas de Santa María* attributed to King Alfonso X. The range of medieval literary themes reaches up to the 15th century, when we encounter important poetic compositions that are interesting from the point of view of the appearance of new metrical forms and styles, as well as thematic areas, which will become significant in the literature of later periods.

In addition, the analysis of verse or prose work from a historical-linguistic perspective would also be possible.

Dr Susana Bayó Belenguer

The Spanish Civil War

The Spanish Civil War remains one of the most written-about conflicts of the 20th century (by 1968, according to Hugh Thomas, it had already attracted over 15,000 scholarly books, pamphlets, and memoirs) and continues to arouse strong partisan feelings; some of the controversies are today as intense as they were in the 1930s, particularly since *La Ley de la Memoria* was passed in 2007. This topic therefore offers an opportunity to explore the Civil War from one of many perspectives, among them: **history** – revolution, foreign intervention, women at war, the bombing of Guernika, refugees and exile, Franco’s repression, etc.; **culture** – from Spanish and non-Spanish sources (poetry, fiction, memoirs, documentaries, propaganda, cinema, etc.); **exile** – drawing on the many human dilemmas (ethical, ideological, emotional) revealed by Spanish writers.

Contemporary Spanish Politics and Society

Twentieth century Spain is historically divisible and it would be appropriate to focus on any of the following eras: pre-Franco, Francoist, and post-Franco (the Transition, 1975-1982; Democracy, 1982 onwards). An in-depth study could be made of any one aspect of the era of your choice: Basque, Galician, or Catalan nationalism; the Church; support for or resistance to the Franco dictatorship; the Francoist ‘Sección Femenina’; political parties during and after the transition; terrorism; the press; immigration; women’s experiences of Francoist prisons; ‘la Ley de la Memoria Histórica’; Spain and Europe, among others. Although a secondary bibliography must be consulted, there is no substitute for access to primary sources such as manifestos, interviews, newspaper articles, speeches, memoirs, autobiographies, and so on.

Contemporary Spanish Fiction

The novel in the 20th and 21st centuries has been both a major influence on and a major recipient of influences from dynamic movements (political ideologies, literary theories, social upheavals, etc.) any one of which would provide a fruitful field for research. The area allows for considerable freedom and suggested authors would include:

Carmen Martín Gaité (1925-2000), perhaps the most significant writer of the ‘generación de los 50’. Her fiction, essays, criticism, and writings on literature could be explored by focussing on one or more of her main concerns: oppression v. freedom, communication v. lack of communication, friendship, love, the nature of literary creation (for example, in *Caperucita en Manhattan*, *Entre visillos*, *Retahílas*, *Fragmentos de interior*, *El cuarto de atrás*, *Irse de casa*, etc.)

Mercè Rodoreda (1908-1983), in exile for most of her adult life, wrote novels and short stories which reveal an understated poetry of language with unremarkable, albeit memorable protagonists. *La plaza del Diamante*, a moving portrayal of pre-war and post-war Spain, and *La muerte y la primavera*, reminiscent of Kafka (of whom she said: ‘es el modelo de todo arte radical’), and her short-stories, are generally agreed to be exceptional works.

Carmen Laforet (1921-2004) is best known for her first novel, *Nada* (1944), which debates existential questions of being and life in post-Civil War Barcelona. This work, written when she was only 23, was never matched with the same intensity by later writings, although *La mujer nueva* (1955) and *Al volver la esquina* (2004), published after her return to practising Catholicism in 1951, were to provide a formidable and intriguing insight into the author's troubled middle years. An alternative focus could be found in her essays, or the correspondence she maintained with the exiled writer Ramón J. Sender (*Puedo contar contigo*, 2003).

Rosa Montero (1951-), a prize-winning journalist, has become one of the most versatile novelists of the post-Franco generation. Her early fiction, in 'new journalism' mode, presents a grim, even 'tremendista', view of Spanish society (*Crónica del desamor*, *La función Delta*, *Te trataré como a una reina*, *Amado Amo*). In the 1990s she favoured structural experimentation (essay, memoir, metafiction, etc.) to reflect on the nature of fiction writing (*Temblores*, *Bella y oscura*, *La loca de la casa*, etc.).

Manuel Vázquez Montalbán (1936-2003), one of the most acerbic chroniclers of Spanish democracy and the recipient of many literary awards, an intellectual, poet, and novelist, created the private detective Pepe Carvalho, a vehicle in 'hard-boiled' style for a critique of Spanish society in the wake of the death of Franco in 1975 and beyond. His *Carvalho* and non-*Carvalho* novels (*El pianista*, *Galíndez*, *Los muchachos de Atzavara*, etc.), essays, and journalism provide a unique outlook on the socio-political and cultural changes of the last decades of the 20th century.

Miguel Delibes (1920-2010), one of the most renowned Spanish novelists of the 20th century, was also a journalist, essayist, and travel writer. His enduring love for Castilla, where he was born, impelled him to write a series of books defending the natural world against the encroachment of modernization. His fiction has won the most prestigious literary awards (for example, for *Las ratas*, *Los santos inocentes*, *Cinco horas con Mario*, etc.), and many of his novels have been adapted for stage or screen. A dissertation could select from novels, travel writings, essays, or adaptations.

Ramón J. Sender (1901-1982), author of one of the most poignant narratives of the Civil War, *Réquiem por un campesino español*, was a prolific writer, experimenting with different styles and exploring a wide-ranging variety of themes. With a keen sense of human comedy he penned fine humorous novels (for example, *Mr. Witt en el Cantón*, *La tesis de Nancy*) while, at the opposite end of the spectrum, his political novels reflect the ideological debates of pre-Civil War Spain (*Imán*, *Siete domingos rojos*, *El rey y la reina*).

Spanish Cinema

1. Although the productions of the 1940s and early 1950s, not all of which were uncritically pro-Franco, are sometimes described as thematically and artistically uninspiring, they nonetheless offer rewarding areas for research. The New Wave films of the 1960s to mid-1970s brought a generation of directors who experimented with visual techniques to capture 'metaphorically' the claustrophobic society of the dictatorship (Luis Buñuel, Carlos Saura, Luis García Berlanga, Juan Antonio Bardem, Víctor Erice, etc.). Alternatively, post-Franco film-makers allow scope for exploring either similar themes in the works of two directors or the filmography of one director (Pedro Almodóvar, Alejandro Aménabar, Mario Camus, Pilar Miró, Iciar Bollain, Isabel Coixet, etc.).

2. An exploration of more recent films or documentaries on the Spanish Civil War or the Franco era might suggest room for worthwhile comparisons with those made during the Franco era itself.

3. The adaptation to the screen of Spanish literature presents another fruitful area for a dissertation – since 1975 some of the best scriptwriters and directors have produced aesthetically beautiful and disturbing films from, for example, the adaptation of Lorca's *Bodas de sangre* and *Yerma*, the novels of Miguel Delibes, and the works of Manuel Rivas.

Translation Studies

This is a large field, which offers many opportunities for both traditional and innovative approaches, which might include, for example, critical comparisons of versions, an annotated translation, theoretical concerns, and so on.

Dr Ciara O'Hagan

Cadalso and the Dream of Reason

José Cadalso (1741-1782) poet and satirist, is arguably one of the most influential figures of late eighteenth-century Spain. Although his *Cartas marruecas*, the work for which he is best remembered, is often seen to champion Enlightenment ideals of reason and rationality, there is much to suggest that Cadalso also questioned the Enlightenment belief in the self-sufficiency of reason. A dissertation on this subject could examine the tension between Cadalso's faith and crisis of faith in reason, as well as the extent to which his principal works are a reflection of the 'cara y cruz' of European Enlightenment thought.

Pedro Montengón's *Eusebio*

Despite recent reassessments of the merits of Spanish Enlightenment literature, the eighteenth-century Spanish novel has yet to receive significant critical attention. Nowhere is this more evident than in the case of the novelist Pedro Montengón (1745-1825). His first novel *Eusebio* (1786-88), although enthusiastically received in the eighteenth century, is no longer widely read. Set in North America among the Pennsylvanian Quakers and dealing with shipwreck and love, the novel is a compendium of Enlightenment ideas. A dissertation on *Eusebio* could range from an analysis of the dialectical nature of space in the novel to a discussion of the importance of fate and religious tolerance. Montengón's treatment of women would be another possible area for consideration.

The New York Poetry of Federico García Lorca (1898-1936)

In a letter to Jorge Guillén in 1927, Lorca wrote: 'no quiero que me encasillen'. It was partly in response to this desire not to be typecast as a regional poet that Lorca left for America in 1929 intent on developing a more cosmopolitan dimension to his work. A dissertation on Lorca's *Poeta en Nueva York* could analyse the nature of American space in the collection, locating it within the European literary tradition of the New World. Another possible area of study would be to trace Lorca's development as a poet through a detailed textual analysis of representative examples from three collections of his poetry, notably *Romancero gitano*, *Poeta en Nueva York* and *Llanto por la muerte de Ignacio Sánchez Mejías*, which best exemplify Lorca's success in reconciling his Andalusian origins with the avant-garde movements of early twentieth-century Europe.

Dr Brian Brewer

Although Dr. Brewer is a *cervantista* with a particular research interest in early modern economic theory, political economy, and socio-economic reform projects, he is keen to direct final-year dissertations in all areas and genres of Golden Age (Renaissance and Baroque) Spanish literature. Additionally, he is very open to interdisciplinary studies that bridge different fields of research, such as literature and social history, women's studies, film studies, etc. Interested students are welcome to contact Dr. Brewer with dissertation proposals.

STAGES INVOLVED IN THE PREPARATION OF A DISSERTATION

- 1) A period of thought to determine in what area you might want to work (novel, poetry, drama, history), whether you wish to produce a dissertation on a single author/work or write a comparative study, whether you wish to concentrate on specific themes in one or more authors, whether you wish to explore, for example, how a work transcends the purely literary area or relates to extra-literary concerns etc.
- 2) Having delimited the terrain and carved out for yourself a manageable area for your attention, a process of intensive reading should ensue. Frequent recourse to the library is necessary to discover the availability of books and periodicals relevant to your topic (use the computer catalogue, looking under subject as well as author). You should attempt to build a comprehensive bibliography (primary and secondary), which will be added to as you read, take notes and store them in such a way that you can refer to them quickly when necessary. Do not omit to record page references as well as details of book (author, title, place of publication, publisher, year of publication etc.): it will save you a great deal of time later. You must ensure that you follow the same convention and appropriate referencing when accessing material on the web.
- 3) Be prepared to modify your original project as time goes on. Given the time at your disposal, decide at what point to call a halt to your reading. Try to envisage how your dissertation will shape up (the number of chapters there will be, the content of each chapter etc.).
- 4) At a given point in time, do your best to marshal your material and put yourself in a position to write.
- 5) Having written your final draft, be prepared to revise it several times and edit it thoroughly before having it printed.

Much preliminary work must be done in the summer vacation

Presentation of the Dissertation: two bound copies required and also one electronic copy must be sent through 'Turnitin') – guidelines at https://www.tcd.ie/CAPSL/students/integrity-plagiarism/#What_is_Turnitin

The dissertation must be presented typewritten **on one side only** of A4 paper, doubled spaced, with a margin on the left wide enough to allow for binding securely in a folder.

Type your name, your student number, home address, and your supervisor's name on the front page.

It must be carefully proofread and checked for typing and spelling errors, missing references, etc. Remember that presentation also contributes to the assessment of the dissertation.

A dissertation of 10,000-15,000 words is, necessarily, a more ambitious undertaking than an essay. Its length demands a structure different from that of an essay.

A dissertation should comprise:

- 1) A contents page, immediately after the title page.
- 2) An introduction in which the aims of the dissertation are laid down in concise form. This introduction need not be long. It should specify the divisions of the dissertation and allow the reader a broad overview of what lies in store.
- 3) A number of titled chapters of roughly equal length which will constitute the main body of the dissertation.
- 4) A brief conclusion which will draw together the various strands of the dissertation in the way of a final statement.
- 5) Notes (these may be endnotes, after each chapter, or footnotes).
- 6) Bibliography.
- 7) Appendices (if appropriate).

Long quotations (anything over about 40 words) should be inset on the page in block quotation form, single spaced, without quotation marks. Short quotations should be enclosed in single quotation marks and should run on with the text. The bibliography should be presented alphabetically, with the surname appearing first. Book titles should be italicized. Articles should be enclosed by single quotation marks, and the books or journals from which they are taken italicized. For example:

Hassan, Ihab. *The Dismemberment of Orpheus*. New York: Oxford University Press, 1971.

Barth, John. 'The Literature of Exhaustion'. *The Novel Today*. Ed. M. Bradbury. London: Fontana, 1991.

Beardsell, Peter. 'Usigli's Political Drama in Perspective'. *Bulletin of Hispanic Studies* 66 (1989): 251-61.

Use a short form (author's surname, short title and page ref. only) in any subsequent citations.

Note that in Spanish titles the first letter is capitalized, as are proper names and words that always have a capital letter, and the remaining words do not receive an initial capital.

Examples:

Cinco horas con Mario

Su único hijo.

All **web citations** should be referenced in text, and should be included in the Bibliography: for example, <http://cvc.cervantes.es/lengua/default.htm> (accessed 18th April 2015).

Quotations from a literary work should be identified in some simple fashion: e.g. act and line-numbers of play (III, vv. (= versos) 224-239); stanza number or line-numbers of poem; chapter and page-number of novel (ch. 45, p. 283). Indicate which edition you are using: once is enough. These references can be put in your text and need not be relegated to footnotes or endnotes. In other words, avoid a string of footnotes or endnotes referring only to the work that you are chiefly discussing.

PLAGIARISM

Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement.

Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- a) copying another student's work
- b) enlisting another person or persons to complete an assignment on the student's behalf
- c) quoting directly, without acknowledgement, from books, articles or the internet, either in printed, recorded or electronic format
- d) paraphrasing, without acknowledgement, the writings of other authors.
- e) Copying and pasting from numerous sources and moving them around to make a complete assignment is another form of plagiarism.

Examples (c) and (d) in particular can arise through careless thinking and/or methodology where students:

- I. fail to distinguish between their own ideas and those of others**
- II. fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn**
- III. fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement**
- IV. come across a distinctive methodology or idea and fail to record its source.**

All the above serve only as examples and are not exhaustive. Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- a) **Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source.** The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism.
- b) When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.
- c) While the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

VERY IMPORTANT

To ensure that you have a clear understanding of what plagiarism is, how Trinity deals with cases of plagiarism, and how to avoid it, you will find a repository of information at: <http://tcd-ie.libguides.com/plagiarism/>

We ask you to take the following steps:

(a) Visit the online resources to inform yourself about how Trinity deals with plagiarism and how you can avoid it at <http://tcd-ie.libguides.com/plagiarism/>. You should also familiarize yourself with the 2015-2016 Calendar entry on plagiarism located on this website and the sanctions which are applied;

(b) **Completing the 'Ready, Steady, Write' online tutorial on plagiarism is compulsory** for all students: <http://tcd-ie.libguides.com/plagiarism/ready-steady-write/>.

(c) Familiarize yourself with the declaration that you will be asked to sign when submitting course work at <http://tcd-ie.libguides.com/plagiarism/declaration/>

Text of Declaration

Each coversheet that is attached to submitted work should contain the following completed declaration:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at <http://www.tcd.ie/calendar/>

I have also completed the Online Tutorial on avoiding plagiarism 'Ready Steady Write', located at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write/>

(d) Contact your College Tutor, your Head of Department, or your Lecturer if you are unsure about any aspect of plagiarism.

Plagiarism is viewed by Trinity as academic fraud and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

All students must read the part of the University of Dublin Calendar on plagiarism that applies to them; every coversheet that is attached to submitted work has a declaration that must be completed, confirming this.

DATE

SIGNATURE

IMPORTANT: You must read the following section on Plagiarism

Matrix of Levels & Consequences

The University of Dublin Calendar refers to various levels of plagiarism. What constitutes plagiarism at a particular level, and the consequences of being found to have committed plagiarism at that level, are detailed below.

Nothing provided for under the summary procedure diminishes or prejudices the disciplinary powers of the Junior Dean under the 2010 Consolidated Statutes.

	<i>Range of Penalties</i>	<i>Characteristics of Offence</i>
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<p><i>**Please read the matrix in full before any determination is made as to the level of plagiarism which applies.**</i></p> <p>Level 1</p>	<p>You receive an informal verbal warning from the Director of Undergraduate Teaching and Learning/Postgraduate Teaching and Learning.</p>	<p>You have little previous exposure to the norms and conventions of different types of academic work (essays, reports, group or individual projects, dissertations, presentations, etc.) or you bring different cultural assumptions to your work. Students at postgraduate level can reasonably be assumed to be familiar with rules in respect of plagiarism, therefore any plagiarism occurring in the context of any postgraduate work cannot normally be deemed to constitute Level 1 plagiarism.</p>
	<p>The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty.</p>	<p>Your work* demonstrates one or more of the following:</p>
		<ul style="list-style-type: none"> • Poor use and/or understanding of referencing conventions, including how to present direct quotations; • Poor understanding of how to acknowledge sources of direct and indirect quotations; • Poor paraphrasing

		skills;
		<ul style="list-style-type: none"> Lack of recognition of the boundary between material in the public domain which does not require acknowledgement and that which does;
		<ul style="list-style-type: none"> Poor understanding that borrowing the language of another author for stylistic purposes constitutes plagiarism.
	Level 1 Plagiarism is not deemed to be academic misconduct.	Generally, only small amounts of material (text, graph, computer code, images, etc.) are unacknowledged. If more substantial amounts are involved, the offence should be classified as Level 2 or 3 plagiarism.
Level 2	You receive a formal written warning from the Head of School.	Level 2 Plagiarism occurs when you should have been aware of what constitutes plagiarism.
	The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark (at the pass mark) depending on the seriousness/extent of plagiarism.	Your work* demonstrates one or more of the following:
		<ul style="list-style-type: none"> Failure to utilise referencing conventions, including the use of direct quotations;
		<ul style="list-style-type: none"> Failure to acknowledge public and private domain sources;
		<ul style="list-style-type: none"> Paraphrasing without appropriate recognition;

		<ul style="list-style-type: none"> Sections copied from other sources and presented as your own;
	Level 2 Plagiarism is considered as academic misconduct.	<ul style="list-style-type: none"> Borrowing the language of another author for stylistic purposes, knowing that it is incorrect to do so.
Level 3	You receive a formal written warning from the Head of School.	Level 3 Plagiarism occurs when you should have been aware of what constitutes plagiarism.
	The piece of work in question is inadmissible. There is no opportunity for resubmission with corrections. The student is required to submit a new piece of work as a supplemental assessment during the next available session. Provided the work is of passing standard, the assessment mark and the module mark will be capped at the pass mark. Discretion lies with the Senior Lecturer/Dean of Undergraduate Studies and the Dean of Graduate Studies (as appropriate) in cases where there is no standard opportunity for a supplemental assessment under applicable course regulations.	Your work* demonstrates one or more of the following:
		<ul style="list-style-type: none"> It contains elements of another student's work, even if they gave you permission to use their work;
		<ul style="list-style-type: none"> You have submitted, on more than one occasion for credit, a correctly cited and referenced assignment from your own research. This work may have been submitted either in whole or in part, for separate marks in a different module or in previous years;
		<ul style="list-style-type: none"> Substantial sections copied from other sources and presented as your own;
<ul style="list-style-type: none"> It borrows, substantially, material and/or 		

		<p>language from a source without correct acknowledgement;</p>
		<ul style="list-style-type: none"> • It makes extensive use of synonyms instead of the author's original voice, but keeps to the same structure and meaning of the original work;
		<ul style="list-style-type: none"> • It contains fabricated referencing, is without referencing or citation, or lacks, to a large degree, appropriate citation and/or referencing.
	<p>Level 3 Plagiarism is considered as academic misconduct.</p>	
<p>Level 4</p>	<p>Case referred to the Junior Dean for disciplinary procedures.</p>	<p>Level 4 plagiarism cannot normally be dealt with under summary procedures (Levels 1-3 above). For example, plagiarism in the context of postgraduate theses or dissertations will always be categorised as Level 4. The following constitute examples of Level 4 plagiarism:</p> <ul style="list-style-type: none"> • You have previously committed plagiarism and this is a repeat offence; • You have sought, bought or commissioned work with the intention of representing it as your own work; • You have improperly enlisted editorial

		<p>input, eg. engaging a paid proof reader or copy-editing service, having a language assignment edited by a native speaker where language competence is being assessed;</p>
		<ul style="list-style-type: none"> Your submitted assignment is identical to another student's work, even if they gave you permission to use their work.
<p>*The term 'work' refers to individual or group work</p>		

TRANSCRIPTS

It usually takes a minimum of five working days to prepare a transcript – if you intend to apply for employment or for postgraduate study, plan ahead and request a transcript as soon as possible – at least a week's notice is recommended. Email all your details, particularly your student number, year of entry to TCD, your subjects, current address, etc. to the Department Office.

CAREERS ADVISORY SERVICE

College offers students advice and support about future opportunities for employment in the areas you are considering to pursue after finishing your degree. They organize talks, workshops, individual meetings, etc. – for detailed information access the following link: <https://www.tcd.ie/Careers/>

Language students should contact Ms Orlaith Tunney:
https://www.tcd.ie/Careers/contact/careers_adviser_per_dept.php#Orlaith

REMEMBER:

The Spain of the Three Cultures essay: you must send an electronic copy to 'Turnitin';

Presentation of the Dissertation: two bound copies required and also one electronic copy must be sent through 'Turnitin') – guidelines at https://www.tcd.ie/CAPSL/students/integrity-plagiarism/#What_is_Turnitin

Students should regularly check the department website to access forms, announcements of events, updates of information, etc.:
www.tcd.ie/Spanish_Department/

Keep this Handbook for reference – you can download another copy from the department website.

IT IS EACH STUDENT'S PERSONAL RESPONSIBILITY TO COMPLY WITH THE WORK REQUIREMENTS AND DEADLINES.

The information in this Handbook is accurate at time of preparation

Any necessary changes and updates will be notified to students by email