FOR STUDENTS OF SPANISH SOLE

PAPER XI: Introduction to Hispanic Film Studies

This paper will introduce you to four twentieth- and twenty-first century film directors. In your essay writing you will be able to engage with their ideas and with their particular way of realising them. The prescribed films are:

- *Cría cuervos* (dir. Carlos Saura, 1976)
- *Dolor y gloria* (dir. Pedro Almodóvar, 2019)
- *Memorias del subdesarrollo* (dir. Tomás Gutiérrez Alea, 1967)
- *Camila* (dir. María Luisa Bemberg, 1984)

This paper aims to offer students basic skills in film analysis. It is taught in two parts:

1. a methodological one, consisting of four lectures devoted to four international films, presents the basic concepts of film analysis, such as montage, story, self-reference, and spectatorship. The international films taught in this part are used simply as illustrations for the lectures and are not treated as set texts for examination purposes. A representative selection might include the following films: *Potemkin* (dir. Sergei Eisenstein, 1925); *The 39 Steps* (dir. Alfred Hitchcock, 1935); *Blow-Up* (dir. Michelangelo Antonioni, 1967); and *Beau Travail* (dir. Claire Denis, 1999);

2. a language-specific part devoted to the study of representative films from the Hispanic cinematic tradition. This second part of the course is focused on the study of four films from Spain and Latin America, as prescribed above. This part is taught in seminars, instead of lectures. Hailing as they do from different cultural and historical contexts, the films studied will offer students a good introduction to the diversity of cinematic industries across the Hispanic world. It will also allow students to scrutinize specific political and cultural contexts in the Spanish-speaking world ranging from revolutionary Cuba in the 1960s to Spain's cultural transformation during the 1970s up to the twenty-first century. We will explore the varied narrative and formal techniques employed by each of these directors, the historical and political themes with which they engage, as well as the local and international reception of these films. Students will be encouraged to develop skills in scene analysis through discussions in the seminars. They will be expected to explore other literary and cinematic material to further contextualize each of the films under scrutiny.

This Paper will be certified.

PAPER XII: Introduction to Spanish Medieval Studies

This paper aims to introduce students to the study of Spanish medieval texts. It is taught in a combination of lectures and seminars (eight in total), focusing on cultural context, close reading and language support.

The set texts are: (i) Traditional Lyric: extracts consisting of selections from Frenk's anthologies of early Iberian lyric; (ii) *Sendebar (Libro de los engaños)* (1253), a Spanish translation of short exemplary tales which originate in India and reached the Arab world via Persia; (iii) Jorge Manrique, *Coplas por la muerte de su padre* (between 1476 and 1479), a much celebrated poetic examination of death, fame, and the meaning of life via imagery of warfare and insight into the warrior caste; and (iv) Diego de San Pedro, *Cárcel de amor* (1492), a sentimental romance which reflects the idea of love prevalent in fifteenth-century literature and culture as well as the elaborated and highly classicist style much in vogue in late medieval courtly literature in Spain; an important precursor to *Celestina* which was one of the first European best sellers, thanks to its Italian, English and French translations.

Details of anthologized extracts and recommended editions

Lírica española de tipo popular, ed. Margit Frenk (Madrid: Cátedra, 2001)

Parte I: all of the 'Primeros testimonios' (*Jarchas*, *cantigas d'amigo y otras canciones anteriores a 1450*) and Parte II: from 'Cantares de amor' numbers: 68, 73, 74, 79, 81, 82, 86, 89, 91, 99, 101, 102–107, 110, 114, 118, 119, 122, 127, 159, 182, 196, 199–202, 267, 320, 334.

Sendebar, ed. María Jesús Lacarra (Madrid: Cátedra, 2011).

Jorge Manrique, 'Coplas a la muerte de su padre', in *Poesía*, ed. María Morrás, (Madrid: Castalia, 2003).

Diego de San Pedro, *Cárcel de amor*, ed. Keith Whinnom (Madrid: Castalia, 1982).

The exam consists of a three-hour paper in which each student has to write a commentary (on a passage from *Sendebar*, *Coplas*, or *Cárcel de Amor*) and answer three questions on three of the four set texts (the ones not selected for the commentary question).

PAPER XIII: Introduction to Short Fiction in Spanish

This paper introduces students to a range of short fiction from Spain and Spanish America, covering the period from the Golden Age to the present and including works by a number of the most important practitioners of the genre. Introductory lectures will encourage students both to consider works in their specific literary-historical context and also to think more broadly about the aesthetics of short fiction across the ages. Seminars will focus on the analysis of particular texts and are intended to help students develop their close reading skills and sensitivity to matters of form, structure, narrative technique and style in the specific context of the short story. The course will be examined via a three-hour paper consisting of both commentaries and essays, a number of which will be theoretical and/or comparative in nature. Candidates will be required to answer three questions, including at least one commentary and one essay.

Details of anthologized extracts and recommended editions

Miguel de Cervantes, 'Novela del celoso extremeño', in *Novelas ejemplares*, vol. II, ed. Juan Bautista Avalle-Arce, 3 vols (Madrid: Castalia, 1987)

María de Zayas y Sotomayor, 'El prevenido engañado', in *Novelas amorosas y ejemplares*, ed. Julián Olivares (Madrid: Cátedra, 2000)

Benito Pérez Galdós, 'La novela en el tranvía', in *Cuentos fantásticos*, ed. Alan E. Smith (Madrid: Cátedra, 2004 [redacted]

~~José María Merino, 'Acechos cercanos', 'Otra historia navideña', 'Lejanías', 'De fauna doméstica', 'Ensoñaciones', 'La memoria confusa', 'Ecosistema', 'Terapia', 'De vacas cuerdas', 'Reunión conmemorativa', 'Cien', in *La glorieta de los fugitivos* (Madrid: Páginas de Espuma, 2007)~~

Julio Cortázar, 'Continuidad de los parques', 'Las babas del diablo', 'La isla a mediodía', in *Final del juego* (Madrid: Santillana, 2009) and *Siete cuentos*, ed. Peter Beardsell (Manchester: Manchester University Press, 1999)

Juan Rulfo, 'Nos han dado la tierra', 'Es que somos muy pobres', 'El hombre', in *El Llano en llamas*, ed. Françoise Perus (Madrid: Cátedra, 2016)