

**School of Arts
Birkbeck, University of London**

Department of Iberian & Latin American Studies



L. Meyringer

**MA/MRes Spanish, Portuguese &
Latin American Cultural Studies**

2010 – 2011

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Dear Student,

Welcome to the **Department of Iberian and Latin American Studies (ILAS)** in the School of Arts at Birkbeck, University of London.

In this handbook you will find information concerning the MA programmes we offer in the Department: *MA in Spanish, Portuguese and Latin American Cultural Studies*, *MRes in Spanish, Portuguese and Latin American Cultural Studies*.

The handbook includes: general outlines of each of the MA programmes and certificates we teach, their structure and assessment procedures, as well as module outlines with general bibliographies and a timetable. It also includes practical information about writing essays, using the libraries and student services in general available at Birkbeck. You will be informed about these resources and how to access them during the INDUCTION EVENING held in the first week of term.

We very much hope that you enjoy your studies in the Department of Iberian and Latin American Studies, the School of Arts and Birkbeck.

With very best wishes,

Dr John Kraniauskas
Head of Department
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Dr Carmen Fracchia
MA/MRes Programme Director
020 7631 6147, c.fracchia@bbk.ac.uk

Timetable

TERM 1

Monday	6 -7:30pm	MA Theory 1: Cultural History / Visual Culture
Monday	7:30-9 pm	MA Theory 2: Cultural Critique
Tuesday	6 -7:30pm	Research Seminar
Tuesday	7:30-9 pm	Research Skills
Wednesday	6 -7:30pm	Contemporary Latin American Fiction
Wednesday	7:30-9 pm	Childhood Culture in Modern Spain

TERM 2

Monday	6 -7:30 pm	Cultures of Space
Tuesday	6 -7:30pm	Research Seminar
Wednesday	6 -7:30pm	Describing the Exotic in the Iberian Renaissance

College term dates 2010 – 2011

Autumn Term 1 Monday, 4 October 2010 to Friday, 17 December 2010
(Reading Week: 8 - 12 November)

Spring Term 2 Monday, 10 January 2011 to Tuesday, 29 March 2011
(Reading Week: 14 - 18 February)

Summer Term 3 Wednesday, 27 April 2011 to Friday, 8 July 2011

Contact address:

Cultures & Languages Administration Team
Birkbeck, University of London
Room G22, 43 Gordon Square
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Our home page on the World Wide Web can be found at:
<http://www.bbk.ac.uk/spanish/>

Whilst this booklet intends to give a clear indication of the courses offered, it does not constitute a contract of any kind. The MA/MRes Programme Director reserves the right to make changes to the programme. Students will be notified of changes as soon as possible.

BIRKBECK, UNIVERSITY OF LONDON

Postgraduate Study in the Department of Iberian & Latin American Studies

Birkbeck is a College of the University of London and awards University of London degrees. We are the only College of the University of London that, since its foundation in 1823, has specialized in teaching adult part-time students. Consequently, all options for the MA/MRes Spanish, Portuguese and Latin American Cultural Studies are offered in the evenings. Birkbeck is situated in the Bloomsbury area of Central London, close to several mainline stations, including Euston and Kings Cross, and twenty minutes from Paddington and Waterloo. The Department of Iberian and Latin American Studies is located at 43 Gordon Square, close to the British Library in Euston Road, to which all postgraduate students may have access to, and to the British Film Institute in Stephen Street. **In the latest Research Assessment Exercise, Iberian and Latin American Studies maintained the status as one of the best Departments of its field in the country.**

MA/MRes SPANISH, PORTUGUESE AND LATIN AMERICAN CULTURAL STUDIES

These programmes offer the possibility of following advanced study in the histories of Spanish, Portuguese and Latin American cultures in the light of contemporary theoretical developments in the fields of literature, cultural studies, cultural geography, film and the history of art and media. You may specialise in either Spain and Portugal or Latin America, as well as in different historical periods and media, or combine interests.

The degrees offer a flexible programme that encourages interdisciplinary study and research. It allows you to take an option from another MA programme (eg. MA European Cultures; MA/MSc Gender; MA Renaissance Studies; MA Modern English Literature; MA Cultural and Critical Studies; MA Museum Studies ; MA History of Visual Culture; *subject to availability*).

Many students want to take further the knowledge of Spanish, Portuguese and Latin American cultures obtained from their first degree (often taken some years before) or to diversify their interests, having first studied a different subject for their first degree and having acquired knowledge of Iberian or Latin American culture from work or life experience. We welcome such students whose expertise in other disciplines contributes greatly to the interdisciplinary focus of the degree. A taught postgraduate degree allows students to develop intellectually while providing a structured framework for study. Many students discover whilst doing an MA that they have an aptitude and taste for research which they did not previously know they had, and decide to continue to the MPhil or PhD despite not having originally intended doing so.

The MA Spanish, Portuguese and Latin American Cultural Studies can be a first step towards postgraduate research. It introduces you to a wide range of cultural theory, enabling you to move beyond undergraduate study, and includes workshops in research training. Towards the end of the course you have the chance to put these skills into practice by conducting and writing a substantial research project (the Dissertation). Many students go on to study for a research degree, often using their MA dissertation as the basis for a doctoral thesis.

If you already have a comfortable grounding in Iberian and/or Latin American cultural history and critique, the MRes Spanish, Portuguese and Latin American Cultural Studies provides a more structured and progressive research training programme which is particularly tailored for doctoral study or a research career in the public sector.

Here is a selection of research topics currently being undertaken by our Research students under the supervision of our lecturers:

- *Essay and cultural criticism in Martínez Estrada: Argentine identity and metamorphosis of the European legacy*
- *Post-1950 Bolivian poetry*
- *Gabriel García Márquez: Literature and state-form*
- *On the representation of the court dwarf in Golden-Age Spain*
- *The origins of Modern Spanish and Spanish-American poetry and popular poetry*
- *Visual and poetic works of the Brazilian and Peruvian neo-avant-garde*
- *Constructing modernity in 1950s Caracas*
- *How European perceptions of Native Americans later influenced their perceptions of Africans*
- *Gender and race in the Indian frontier in nineteenth century Argentina*
- *Invisible friends: questioning the representation of the court dwarf in Early Modern Spain*
- *Visual representations of the Black Legend*
- *The Portrait in the works of Francisco de Zurbarán*
- *Cross-cultural histories of tropical botany in Latin America*
- *Imagined cities in the Dominican Republic: place, race, and the quest for 'Lo Dominicano'*
- *Antonio Muñoz Molina and the public intellectual*
- *Spanish liberal exile in London. Towards a Spanish modernity*
- *The poetics of Julián Ríos: A 'generative' work*
- *Spanish transnational cinema: a journey with Isabel Coixet, Adolfo Aristarain, Alex de la Iglesia and Alejandro Amenábar*
- *Juan Muñoz and Cristina Iglesias: dis/continuity and the manipulation of public space*

Now that a higher proportion of the population has a first degree, many students opt for a taught postgraduate degree as a way of making themselves more competitive on the job market. By the end of the course you will have developed analytical and

critical skills at an extremely high level, as well as increasing your cultural and linguistic knowledge and demonstrating your capacity for independent research.

As you will see from the entries for individual teachers, your lecturers at Birkbeck publish widely and regularly offer papers to international conferences. Our postgraduate students can take advantage of a stimulating environment that values intellectual innovation and interdisciplinary exploration. The External Examiner for the degree frequently comments on the high quality of the work produced by many of our students.

The research specialisms covered by our lecturers give you access to supervision for your dissertation in a wide range of interesting and innovative areas of research.

Approximately ten MA students enrol each year and in addition we have an excellent team of research students (just over 20 at present), several of whom attend MA modules out of interest, ensuring a high level of intellectual discussion and allowing you to benefit from being part of a lively postgraduate community. Since about a third of our students come from Spain, Portugal and Latin America you also have easy access to native-speakers of Spanish and Portuguese, socially as well as academically.

❖ **Entrance Requirements**

You should normally have a first or upper second class Honours degree (or its overseas equivalent) in or including Spanish, Portuguese and/or Latin American Studies. Applicants with other qualifications (including other degrees in the Humanities, or the Institute of Linguists Final Diploma) may be considered. Applications will be considered until the middle of September.

After you have submitted your application form to the Registry, the Postgraduate Programme Administrator will contact you to arrange an interview. At the interview stage you will be able to ask us any questions you have about the degree, and we will want to make sure that the course matches your needs and abilities. We will also be able to give you advice about your choice of Special Options.

We may insist that one of your end of autumn term essays be considered as a qualifying essay that will be assessed on both critical and language skills. Definitive acceptance on to the programme would depend on passing this task.

❖ **Fees for 2010 / 2011**

These are the annual fees for self-financing students, which are payable either monthly by direct debit or on a termly basis (details about payment arrangements are sent to students in September with their enrolment papers). Birkbeck College offers some financial assistance with fees for students encountering financial difficulties. Further information is available from the Student Financial Support Office (tel 0207 631 6362)

Part-time (home/EU students):

£2742 pa

Part-time (overseas students):	£5298 pa
Full-time (home/EU students):	£3492 pa
Full-time (overseas students):	£10,602 pa

STRUCTURE OF THE DEGREES

MA:

- Two theory modules (15 credits each): Cultural History/Visual Culture; Cultural Critique.
- Three special options (30 credits each) from the list below.
If you wish, one of your options may be chosen from another relevant MA programme at Birkbeck, in agreement with the MA Programme Director.
- Research Skills (0 credits).
- Dissertation (60 credits).

MRes:

- Two theory modules (15 credits each): Cultural History/Visual Culture; Cultural Critique.
- Research Skills (15 credits).
- Dissertation Workshop (15 credits).
- Dissertation (120 credits).

MA and MRes Programmes

Theoretical Modules

Two Theoretical Modules are compulsory for both MA and MRes programmes: Theory 1 (Cultural History/Visual Culture) and Theory 2 (Cultural Critique). The aim of these modules, taught in the first term of the MA/MRes programmes, is to provide students with critical appreciation of key issues central to the cultural histories of Spain, Portugal and Latin America as well as critical insight into some of the key ways – including visual – in which societies and cultures of Iberia and Latin America have been conceptualized, classified and narrated. In 2010-11 the overarching themes of Theory 1 and Theory 2 are the ways in which MODERNITY has been experienced, 'thought' and represented in the Hispanic and Luso-Brazilian world. Accounts of such processes will foreground their specificity and the problems involved in their conceptualisation and analysis. Students will be made familiar with the work of key analysts and debates in the areas concerned as well as those of the field as a whole. Theory 1 and Theory 2 are intimately linked. Students will be encouraged to both reflect upon the specific cultural dynamics of the area concerned as well as the politico-cultural significance of particular conceptualisations of such dynamics.

Special Options (for MA students only)

All MA students choose three Special Options from the range of modules offered. One Special Option may be replaced by an option offered by another MA programme, in agreement with the MA Programme Director. **Please submit your Module Option form no later than Monday, 18 October 2010.**

Dissertation

In order to arrange supervision from a lecturer for your dissertation you should submit a detailed plan of your proposed dissertation to the lecturer and arrange a tutorial. Once you have agreed the plan you will then normally see your supervisor on a further three or four occasions in the spring and summer terms, for each meeting you will be expected to have submitted in advance an agreed part of your dissertation. Students may ask for an MA Dissertation Workshop, which entails the submission of a dissertation workshop form detailing the progress of your research, followed by the presentation of the results of your preliminary research to a group of programme lecturers and fellow students in advance of writing their dissertation, in the end of the term. Supervisors are not allowed to read the whole dissertation before it is submitted, but they should have read and given you feedback on approximately half of it. Students are not required to attend a viva.

RESEARCH TRAINING

Research Skills

This module is team-taught by members of our Department together with the Department of European Cultures and Languages academic staff and thereby offers students the opportunity to learn research skills in a cross- and inter-disciplinary fashion that reflects the objectives of their postgraduate degree studies.

Postgraduate Research Seminars are held throughout the year, offering a stimulating forum for discussion amongst our research students, MA/MRes students, staff and invited speakers.

Dissertation Workshop (for MRes students only)

This module aims to provide MRes students with: a structured framework in which to develop their dissertation topic and the research skills required to complete it; the opportunity to reflect critically on the research strategies required by their project and to present the results of this reflection to programme teachers and students; constructive feedback on their dissertation and associated research strategies at an early stage.

The module consists of at least one tutorial with your supervisor in the spring term, in order to undertake guided research on your dissertation, the submission of a dissertation workshop form which details the progress of your research, followed by the presentation of the results of your preliminary research to a group of programme lecturers and fellow students in advance of writing their dissertation, in the end of the term.

The module will be assessed by a research essay written up after the presentation. The presentation and the essay are not intended to be initial drafts of the dissertation but to represent a critical evaluation of the research process. For instance, students will be expected in the presentation and essay to offer critical reflection on their choice of dissertation topic and the possible methodological approaches to it; to offer an assessment of the research done in the field so far and an indication of how their own project relates to it; to reflect on the nature of the research they have themselves so far undertaken and assess the relative merits of different research strategies in the light of their own experience; to set out a plan for producing the dissertation; and to reflect on and evaluate the materials which will need to be collected / analysed for their topic.

They will receive oral feedback from fellow students on their presentation during the workshop and will be expected to reflect on and contribute feedback on the presentations of their peers. This is intended to encourage them to re-evaluate their own research project and strategies in the light of the work being done by others, a reflective process which should also be documented in the research essay.

❖ MA: Part-time Study

Part-time MA students complete the degree in two calendar years: In the first year they complete the two Theoretical Modules 1 and 2 in the autumn term, followed by two

Special Options in the spring term. Part-time students are expected to choose the subject of their dissertation by August of their first year. In their second year, students complete one further Special Option, and arrange tutorials with their dissertation supervisor. The Dissertation is submitted by 1 September, at the end of the course.

During their first year of study PART-TIME MA students normally take:

Theory 1 and 2 in the first term
Research Skills module in the first term
Two Special Options in the second term

During their second year of study PART-TIME MA students normally take:

One Special Option in the first term
Dissertation

❖ **MA: Full-time Study**

Full-time MA students complete the degree in one calendar year (October to September). You will be attending classes for at least 4.5 hours per week, and engaged in independent study the rest of the time. You will be attending the two Theoretical Modules in the autumn term and in addition, you must complete a further three Special Options spread over the autumn and spring terms. Full-time students are expected to choose the subject of their dissertation by January, which is done in consultation with one of our lecturers. The Research Skills module is taken in the autumn and spring terms.

FULL-TIME MA STUDENTS normally take:

Theory 1 and 2 in the first term, plus one Special Option
Research Skills module in the first term
Two Special Options in the second term
Dissertation

❖ **MRes: Part-time Study**

Part-time MRes students complete the degree in two calendar years: In the first year they complete the two Theoretical Modules 1 and 2 in the autumn term, followed by the Dissertation Workshop in the spring term. The Research Skills module is taken in the autumn term. Part-time students are expected to choose the subject of their dissertation by January, which is done in consultation with one of our lecturers. In their second year, students arrange tutorials with their dissertation supervisor. The Dissertation is submitted by 1 September, at the end of the course.

During their first year of study PART-TIME MRes students normally take:

Theory 1 and 2 in the first term
Research Skills module in the first term
Dissertation Workshop in the second term

During their second year of study PART-TIME MRes students normally take:

Dissertation

❖ **MRes: Full-time Study**

Full-time MRes students complete the degree in one calendar year (October to September). In the first term you will be attending classes for at least 4.5 hours per week, and engaged in independent study the rest of the time. You will be attending the two Theoretical Modules in the autumn term and in addition, and you must complete a Dissertation Workshop over the spring term. The Research Skills module is taken in the autumn term. Full-time students are expected to choose the subject of their dissertation by January, which is done in consultation with one of our lecturers. The Dissertation is submitted by 1 September, at the end of the course.

FULL-TIME MRes STUDENTS normally take:

Theory 1 and 2 in the first term
Research Skills module in the first term
Dissertation workshop in the second term
Dissertation

THEORETICAL MODULES

THEORY 1: CULTURAL HISTORY / VISUAL CULTURE

(Monday 6-7:30)

THEORY 2: CULTURAL CRITIQUE

(Monday 7:30-9)

THEORY 1: CULTURAL HISTORY / VISUAL CULTURE

Week 1 (04/10): Modernity at Large (John Kraniauskas)

This introductory session will examine the writing of two key thinkers about modernity. If one (Berman) produces a 'general' theory of modernity, the other (García Canclini) attempts to produce a 'particular' – that is, a Latin American one.

Reading:

M. Berman, *All That is Solid Melts into Air: The Experience of Modernity* (London: Penguin, 1988)

N. García Canclini, 'Contradicciones latinoamericanas: ¿modernismo sin modernización?' in *Culturas híbridas. Estrategias para entrar y salir de la modernidad* (Mexico City: Grijalbo, 1990); also available in translation: 'Latin American contradictions: Modernism without Modernization?', in *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. C. L. Chiappari and S. L. López (Minneapolis: University of Minnesota Press, 1995), 41-65.

Week 2 (11/10): Early Modernity & Cartography (Zoltán Biedermann)

- Characteristics of late medieval cartography
- Edgerton's theory on perspective, grid and Ptolemy
- Renaissance cartography and the homogeneity of space
- Cartography and state power in the sixteenth century

Reading:

S. Y. Edgerton, Jr., 'Florentine Interest in Ptolemaic Cartography as Background for Renaissance Painting, Architecture, and the Discovery of America', in *The Journal of the Society of Architectural Historians*, 33, 4 (Dec., 1974), pp. 275-292.

JSTOR Stable URL: <http://www.jstor.org/stable/988935>

D. Turnbull, 'Mapping and Science in Early Modern Europe: Mapping the Construction of Knowledge Spaces', in *Imago Mundi*, 48 (1996), pp. 5-24.

JSTOR Stable URL: <http://www.jstor.org/stable/1151257>

Week 3 (18/10): Early Modernity, States & Empires (Zoltán Biedermann)

- Modernization theory and the Renaissance state
- "Composite Monarchy" and Empire
- Early forms of the unitary state

Reading:

J. H. Elliott, 'A Europe of Composite Monarchies', in *Past & Present*, 137 (Nov. 1992), pp. 48-71.

(A PDF copy of this article can be found at Oxford Journals' website under <http://past.oxfordjournals.org/content/vol137/issue1/index.dtl> but requires authorization for access; the Journal is at Birkbeck Library)

M. Mann, 'The Autonomous Power of the State: Its Origins, Mechanisms and Results', in *Archives Européennes de sociologie*, 25 (1984), pp. 185-213.

(A PDF copy of this article can be found and downloaded free of charge on M. Mann's webpage: <http://www.sscnet.ucla.edu/soc/faculty/mann/publications.htm>)

Week 4 (25/10): Early Modernity: A Global Phenomenon? (Zoltán Biedermann)

- The problem of Eurocentrism in modelling and periodisation
- The role of Iberian expansion in the Early Modern World
- Early Modernity in Europe and Asia

Reading:

J. F. Richards, 'Early Modern India and World History', *Journal of World History*, 8, 2 (Fall 1997), pp. 197-209.

On MUSE under:

http://muse.jhu.edu/journals/journal_of_world_history/toc/jwh8.2.html

S. Subrahmanyam, 'Connected histories: Notes towards a reconfiguration of early modern Eurasia', *Modern Asian Studies*, 31, 3 (1997), pp. 735-762.

Stable URL: <http://www.jstor.org/stable/312798>

Weeks 5, 7-8 (01, 15 & 22/11): Art and Modernity in Spain (Carmen Fracchia)

This section will focus on specific paintings by Diego Velázquez (1599-1660) and prints by Francisco de Goya y Lucientes (1746-1828) within their social historical context and in the recycling and transformation of these works by and in Modern Culture. This comparative study will pay particular attention to the representation of the body and the visual arts in general.

Reading:

M. Bakhtin, *Rabelais and His World*, trans. H. Iswolsky (Bloomington: Indiana University Press, 1984).

J. Brown, *Images and Ideas in Seventeenth-Century Spanish Painting* (Princeton: Princeton University Press, 1979).

J. Brown, *Velázquez: Painter & Courtier* (London & New Haven: Yale University Press, 1986).

J. Gallego, *Visión y símbolo en la pintura española del siglo de oro* (Madrid: Aguilar, 1972).

Goya: Truth and Fantasy. The Small Paintings, Exhibition Catalogue (London: Royal Academy of Arts, 1994).

Goya: The Disasters of War (New York: Dover, 1967).

Goya: Los Caprichos (New York: Dover, 1969).

R. Leppert, *Art & the Committed Eye: The Cultural Functions of Imagery* (Boulder, CO: Westview Press, 1996).

F. Marías (ed), *Otras Meninas* (Madrid: Siruela, 1995).

J. A. Tomlinson, *Goya in the Twilight of Enlightenment* (New Haven and London: Yale University Press, 1992).

B. Wind, *A Foul and Pestilent Congregation: Images of "Freaks" in Baroque Art* (Aldershot: Ashgate, 1998).

Week 6 (08/11): Reading week

Weeks 9-11 (29/11, 06 and 13/12): Children, Things and Modernity (Jessamy Harvey)

This section aims to enable us to understand the ways in which children and their toys have been theorised by adults in modernity. Rather than start out with the object – in this case, the doll – we will read texts which aim to ‘ask how and why we use objects to make meaning, to make or remake ourselves, to organise our anxieties and affections, to sublimate our fears and shape our fantasies,’ (Brown 2004) before going on to engage with the ways in which these issues are explored in contemporary academic theory on childhood and consumption. We will conclude the strand to focus on Mariquita Pérez, a luxury doll manufactured at the end of the Spanish Civil War (1936-39), in production between 1940s and 1970s, and back in circulation in the present period. The aim of the course is not only to appreciate how children, and their toys, have been conceptualised, classified and narrated in modern Western culture, but to explore the ways in which children’s material culture has been used to think about the self and society.

Reading: (extracts will be provided)

C. Baudelaire, ‘A Philosophy of Toys,’ *The Painter of Modern Life and Other Essays*, translated and edited by Jonathan Mayne (London: Phaidon Press, 1964).

W. Benjamin, ‘Old Toys. The Toy Exhibition at the Markisches Museum’, from *Selected Writings*, vol. II. (Cambridge: Harvard University Press, 1996).

C. Mitchell and J. Reid-Walsh, *Researching Children’s Popular Culture: The Cultural Spaces of Childhood* (London: Routledge, 2002).

M. Nash, ‘Uncontested identities: Motherhood, Sex Reform and the Modernization of Gender Identity in Modern Spain’ in Enders, V. L. Enders and P. B. Radcliff (eds), *Constructing Spanish Womanhood: Female Identity in Modern Spain* (New York: SUNY Press, 2000).

H. Graham, ‘Gender and the State: Women in the 1940s’ in H. Graham and J. Labanyi (eds), *Spanish Cultural Studies and Introduction* (Oxford: OUP, 1995).

C. Yubero and J. Conde, *La España de Mariquita Pérez* (Madrid: Aguilar, 2001).

Official website for Mariquita Pérez: <http://www.mariquitaperez.com>

THEORY 2: CULTURAL CRITIQUE

Week 1 (04/10): Modern Times

This introductory section will focus on the idea of the 'experience' of modernity as a particular kind of 'temporality'. Of particular importance from the point of view of Latin America, in this regard, are the ideas of 'progress' and 'development'.

Reading:

P. Osborne, *The Politics of Time* (London: verso, 1995) – Chapter One.

J. Dunkerley, 'A Little Time (and Space)', in *Americana: The Americas in the World, around 1850* (London: Verso, 2000), pp. 3-56.

Weeks 2-3 (11 and 18/10): Autonomy, Avant-Garde, Post-Autonomy (Cecilia Palmeiro)

This section will introduce and review the concepts of autonomy and avant-garde as central elements to analyse modern and postmodern art. We will contrast different positions in the debates about the relations between art, politics and society in the twentieth and twentieth-first centuries.

Theodor Adorno, 'The artist as deputy'

Walter Benjamin, 'The work of art in the age of mechanical reproduction' and
'The author as producer'

Josefina Ludmer, 'Las literaturas postautónomas'

Weeks 4 (25/10): Towards a Materialistic Approach to Culture (Cecilia Palmeiro)

This section will focus on the critical concepts of culture as developed in the early twentieth century by dialectic materialism, which were the key for the foundation of cultural studies.

1) Georg Simmel. 'On the Concept and Tragedy of Culture'

2) Walter Benjamin. 'On the concept of History'

3) Cultural industry (Adorno): 'The Culture Industry: Enlightenment as Mass Deception' in *Dialectics of Enlightenment*.

Weeks 5, 7&8 (01, 15 and 22/11): City & Modernity (Mari Paz Balibrea)

This section will consider the centrality of urban spaces to the development of modernity and will explore the perception and experience of the city through the work of the avant-gardes, focusing particularly on their relevance for the study of Spanish modernity.

Reading:

D. Harvey, 'Time-Space Compression and the Rise of Modernism as a Cultural Force', in *The Condition of Postmodernity* (Cambridge, Mass/Oxford, UK: Blackwell, 1989), 260-283.

F. García Lorca. *Poeta en Nueva York* (Madrid: Cátedra, 1996). [or any other edition]

J. R. Resina, 'Like Moths to a Lamp: Foreigners in Barcelona's Red-Light District', in *Barcelona's Vocation of Modernity. Rise and Decline of an Urban Image* (Stanford: Stanford U.P., 2008).

Week 6 (08/11): Reading week

Weeks 9-11 (29/11, 06 and 13/12): Alternative Modernities (William Rowe)

We will examine Latin American experiences of modernity and proposals for alternative types of modernity, different from the dominant Western form. In particular, we will look at the notions of temporality inherent in ideas of modernity.

Reading:

M. Taussig, *The Devil and Commodity Fetishism in Latin America* (Chapel Hill: University of North Carolina Press, 1980).

W. Rowe and V. Schelling, *Memory and Modernity: Popular Culture in Latin America* (London: Verso, 1991).

D. Guss, *The Festive State: Race, Ethnicity, and Nationalism as Cultural Performance* (Berkeley: University of California Press, 2001).

José Carlos Mariátegui, *Siete ensayos de interpretación de la realidad peruana*.

C. Vallejo, 'Telúrica y magnética' in *Poemas humanos; España, aparta de mí este caliz*.

A. Flores Galindo, *Buscando un Inca* (Lima: Horizonte, 1988).

Research Skills

Module convenor: Eckard Michels

Week 1 (05/10):	Induction
Week 2 (12/10):	What is postgraduate study? (Andrew Asibong)
Week 3 (19/10):	Electronic library resources (Ken Mackley)
Week 4 (26/10):	What is interdisciplinarity? (Zoltán Biedermann)
Week 5 (02/11):	Film (Joanne Leal)
Week 6 (09/11):	Reading week
Week 7 (16/11):	Visual Culture (Shinji Oyama)
Week 8 (23/11):	Literature (Mari Paz Balibrea)
Week 9 (30/11):	History (Eckard Michels)
Week 10 (07/12):	Memory Studies (Silke Arnold-de Simine)
Week 11 (14/12):	Writing a literary review (Akane Kawakami)

Assessment

One critical annotated bibliography of 15 to 20 sources (book, journal article, web page, etc.), which aims to explore a topic of MA/MRes dissertation. Please note that this is an exploratory exercise to survey a particular field of study that you might be interested in developing your dissertation on, therefore it is possible to change your topic as the programme develops.

The deadline for submission of the critical annotated bibliography is **Tuesday, 3 May 2011**.

Please use MHRA guidelines – download from

<http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml>

Suggestions on how to write an annotated or critical bibliography found online

Memorial University Library

http://www.library.mun.ca/guides/howto/annotated_bibl.php

The Library at Saint Mary's

<http://www.stmarys.ca/administration/library/annotbib.html>

Campus Library, University of Washington, Bothell

<http://library.uwb.edu/guides/annotations.html>

MODULE OPTIONS

Contemporary Latin American Fiction

Taught in Spanish by Cecilia Palmeiro in TERM 1

This module approaches the contemporary practices of writing in Latin America from a political perspective. It analyses the most relevant topics in contemporary Latin American culture as they are explored in literature, within specific contexts such as dictatorships (Argentina, Brazil, Chile), socialism (Cuba), colony (Puerto Rico) and neoliberal democracy (Mexico, Chile, Argentina). Its main aims include: to introduce students to the main trends of the contemporary forms of politicization of literature in Latin America; to discuss key concepts of critical theory such as 'authorship', 'micropolitics', 'gender' or 'technique'; to develop students' skills in the comparison and analysis of literary productions belonging to different contexts; to discuss the relevance of literature in contemporary Latin American cultures, in order to enable students to draw some conclusions about the potential and limits of writing.

This course is organized attending to the main issues addressed by contemporary writing, therefore it is structured in the following units: 'State', 'Ideology' and 'Identity'. Beginning in the seventies, the first unit will discuss the tension between literary forms and state repression. The second unit of the course, 'Ideology', will analyse the relation between mass media and ideology by discussing issues of tradition and cultural inheritance. The last unit will address issues of 'Identity' as the subject of the most contemporary production.

Indicative bibliography

Walsh, Rodolfo. *Operación masacre*.

Eltit, Diamela. *El padre mío*.

Perlongher, Néstor. 'Cadáveres'

Lopez, Alejandro. *La asesina de Lady Di* (also available in English, *Die Lady Di*) and *Keres cojer = Guan tu fak*

Puig, Manuel. *La traición de Rita Hayworth*.

Umpi, Dani. *Miss Tacuarembó*.

Lemebel, Pedro. *Adiós mariquita linda*.

Bellatin, Mario. *Salón de belleza*.

Arenas, Reinaldo. *El color del verano*. (Excerpts).

Sanchez, Luis Rafael. *La guaracha del macho Camacho*

Childhood Culture in Modern Spain

Taught by Jessamy Harvey TERM 1

This module focuses on a selection of Spanish films made during the dictatorship (1939-1975) up to the present day in order to explore the ways in which the portrayal of children is structured and mediated on-screen. The broad time-span enables us to explore the continuities and discontinuities in constructions of the child in Spanish culture and society.

Spanish film-makers often place the child in a primary role in order to highlight issues related to the impact of war, violence, censorship and repression on both children and society at large. Children may play the role of mute witnesses to events or dramatise the difficulties of becoming gendered social actors. In addition, some film-makers aim to capture what enchants them about children or, in some cases, what they find terrifying or disturbing. This allows us to explore adult conceptions of childhood and issues related to power and knowledge. As well as explore issues related to the study of children and childhood in film, this module/course will familiarize students with relevant film theories, address the impact of changes in audiovisual technologies, and problematise the idea of national cinema.

Indicative filmography

Marcelino pan y vino (Vajda, 1952) [The miracle of Marcelino] (*)

El espíritu de la colmena (Erice, 1973) [Spirit of the beehive] and/or *Cría cuervos* (Saura, 1975) [Raise ravens]

¿Quién puede matar a un niño? (Ibáñez Serrador, 1976) [Who can kill a child?] (*)

La teta i la lluna (Bigas Luna, 1994) [The Tit and the Moon]

El bola (Mañas, 2000)

Secretos del corazón (Armendáriz, 1997) [Secrets of the Heart] and/or *La lengua de la mariposa* (Cuerda, 1999) [Butterfly's Tongue]

El viaje de Carol (Uribe, 2002) [Carol's journey] and/or *El laberinto del fauno* (del Toro, 2006) [Pan's labyrinth]

Camino (Fesser, 2008) (+)

Shortcuts: *Clecla* (Medem, 2001) (+); *La culpa del alpinista* (Sánchez Arévalo, 2003) (+); *Binta and the great idea* (Fesser, 2004) (^); *las ramas de Ana* (Medem, 2007) (+)

NB: Films marked: (*) No subtitles, but English language dubbed version available; (+) No subtitles, synopsis will be provided; (^) Diola and French (Senegal), with English subtitles.

Cultures of Space

Port, Pampa and Puna: Articulations of State, Territory and Imaginary in Argentina

Taught by Philip Derbyshire in TERM 2

The question of the land and its extension (and the '*fatalidad telúrica*' of the nation) has been a central theme for much of the cultural production of post-Independence Argentina. This module will look at the ways that space and place have been articulated within the Argentine cultural imaginary by means of a close reading of a number of some of the central texts of the Argentine literary and philosophical tradition and the central *topoi* that organise their understanding of territory and its meanings. We will also read some of those texts that have been marginalised by the powerful interpretations of Argentine culture centred on the city of Buenos Aires. The course will use the theoretical texts of Henri Lefebvre and Deleuze and Guatarri as 'geo-philosophical' counterpoints to the primary texts.

Provisional Reading List

Henri Lefebvre, *The Production of Space*, tr. Donald Nicolson Smith, 1991, Blackwells, Oxford

Gilles Deleuze & Félix Guatarri, *A Thousand Plateaus*, tr. Brian Massumi, 1987, University of Minnesota Press

Domingo Sarmiento, *Facundo*, 1993, Catedra, Madrid

Ezequiel Martínez Estrada, *Radigrafía de la pampa*, 2001, Losada, Buenos Aires

Benjamin Canal Feijoo, *Confines de occidente*, 1954, Raigel, Buenos Aires

Carlos Astrada, *Tierra y figura*, 2007, Las cuarenta, Buenos Aires

Rodolfo Kusch, *América profunda*, in *Obra completa*, volume 2, 1999, Editorial Fundación Ross, Buenos Aires

Horacio González, *Restos pampeanos*, 1999, Ediciones Colihue, Buenos Aires,

Jorge Luis Borges – text to be decided

Daniel Ovejero, *La vuelta del Coronel López*

Héctor Tizón, *Fuego en Casabindo & El cantar del profeta y el bandido*

Jorge Accame, *Forastero*, 2008, Sudamericana, Buenos Aires

(Photocopies of the literary material will be provided.)

Describing the Exotic in the Iberian Renaissance

Taught by Zoltán Biedermann in TERM 2

This module takes a close look at how non-European cultures were described in the Iberian world during the sixteenth century. We will start by outlining the difficulties involved in studying 'the Renaissance' in Spain, Portugal and their empires, and then move on to examining a selection of primary texts that will include, but not be limited to the following: foundational texts dealing with first contact situations, namely by Columbus (Caribbean, 1492), Álvaro Velho (India, 1498) and Pero Vaz de Caminha (Brazil, 1500); early ethnographic texts, namely Duarte Barbosa's descriptions of South Indian culture and Fernão Mendes Pinto's divagations on China and Burma; more complex attempts at an ethnographic understanding, namely Sahagún's views of Mexican religion, João Rodrigues Tçuzu's thoughts on Japanese poetry, and the debate on Hindu culture and assimilation between Roberto de Nobili and Gonçalo Fernandes; and books that reflect a mature, classicizing imperial stance, such as the *Asia* of João de Barros and the *Natural and Moral History of the Indies* of José de Acosta. The body of primary texts is open to additions, as all students are encouraged to select, explore and present an author or a subject of their own interest. The secondary readings will be structured around a series of fundamental texts listed below, namely Joan-Pau Rubiès *Travel and Ethnology in the Renaissance*, Stephen Greenblatt's *Marvelous Possessions*, Ines Zupanov's *Disputed Mission*, Ricardo Padrón's *The Spacious Word*, Walter Mignolo's *The Darker Side of the Renaissance*, and David Lupton's *Romans in a New World*. We will be looking at themes such as the role of writing in the interpretation of first encounters, the interaction of local and global forms of knowledge, the construction of intercultural analogies and differences, the relationship between personal experience and writing, and the role of ethnographic and geographic texts in the making of imperial power.

All materials used in class and all discussions in the group will be in English as this module is open to students from Spanish, Portuguese and Latin American Cultural Studies and from Renaissance Studies. Other materials studied may be in English, Spanish or Portuguese, and students may write their essays in any of the three languages.

Suggested readings:

Greenblatt, Stephen, *Marvelous Possessions. The Wonder of the New World*, Oxford, Clarendon Press, 1991

Lupton, David, *Romans in a New World. Classical Models in Sixteenth-Century Spanish America*, Ann Arbor, The University of Michigan Press, 2002

Mignolo, Walter D., *The Darker Side of the Renaissance. Literacy, Territoriality, and Colonization*, Ann Arbor, The University of Michigan Press, 1995

Padrón, Ricardo, *The Spacious Word. Cartography, Literature, and Empire in Early Modern Spain*, Chicago, University of Chicago Press, 2007

Rubiès, Joan-Pau, *Travel and Ethnology in the Renaissance. South India through European Eyes, 1250-1625*, Cambridge, Cambridge University Press, 2000

Zupanov, Ines G., *Disputed Mission. Jesuit Experiments and Brahmanical Knowledge in Seventeenth-Century India*, New Delhi, Oxford University Press, 1999

FORMS OF ASSESSMENT

Please note that essays (and other tasks) should not merely be descriptive (i.e. either describing the subject matter of the material studied, or repeating points made by other critics), but show clear signs of critical analysis and an ability to construct a theoretically informed argument, with appropriate use of evidence from primary and secondary sources. In addition to adequately researching the subject, therefore, students will also need to adopt an interesting and/or appropriate theoretical approach: the courses will introduce a range of cultural theory from which students should select whatever approach or approaches seem useful for the topic discussed. Work that shows no evidence of theoretical reading or the ability to apply cultural theory to the discussion of texts is not acceptable at postgraduate level.

MA:

- Theory 1 and Theory 2 are assessed by essay (3,500 words) AND critical review (1,500 words). Students write an essay for EITHER the Theory 1 module OR the Theory 2 module and write their critical review for the module (either Theory 1 OR Theory 2) they did not write their essay for;
- One 5,000 word essay for each of the THREE Special Options.
- One critical annotated bibliography of 15 to 20 sources (book, journal article, web page, etc.) for the Research Skills module, which aims to explore a topic of MA dissertation.
- The prescribed length for the Dissertation is 15,000 words.

MRes:

- Theory 1 and Theory 2 are assessed by essay (3,500 words) AND critical review (1,500 words). Students write an essay for EITHER the Theory 1 module OR the Theory 2 module and write their critical review for the module (either Theory 1 OR Theory 2) they did not write their essay for;
- One critical annotated bibliography of 15 to 20 sources (book, journal article, web page, etc.) for the Research skills module, which aims to explore the chosen topic of MRes dissertation.
- A dissertation report (2,000-3,000 words) for the Dissertation Workshop. It aims to familiarise students with the process of undertaking a research project;
- A 30,000-word Dissertation. This should be a substantial piece of work, which makes a significant contribution to the field of Spanish, Portuguese and Latin American Cultural Studies.

The marking scheme and assessment criteria are as follows:

- **Fail (49% or less):**
Work that shows one or more of the following: lack of knowledge or understanding of the materials studied; lack of knowledge or understanding of theoretical issues; inability to construct an argument; failure to write on the topic agreed with the lecturer; plagiarism.
- **Pass (50% - 59%)**
Work that shows competent knowledge and understanding of the materials studied, but is characterized by one or more of the following: lack of detailed reference to the text; limited understanding of theoretical issues; lack of critical analysis; lack of original thought; an argument that is not well structured or relevant.
- **Merit (60% - 69%)**
Work that shows good knowledge and understanding of the materials studied; shows competent understanding of theoretical issues; is analytical, well structured and relevant; makes good use of textual detail; and shows some evidence of original thought.
- **Distinction (70% and above)**
Awarded to work showing one or more of the following: strong evidence of original thought; sophisticated handling of theoretical issues; sensitivity to the complexity of issues and materials discussed.

Failed components

MA:

- To be awarded the MA degree, students may NOT fail the following components of the programme: the Dissertation, the Research Skills and not more than ONE of EITHER Theory 1 OR Theory 2. Students may not fail more than TWO components, including module options, in order to be awarded the degree.
- If a student fails to achieve an overall pass in a module the Sub-Board of Examiners may decide at its discretion to allow the student to be reassessed in the elements of assessment for the module by a date the Sub-Board of Examiners will set. Students will be offered *two* attempts at passing any element.

MRes:

- To be awarded the MRes degree, students may NOT fail the following components of the programme: the Dissertation, the Research Skills, the Dissertation Workshop and not more than ONE of EITHER Theory 1 OR Theory 2. Students may not fail more than TWO components, in order to be awarded the degree.
- If a student fails to achieve an overall pass in a module the Sub-Board of Examiners may decide at its discretion to allow the student to be reassessed

in the elements of assessment for the module by a date the Sub-Board of examiners will set. Students will be offered *two* attempts at passing any element.

The *Regulations for Taught Programmes of Study 2009/10* provides further details on assessment and conferment of awards. Copies are available at: <http://www.bbk.ac.uk/reg/regs/cas/regulat09>.

CODE OF PRACTICE FOR SUBMISSION OF ASSESSED WORK

- ❖ The deadline for submission of work for modules taught in term 1 is **Monday, 17 January 2011**.
 - ❖ The deadline for submission of work for modules taught in term 2 is **Tuesday, 3 May 2011**.
 - ❖ For students finalising in 2011 the deadline for submission of the dissertation is by **1st September 2011**.
1. Students are encouraged to formulate their own essay titles in consultation with the relevant lecturers. A number of essay titles for Theory 1 and Theory 2 will be offered, either as alternatives from which students may wish to make a choice, or as possible models to help students in the formulation of their own.
 2. Essays can be written in Spanish, Portuguese or English (depending on the tutor). They should preferably be typed, on one side of paper only, using double spacing and leaving ample margins.
 3. Essays must have a cover sheet giving the title of the essay, the name of the module, and the name of the student. At the foot of the sheet the following signed and dated declaration must be made: 'I have read and understood the Birkbeck guidelines on plagiarism, as set out in the *The Regulations for Taught Programmes of Study*. In particular I understand that plagiarism if detected may lead to a wide range of sanctions being applied, including the termination of my registration at the College. By signing this declaration, I undertake to supply, if requested, an electronic copy of my work, which may be submitted to tests to detect plagiarism.' **There is a sample cover sheet at the back of this handbook.**
 4. Marked essays will normally be returned to students within four weeks of receipt. You will be given written feedback and a grade for your essays; a feedback tutorial with the relevant lecturer is available.
 5. All marks awarded are provisional until they have been confirmed at final meeting of the Sub-Board of Examiners that meets in October. After this meeting, Birkbeck Registry will notify students of their results.
 6. In line with College Regulations, a double-marking policy is employed on all modules and all work is monitored by an External Examiner from another University.
 7. Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50%, assuming it is of pass standard, and

the 'real' mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

8. If a piece of assessment is submitted late students must apply for consideration of mitigating circumstances. Further details, including the form, are available at <http://www.bbk.ac.uk/mybirkbeck/services/rules/mitcircspol.pdf>
9. Failure to submit essays will result in a mark of zero being recorded and the Sub-Board of Examiners may, at their discretion, deem that the student has not fulfilled the stipulated module requirements and has therefore failed the module.

THE DISSERTATION

Format

The prescribed length for the dissertation for the **MA** is **15,000 words** and for the **MRes** it is **30,000 words** (excluding quotations from primary texts and appendices). The dissertation may be written in Spanish, Portuguese or English.

The dissertation should have a clear and coherent critical perspective and should study a limited, well-defined body of material. The subject can be any area of Spanish, Portuguese and Latin American culture that a Staff Member is available to supervise. Comparative topics including materials from other subject areas may be acceptable in consultation with the MA/MRes Tutor.

Students are also expected to be familiar with the critical literature on the works studied. Books can be traced via the computer catalogue in the library. Books and articles can be identified via the MLA catalogue on CD Rom in the library; or via The Year's Work in Modern Languages in the periodicals section of the library. Articles only can be traced via the BIDS service. Supervisors will give some bibliographical help, but students are expected to learn to compile their own bibliography. Postgraduate students may apply for a Reader's ticket at the British Library if they need items not available in University libraries. Remember also that items can be ordered from other libraries through the inter-library loan service.

The dissertation should normally have an Introduction justifying the choice of topic and the perspective being developed. As well as outlining the contents of each of the dissertation's chapters, the Introduction may also reflect on how it builds on/differs from existing writing on the subject. It is not advisable to have more than three chapters, as each one needs to be long enough to allow exploration of the topic discussed in some depth. The dissertation should also include a brief conclusion.

❖ Role of Supervisor

Once the subject of the dissertation has been agreed students will need to submit a detailed plan of their proposed dissertation to the lecturer and arrange a second tutorial with them. The plan should include the points to be covered by the dissertation, the different sections, and some thoughts on the theoretical works to

be used. Once the plan has been agreed students will then normally see their supervisors on a further three or four occasions in the spring and summer terms. It is, however, up to students to negotiate with their supervisors how much supervision is required. Supervisors are not allowed to read the complete dissertation before it is submitted, but s/he would normally expect to have read at least one or two sections (up to two thirds of the total). Supervisors will make suggestions as to how to re-write your sections in order to maximise their potential. Students should not submit their dissertation without having received agreement from their supervisors.

❖ Timetable

MA:

Full-time students should have chosen their research topic by the end of January and arranged to receive supervision from a lecturer. By the beginning of March, full-time students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the 1st September 2011 deadline.

Part-time students should have chosen their research topic by the start of their second year and arranged to receive supervision from a lecturer. By December, students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the 1st September 2012 deadline.

The MA dissertation is meant to give students a basic training in research methodology. This involves not only taking advice from supervisors, but also (and particularly) learning to take the initiative. The choice of dissertation topic is, therefore, very important indeed and should be as enjoyable as possible. If students do well in the MA, and wish to pursue their research, their dissertation may be developed further as an MPhil or PhD thesis.

MRes:

Full-time students should have chosen their research topic by the beginning of January and arranged to receive supervision from a lecturer. By the beginning of March, full-time students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. They should also have successfully completed their Dissertation Workshop requirements. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the 1st September 2011 deadline.

Part-time students should have chosen their research topic by the beginning of January and arranged to receive supervision from a lecturer. They should also have

successfully completed their Dissertation Workshop requirements. By December, students should have given their supervisor a draft outline of the dissertation, breaking the subject into sections, and specifying the critical angle adopted. Ideally, they should have written one section (and shown it to their supervisor) by the end of the spring term; and have written a second section (again, showing it to their supervisor) by the end of the summer term. The dissertation may then be completed over the summer vacation in order to meet the 1st September 2012 deadline.

The MRes dissertation aims particularly to provide students with a more advanced training in research methodology. While guidance from the supervisors is relevant, learning to undertake independent research is specially required. The choice of dissertation topic is, therefore, very important indeed and should be as enjoyable as possible. Successful MRes dissertations may be developed further as an MPhil or PhD thesis.

Students are not required to have their dissertations bound – please follow the guidelines given above for handing in essays. One copy of the dissertation is returned to students after the Sub-Board of Examiners has met to agree the results.

❖ **Bibliography**

At the end of your essay/task/dissertation, you should list, in alphabetical order of author or editor's surname, all the texts referred to or consulted. It is useful to have a separate section at the start of your bibliography listing the particular edition(s) of the primary text(s) you are discussing. Use the same format as for notes (but without referring to particular pages). Then list the critical reading in alphabetical order of author. More detailed information about the format of references can be found in at the Modern Humanities Research Association web-site: <http://www.mhra.org.uk>. You will see that there are several systems for referencing: the important thing is to be consistent, whichever system you choose study. When quoting or referring to a critical study, it is best to insert a footnote or endnote giving full bibliographical details and single inverted commas, as follows:

- i) reference to a book: J. Ludmer, '*Cien años de soledad*': *una interpretación* (Buenos Aires: Tiempo Contemporáneo, 1972), p.67 (or pp.66-69) [italics can alternatively be represented by underlining]
- ii) reference to a book with an editor rather than an author: B. McGuirk and R. Cardwell (eds), *Gabriel García Márquez: New Readings* (Cambridge: Cambridge University Press, 1987), p.134
- iii) reference to an article in a periodical: D. Kadir, 'The Architectonic Principle of *Cien años de soledad* and the Vician Theory of History', *Symposium*, 32 (1978), 341-55 (or 342, if you are referring to a particular page) [here *Symposium* is the name of the periodical; 32 is the volume number; and 341-55 are the first and last pages of the article respectively].

General Reading in Cultural Theory

The books listed below are not linked to particular options for the degree, but will give you a good grounding in cultural theory. You will also find it useful to browse in the cultural theory section of Waterstones in Malet Street. Books in and on Spanish and Latin American Culture are most easily bought from Grant & Cutler Ltd (in Gt

Marlborough Street) or The Dolphin Book Co (tel: 01239 654002), who run a mail-order service. **Please remember to order books from Spain, Portugal and Latin America well in advance.**

Raymond Williams, *Culture* (Fontana)

Stuart Hall (ed.), *Representation: Cultural Representations and Signifying Practices* (Sage/Open University)

Simon During (ed.), *The Cultural Studies Reader* (Routledge)

Lawrence Grossberg, Cary Nelson and Paula Treichler (eds), *Cultural Studies* (Routledge)

Stuart Hall and Paul du Gay (eds), *Questions of Cultural Identity* (Sage)

Manuel Alvarado and John O. Thompson (eds), *The Media Reader* (British Film Institute)

Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (Routledge)

Screen, *The Sexual Subject: A Screen Reader in Sexuality* (Routledge)

❖ Plagiarism

In its published regulations for Internal Students for First Degrees, the University states that, in the case of coursework submitted for assessment or similar form of test such as the final-year project, "the work submitted by the candidate must be his/her own" (16.7). What this means is best understood if you bear in mind the minimal difference in academic status between staff and students, which is one of the defining features of university education and sets it apart from secondary and other sectors of higher education. In other words, we, as a body of teachers and researchers, impose on you the same regulations of intellectual honesty that we impose on ourselves. You should consider the work you submit to us for examination in the same way we consider the manuscripts we submit to our peers, in their capacity as members of editorial boards, for publication. As authors, you will frequently have to make references to the work of others in order to: rebut their ideas; support your own ideas; develop their ideas.

These references take the form of either a quotation or a paraphrase. You must distinguish a textual quotation from your own work either by quotation marks or by a paragraph with narrower indentation on both sides of the page, which is separated from the preceding and following paragraphs by a blank line. In both cases, your reader must be able to locate the original text with minimum fuss; to do this, provide a reference either in a footnote or in parentheses (if you are using the author-date system of the Modern Language Association). Provide all the publication details (see below for section on References and bibliography). You may paraphrase (express in your own words the sense of) the ideas of others, and as in the case of textual quotations, you must provide a footnote or parentheses to enable your readers to locate the original statements that you are paraphrasing. You must ensure that it is **clear and unambiguous** to your readers that these ideas are not your own (often this is best achieved by introducing the paraphrase with a direct reference to the author, such as "According to Elliott ..." or "In the view of Castro ..."); if it is not totally clear that this is the case, the examiners will deem your work to fall below the standards of intellectual honesty required by the University regulations, and you will suffer the appropriate penalty.

Academic authors also seek specialist assistance from colleagues on an informal basis. You will also be encouraged to do this (in particular you will be prompted to seek the help of native-speaker informants at higher levels of language study).

However, the degree of help you may seek has to be limited in a way that is not quantifiable, so how is it possible for you to judge what is and what is not an acceptable degree of help? Again, you must consider yourself an author submitting work for publication. Assistance from others and its recognition in academic publications typically fall into three categories:

1. An author may seek the help of others to check the factual accuracy of a statement, to offer an opinion on the appropriateness of the language in which a statement is made, or to enquire whether other views and facts have to be taken into consideration. Such assistance is acknowledged in footnotes or in the preface, but the author is still legitimately credited as the sole author of the work.
2. Editorial control of a manuscript may be relinquished to another individual if, for example, it is a contribution to a collection or series in order to ensure stylistic uniformity. The work of this individual is credited by reference to him or her as the editor.
3. Another individual may collaborate by providing original input. In this case, both individuals are credited as authors.

Unless you are expressly instructed to collaborate with others, the degree and nature of the assistance you seek from others must be limited such that they are consistent with case 1. It is dishonest of you to claim sole authorship of a piece of work that has been edited in part or in whole by another individual, or to which another individual has made an original contribution, and you will be penalized for it.

Failure to live up to these standards of intellectual honesty is **plagiarism** which the university defines as a formal examination offence and "candidates found to have committed an offence may be excluded from all further examinations of the University" (*Regulations for Internal Students for First Degrees, 16.8*). This penalty is tantamount to expulsion for life not only from Birkbeck but from all Colleges of the University.

❖ **STUDENT SUPPORT and FACILITIES**

The MA/MRes Programme Director is available to advise all students on academic matters as well as on any personal difficulties that affect their work for the degree. Students can request a tutorial from lecturers in order to receive feedback about an essay that has been marked. Messages can be left for members of staff in their pigeon-holes in reception, on their answer-phones, or by e-mail.

Please notify the Administrator of any change of address or telephone number (a daytime telephone is useful so that you can be notified if a class is cancelled). You are also asked to notify the Administrator if you are unable to attend a class (it may be possible to forward handouts/homework), or if you are intending to withdraw from or change your module. The Administrator can provide you with a letter confirming your postgraduate student status to obtain access to library collections.

❖ **The Disability Office**

The Disability Co-ordinator, Mark Pimm, and the Disability Administrative Assistant, Steve Short can liaise with staff in the Department and throughout the College to arrange support for students. You are strongly advised to contact him if you have visual, hearing and/or mobility difficulties and also if you have mental health needs. If you have declared your disability on your application form, the disability office will contact you. tel: 0207 631 6336 or e-mail disability@bbk.ac.uk. One-hour appointments are available from 1 to 4 pm Monday to Friday. The *Information for Students with Disabilities (Disability Statement) Handbook* provides detailed information on the support available from the College, including the *Disabled Students Allowance (DSA)* and the *Personal Assistance Scheme*. Copies are available from all main reception areas, the Disability Office and the College disability website at:

<http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability/disability-office>

❖ **Financial Support**

Birkbeck College offers some financial assistance with fees for students encountering financial difficulties. Further information is available from the Student Financial Support office, telephone 0207 631 6362. If you are applying to the College Student Hardship Fund please notify the MA/MRes Director of your circumstances since they will be asked to support your circumstances. For more details

visit:

http://www.bbk.ac.uk/mybirkbeck/services/facilities/studentfinance/pgt_finance

❖ **Student Counselling, Health Service and Careers Advice**

Information on these facilities is given in the College Prospectus and from the Students' Union. Please make sure you have an up-to-date copy of the Prospectus, since it contains important information. Medical and Counselling services are available from The Health Centre which is located at 20 Gower Street, London WC1E 6DP, telephone: 0207 636 7628.

Counselling Sessions and Advice Sessions are offered by the Students' Union: Fourth floor, Malet Street, London WC1E 7HX, telephone: 020 7631 6335.

Careers Advice is offered by The Specialist Institutions' Careers Service (SICS), 4th Floor, ULU Building, Malet Street, London WC1E 7HY (see: <http://www.careers.lon.ac.uk/sics>).

Student-Staff Exchange Meeting

The MA/MRes Programme Director will chair a meeting, which all students are invited to attend. Meetings are usually scheduled to commence at 9:00pm after classes. We do our best to act on student suggestions and constructive criticisms. Students are encouraged to ask the MA/MRes Programme Director to include any item they wish to discuss on the meeting agenda.

- Student feedback on all courses is invited via questionnaires and discussion at yearly Student-Staff Exchange meetings where they are encouraged to air their views.

- Each individual module is invited to have a representative to convey the views of students to the academic staff and Students' Union. Please notify the Departmental Office if you want to be a course representative.

Students' complaints procedure

A. Matters specific to a particular module:

Stage 1: In the first instance students should talk frankly but tactfully to the lecturer concerned, either at the end of the class or by making an appointment. If students don't raise the issue with the lecturer, s/he may not realize that there is a problem.

Stage 2: If Stage 1 does not produce results, students should speak to their representative for the course concerned (please check the noticeboard for a list of student reps). The student rep should be given concrete details in writing of the problem and of any discussions of it with the lecturer. The student rep will take the matter up with the lecturer, or with the MA/MRes Programme Director, if preferred. In such cases, the lecturer or MA/MRes Programme Director will report back to the student, via the student representative on action taken.

Stage 3: If the problem remains unsolved after Stage 2, the student rep will ask the MA/MRes Programme Director to put the matter on the agenda of the next Student-Staff Exchange meeting.

B. Other Matters:

Stage 1: Students are invited to raise the issue with the MA/MRes Programme Director, again giving concrete details of the problem (in writing, if necessary). The MA/MRes Programme Director will report back to the student on action taken.

Stage 2: If the problem remains unsolved after Stage 1, students should ask the MA/MRes Programme Director to put the matter on the agenda of the next Student-Staff Exchange meeting.

We want to know about problems so we can do our best to make the courses work well. But please remember that this involves a two-way negotiation process in which students and lecturers both have to play a part.

STUDENT FACILITIES

- Birkbeck's main building in Malet Street is conveniently situated next door to the University of London Library in Senate House, and on the other side the University of London Students Union with its recreational facilities, bar, swimming pool, gym, etc. You will automatically be a member of Birkbeck's Students' Union which, together with the University of London, organizes a variety of services and facilities. In addition to having use of Birkbeck's nursery, you have access to the University's Health Centre at 20 Gower Street, London WC1, and the Specialist Institutions' Careers Service (SICS). Full-time students can be found accommodation in one of the centrally located University Halls of

Residence, applications need to be made by June - further information is available in the postgraduate prospectus.

- The Birkbeck Centre for Research in Film & Visual Media at 43 Gordon Square has a staffed Film Library (G18) and a Self Access Viewing Space (B11), where you can borrow and watch films on video, listen to audio tapes and use computer materials. Students must show the Film Library staff a current Birkbeck ID card. The new B11 Self Access viewing space can be used by groups (there is a large LCD monitor as well as the usual sized desk top monitors for watching VHS & DVD with headphones).
- There is a computer workstation room at 43 Gordon Square where you have access to computing facilities including e-mail and the Internet (more computer workstations are available in Malet St). Students are not required to type their assignments, but there are word processing facilities available in the Computer Workstation Room, at 43 Gordon Square. Upon registration all students are allocated a username and password to allow them use of the College network - you will be notified of your access details. If you do not know your username or password, or do not have a swipe card that allows you access to College computing facilities, you should contact Central Computing Services, Room E110 in Malet Street telephone: 0207 631 6524. CCS runs courses on various aspects of personal computing for a registration fee.
- The Centre for Iberian and Latin American Visual Studies (CILAVS) is based in the Department of Iberian and Latin American Studies. The Centre galvanizes research efforts on visual subjects in the Hispanic and Lusophone world, Latin America and the Caribbean, attracting interest from internationally recognized academics in the field. CILAVS hosts the Iberoamerican Museum of Visual Culture on the Web (www.bbk.ac.uk/ibamuseum2/), Birkbeck's pioneering on-line resource on the visual cultures of Latin America and the Iberian Peninsula. For more details of the Centre and events programme visit www.bbk.ac.uk/cilavs.
- Postgraduate Students have access to the full and varied conference and seminar programmes of the Institute of Germanic and Romance Studies, the Institute of the Study of the Americas and the Institute of Historical Research in Senate House.

Birkbeck Library and Senate House Library

Once students have enrolled at the College they are issued with a College Identity card, which will give them automatic access to Birkbeck Library, in the main building at Malet Street.

For opening hours visit Birkbeck Library website:

<http://www.bbk.ac.uk/lib/about/hours>

Birkbeck students are entitled to free borrowing and use of e-resources, both on-site and remotely, from Senate House Library in Malet Street. Students may use all other London University libraries for reference, and access other libraries in the UK via the SCONUL access scheme - see full details at the Library website - <http://www.bbk.ac.uk/lib/>.

Library Help Desk: 020-7631 6063
Library Help email: library-help@bbk.ac.uk

Using the Library

Make sure you consult the catalogue to find out exactly where the books, videos or DVDs you need are located. If a book is out on loan, request it so it can be reserved for you. You can renew the materials which you have on loan online via the Library catalogue, or by telephone, helping you to avoid fines incurred by the later return of items. Books and articles in periodicals can also be got for you from other libraries through the inter-library loan service: ask at the help desk in Birkbeck Library about this. Office applications and the internet are available on the PCs in the library and you can search databases and consult electronic journals online both in the Library and remotely with your ITS username and password, via the login on the eLibrary section of the Library web site. See the Library web site for full details of electronic resources, subject guides, and access to other libraries.

Reading Room collection

Materials which your lecturers have indicated will be in heavy demand are likely to be located in the Reading Room collection. This is a reference collection of books, and photocopies of journal articles and book chapters, available in the Reading Room at the library and is provided to ensure that as many students as possible have access to these materials.

Canning House Library

Our Students may use Canning House Library for reference purposes. The Library has a collection of 60,000 books on Iberian and Latin American subjects and is situated at: 2 Belgrave Square, London SW1X 8PJ. Tel: 020 7235 2303

Email: canninghouse@compuserve.com

Website: <http://ourworld.compuserve.com/homepages/canninghouse>

STAFF and their SPECIALISMS

Professor Jens Andermann

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Latin American Visual Culture, Film, Literature, and Politics

Jens Andermann's areas of interest are in film, literature and cultural theory, history, and politics, in particular in Argentina, Brazil and the Southern Cone. Current research focuses on modernity and the crisis of the landscape, and on the real in Argentine and Brazilian cinema since the mid-1990s. He has published extensively on modern visual culture, the aesthetics and politics of museums and maps, and on Latin American literature, film and photography. He is an editor of the *Journal of Latin American Cultural Studies* and a member of the advisory board of the journals *Grumo* (Buenos Aires, Rio de Janeiro) and *Cuadernos del Sur* (Bahia Blanca) and the *Centro de Estudios Patagónicos* (Bariloche, Argentina). He has been a Visiting Professor at University of Buenos Aires (Argentina), Universidade Federal do Rio de Janeiro, Princeton University, Duke University (Durham, North Carolina) and has given lectures and papers international conferences in Argentina, Brazil, Colombia, Europe and the U.S. His work has been published in English, Spanish, Portuguese and German, including the books *New Argentine Cinema* (London, forthcoming 2011), *The Optic of the State. Visuality and Power in Argentina and Brazil* (Pittsburgh, PA, 2007), *Galerías del progreso. Museos, exposiciones y cultura visual en América Latina* (Rosario, 2006), *Images of Power. Iconography, Culture and the State in Latin America* (Oxford, New York, 2005), and *Mapas de poder. Una arqueología literaria del espacio argentino* (Rosario, 2000). A founding member of the Centre for Iberian and Latin American Visual Studies, he co-ordinates the Centre's *Iberoamerican Museum of Visual Culture on the Web* (<http://www.bbk.ac.uk/cilavs/ibamuseum2>).

Dr Mari Paz Balibrea Enríquez

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Modern Spanish Cultural Studies

Mari Paz Balibrea' research focuses on the periods of Francoism and Republican exile and of post-Franco Spain. Her interests are in the study of cultural politics and in the relationships between aesthetics, politics and ideologies, more specifically with regards to questions of modernity/postmodernity, ideologies of history, the role of leftist intellectuals, exile and diaspora in literature, culture and urban spaces. At the present moment, her publications are concerned with three distinctive areas of enquiry: culture, politics, and urban space in Barcelona; Republican exile culture and the critique of Spanish modernity; and the politics of transitional Spain. Her work has been published in English, Spanish, Catalan, Portuguese and French. She is a member of the editorial board of the *Journal of Spanish Cultural Studies* and a member of the advisory board for the *International Journal of Iberian Studies*, *Revista Canadiense de Estudios Hispánicos*, *Arizona Journal of Hispanic Cultural Studies*, and the *Bulletin of Spanish Studies*. She is the author of *En la tierra baldía: Manuel Vázquez Montalbán y la izquierda española en la postmodernidad*. Barcelona: El Viejo Topo, 1999. Her last book, *Tiempo de exilio: una mirada crítica a la modernidad española desde el pensamiento republicano en el exilio* came out in 2007, and she is currently working on a book on the politics of culture in Barcelona, *Fábulas de seducción: el consumo de cultura política en la Barcelona postindustrial*.

Previous to her appointment at Birkbeck, she taught in the United States at Illinois State University and the University of California, Santa Cruz.

Dr Zoltán Biedermann

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Iberian Empires, Early Modern Portugal and Spain

Zoltán Biedermann works on Portuguese and Spanish imperial history with a focus on early modern Asia. He is interested in the cultural foundations of political action, including ideas of conquest, Utopianism and the representation of space. Besides his core work on the Portuguese in Sri Lanka (*A aprendizagem de Ceilão*, forthcoming) and the Middle East (*Soqatra: Geschichte einer christlichen Insel*, Harrassowitz, 2006), he has published on a number of articles related to colonial history such as diplomacy ('Portuguese Diplomacy in Asia', 2005), cartography (*Historical Atlas of the Persian Gulf*, Brepols, 2006; 'Representations of the Sri Lankan Space', 2007; 'Portuguese Cartographies of the Persian Littoral', 2009), urbanism ('Colombo versus Cannanore', *JESHO*, 2009), literature ('Nos primórdios da antropologia', 2003; 'De regresso ao Quarto Império', 2004) and comparative imperial history ('Portuguese and Habsburg Attitudes toward Imperial Authority in Sri Lanka', *JEMH*, 2009). He was an associate researcher at the Centre for Overseas History in Lisbon from 1999 to 2008, where he still participates in the re-edition of the *Comentarios de Don García de Silva y Figueroa*, a seventeenth-century Spanish travelogue to India and Persia. He is a co-editor of the *Maritime Asia* series published by Harrassowitz Verlag in Germany, and is at present coordinating the creation of a research cluster for *Red Columnaria (Red de Investigación sobre las fronteras de las monarquías ibéricas)*. He was an Ahmanson-Getty fellow at the UCLA in 2006-07.

Dr Philip Derbyshire

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Latin American Cultural History and Literature

Philip Derbyshire is a British Academy Post-Doctoral Fellow working on representations of the 'Andean' in Argentine culture. He wrote his PhD on the deployment of psychoanalysis in Argentina in the 1960s and 70s and has written numerous articles on psychoanalysis, philosophy, literature and film.

Dr Carmen Fracchia

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Spanish Art History and Visual Culture

Specialist in Spanish and Italian art history, with particular interest in relations between the Spanish visual production of the Early Modern period and the Spanish Empire, but with further interests in colonial art and Goya; and the interface between visual culture, religion and the history of science. Her current research focuses on the overlooked area of the visual representation of black slavery in Imperial Spain and New Spain; on the subjectivity of the Afro-Hispanic slaves; and on the trauma and lack of memory of slavery in Spain. She is a Visiting Professor at the University of Granada (Spain, 2008-11), where she was invited to join the international research team for the projects on *Antropología de la esclavitud: los negroafricanos y sus*

descendientes en España (1492-1886), funded by the Spanish Ministry of Education and Science (2008-10) and on *Reparaciones europeas contemporáneas y memoria de la esclavitud: esclavas negroafricanas y españolas abolicionistas (siglos XVI al XIX)*, funded by the Spanish Ministry of Equality (2010-13). She has published several articles and contributed essays on the visual construction of black slaves in the Spanish Empire in *Journal of Iberian and Latin American Studies*; *Revista Chilena de Antropología Visual*; *Original-Copia...Original?*, ed. G. Siracusano; *Imágenes perdidas: censura, olvido, descuido*, ed. G. Siracusano; *Others and Outcasts in Early Modern Europe: Picturing the Social Margins*, ed. T. Nichols; *Mexico 1680: Intellectual and Cultural Life at the Apogee of the Barroco de Indias*, eds. J. Franco and A. Coroleu; *Invisible Subjects? Slave Portraiture in the Circum-Atlantic World (1630-1890)*, eds. A. Lugo-Ortiz and A. Rosenthal (forthcoming); *The Iconography of Slavery in Europe: 1500-1800*, eds. E. McGrath and J. M. Massing (forthcoming); *Los negroafricanos y sus descendientes en España*, ed. Aurelia Martín Casares (forthcoming). Dr Fracchia has participated in international conferences in Argentina, Brazil, Mexico, Ireland, Spain, the UK, and the US. She is currently preparing a book on the visual representation of black slavery in Imperial Spain.

Dr Jessamy Harvey

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Modern Spanish Studies, Childhood Culture, and Catholicism

Specialist in Modern Spanish studies, with particular interest in the study of childhood culture in modern Spain, her PhD analysed the construction of Spanish girlhood during the early Franco period with an interdisciplinary cultural studies approach. Her interests are in the study of questions related to children's participation and visibility in Spanish culture, the cultural output aimed at child consumers, as well as the place of children's culture in adult memory. She has had several chapters and articles published in academic publications, and presented papers at conferences in the UK and in Europe on the following topics: adaptations and remakes of children's literary classics on-screen; gender, history and ideology in school textbooks; teenage girls' comics; children's material culture; memoirs of National-Catholic childhoods; the role of children in Catholic culture; and women writers such as Carmen Martín Gaité, Elena Fortún and Gloria Fuertes. She is currently working on a book about the symbolic value of girls to modern Catholic culture and society as well as their representation in films and fiction which is provisionally titled: *Holy girls and their cultural afterlives*.

Dr John Kraniauskas

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Latin American Cultural History, Literature, Film and Politics

Specialist in Latin American literary and cultural studies, with particular interest in relations between the state and cultural forms. In 1992 and 1995 he was a Visiting Professor at the Universidad Iberoamericana, and in 1996 at Duke University. He has published major articles in the *Revista de crítica cultural*, *Boundary 2*, *New Formations*, *Radical Philosophy*, *Nuevo Texto Crítico*, *Boletín*, *Nepantla: Views from South*, *Traces*, *Revistas Iberoamericana*, *Verksted*, *El ojo mocho*, and *Papel máquina* as well as film reviews in *Sight and Sound*. He has edited and translated Carlos Monsiváis's *Mexican Postcards*. He has contributed essays to the Archivos critical edition of Miguel Angel Asturias, *El Señor Presidente*, *Walter Benjamin's Philosophy*:

Destruction and Experience, eds. A. Benjamin and P. Osborne; *Las culturas de fin de siglo*, ed. J. Ludmer; *Cannibalism and the Colonial Order*, eds. F. Barker, P. Hulme & M. Iverson; and *Hybridity and its Discontents*, eds. A. Coombes & A. Brah, and the *Latin American Cultural Studies Reader*, eds. A. Trigo (et. al.), amongst others. Two of his articles on Walter Benjamin have been included in *Walter Benjamin: Critical Evaluations in Cultural Theory*, ed. P. Osborne. Some of these articles have also been translated and published in the Japanese, Chinese, Korean and Portuguese. He is currently preparing books on crime and fiction (having published on the HBO TV series *The Wire* as well as on the novels of James Ellroy); on cultural and subaltern studies; and on Eva Perón and the populist state. He has given conference papers in the UK, the US, Mexico, Argentina, Chile, Puerto Rico, Germany, Spain, France, China, Korea and Canada. He is a founding co-editor of the *Journal of Latin American Cultural Studies: Travesía*, a member of the editorial collective of *Traces: A Multi-Lingual Journal of Cultural Theory*, and is on the editorial advisory boards of *Historio-y-Grafía* (Mexico) and *Ciberletras* (US).

Laura León Llerena

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Colonial Latin American Studies

Her research focuses on Colonial Latin America Studies, with particular emphasis on Andean history and literature. Her current work concerns the Huarochirí Manuscript, an anonymous native Andean text written in the Quechua language around the end of the sixteenth century and beginning of the seventeenth century in Peru. Her interests include early modern literature and history of Spain, Portugal and the New World, translation studies, postcolonial studies, cultural anthropology, religion studies, and the ethnography of writing. She has published articles and book reviews in academic journals in Peru (*Patio de Letras*), Japan (*Perspectivas Latinoamericanas; Senri Ethnological Studies*), Chile (*Revista Diálogo Andino*) and the US (*Revista Iberoamericana; San Diego Museum Papers*), and co-authored a book with Peruvian anthropologist Luis Millones (*Hechizos de Perú: Amor y magia en la costa del Pacífico*, Sevilla, 2003). She was a graduate research fellow at the Center for the Study of Religion at Princeton University, for 2008-2009, and has been an invited lecturer at the University of San Marcos (Peru) in the Department of Literature (2008) and the Department of Anthropology (2009). She has done ethnographic fieldwork on northern Peruvian coast shamans, and on mythical narratives in the Huarochirí region.

Dr Luciana Martins

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Luso-Brazilian Visual and Material Culture, Cultural History

Specialist in visual and material culture, cultural history and the history and philosophy of geography, with particular emphasis on visuality and travel. She explores imaginative geographies of Rio de Janeiro in her book *O Rio de Janeiro dos Viajantes: O Olhar Britânico, 1800-1850* (Rio de Janeiro: Jorge Zahar, 2001). She has co-edited a book of essays entitled *Tropical Visions in an Age of Empire* (Chicago: University of Chicago Press, 2005), which stems from a research project (funded by AHRB) on image-making and the experience of travel through the tropics. Originally trained in architecture and urban planning, she has published papers in Brazil and in English-language journals on the visual culture of tropicality, geographical thought, world cities and modernity. She has also participated in a creative arts project, *Visualising Geography*, at Royal Holloway, University of

London. She has given conference papers in the UK, the US, Brazil, Portugal, and France. Currently writing a book-length project entitled *Tropical Light: Photography and Documentary Film in the Making of Modern Brazil*, she is also working a major AHRC-funded three-year research project entitled *Weaving Communities of Practice. Textiles, Culture and Identity in the Andes: a Semiotic and Ontological Approach*. She has been Director of the Centre for Latin American Visual Studies (CILAVS) from 2007 to 2010.

Dr Cecilia Palmeiro

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Cecilia Palmeiro's areas of interests are 20th and 21st century Spanish American and Brazilian literatures, theory and intellectual history, with special focus on issues of politics, technology, gender and identity. Her current research studies the formation of queer avant garde in the processes of smuggling, translation and dialogue between Argentina and Brazil, from the seventies to the present. She is now working on the edition of her book, forthcoming in Argentina in 2010. She has published articles on the subject in Argentina, Brazil and the US, and lectured at universities there, where she regularly participates in conferences. As a translator from Portuguese into Spanish, she has published the novel *Zombar* (Buenos Aires, Mansalva, 2008) and an anthology on contemporary Brazilian literature (as a special number of *Líneas de fuga*, México City, 2010).

Dr María Elena Placencia

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Pragmatics, Intercultural Communication, Discourse Analysis

Her main research interests lie in socio- and variational-pragmatics, discourse analysis and intercultural communication. Some of the topics she is interested in are (im)politeness phenomena and cultural styles of rapport management, regional pragmatic variation, forms and functions of small talk, the language of service encounters, address forms and discursive racism in interethnic communication. She has published extensively on a number of these topics. Her book publications include *Actos de habla y cortesía* (co-edited), *Spanish Pragmatics* (co-authored), *Current Trends in the Pragmatics of Spanish* (co-edited), *Research on Politeness in the Spanish-speaking World* (co-edited) and *Sueños World Spanish* (co-authored). She has given conference papers and lectures in Spain, Germany, France, Brazil, Ecuador, Denmark, Italy, Mexico, Uruguay, the USA and Sweden, and has taught courses in several Spanish universities. She is co-founder of the International Association for the Study of Spanish in Society (SIS) and EDICE (Estudios del Discurso Cortés en Español), and co-founder and co-editor of *Birkbeck Studies in Applied Linguistics* (BISAL); she is on the editorial board of the new series *Advances in Pragmatics and Discourse Analysis* (Cambridge Scholar Publishing) as well as on the editorial board of several journals including, *Oralia Revista de Análisis del Discurso Oral*, *ELUA Estudios de Lingüística de la Universidad de Alicante*, *Discurso & Sociedad*, and *Tonos Digital*.

Professor William Rowe

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Latin-American Poetry and Poetics, Cultural History

Author of eight books on Latin American literature and culture, including *Juan Rulfo: El llano en llamas* (London, Grant & Cutler Critical Guides, 1987), *Memory and Modernity: Popular Culture in Latin America* [with Vivian Schelling] (London, Verso, 1991), *Ensayos arguedianos* (Lima, Sur and Universidad de San Marcos, 1996), and *Hacia una poética radical: ensayos de hermenéutica cultural* (Rosario and Lima, Beatriz Viterbo and Mosca Azul, 1996). His book on Spanish American poetry since 1950 was published in 2000 by Oxford University Press. He was a founding editor of the *Journal of Latin American Cultural Studies: Travesía* and remains on its advisory board. He has taught at the Universities of Lambayeque (Peru), Liverpool, King's College London, where he was given a personal Chair in Latin American Cultural Studies, San Marcos (Peru), Universidad Católica (Peru), Universidad Iberoamericana (Mexico). He has done ethnographic research on Peruvian song, and has held a British Academy Research Readership. He is a specialist in 20c poetry and poetics in Latin America, the USA and Britain, and has published widely, read, and broadcast translations of Latin American poetry.

Dr Luís Trindade

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Modern Portuguese Studies

Specialist in Modern Portuguese culture, with particular interest in the relations between literature and the cultural industries in the context of authoritarian politics and fascist ideology. He has also undertaken research on the 1974-75 revolutionary period in Portugal, Portuguese film and modernism. He was a post-doctoral research fellow at the École des Hautes Études en Sciences Sociales, in Paris, and assistant professor at the New University in Lisbon. He organized two symposiums in Portugal, *The Knowledge of Democracy: Social Sciences in Democratic Portugal*, in 2003, and *Structural Transformations of the Portuguese Cultural Field, 1900-1950*, in 2004. Among other books and articles, he published *O Terceiro Português – Fotobiografia de Antonio Silva* (Lisbon: Círculo de Leitores, 2002), *O Espírito do Diabo: Discursos e Posições Intelectuais no Semanário O Diabo, 1934-1940* (Porto: Campo das Letras, 2004), 'Fado, Futebol, Fátima, Foices e Martelos', in *Intervalo*, 2, 2006, 'Introdução à Vida Intelectual', in *Cadernos do CEIS20*, 2007, and *O Estranho Caso do Nacionalismo Português. O salazarismo entre a literatura e a política* (Lisbon: Imprensa das Ciências Sociais, 2008).

Department of Iberian & Latin American Studies

COURSEWORK COVERSHEET

Your name

Name of module

Module convenor.....Degree programme.....

Title of essay/assignment.....

.....

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Deadline Date of submission

Date stamp of Administrative Office:

Late submission

Any work that is submitted for formal assessment after the published deadline is given two marks: a penalty mark of 50%, assuming it is of a pass standard; and the 'real' mark that would have been awarded if the work had not been late. Both marks are given to the student on a cover sheet. If the work is not of a pass standard a single mark is given.

If you submit late work that is to be considered for assessment then you should provide written documentation, medical or otherwise, to explain why the work was submitted late. You will need to complete a standard pro-forma and submit it, with documentary evidence as appropriate, to the Chair of the Examinations of the Sub-Board for your programme. The case will then be considered by the appropriate Sub-Board.

If no case is made then the penalty mark will stand. If a case is made and accepted then the Examination Sub-Board may allow the 'real' mark to stand.

Plagiarism Declaration

I have read and understood the Birkbeck guidelines on plagiarism, as set out in The Regulations for Taught Programmes of Study. In particular I understand that plagiarism if detected may lead to a wide range of sanctions being applied, including the termination of my registration at the College. By signing this declaration, I undertake to supply, if requested, an electronic copy of my work, which may be submitted to tests to detect plagiarism.

Signed.....Date.....

Agreed Mark:



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