UAB
Universitat Autònoma de Barcelona

Bachelor's Degree Final Project

Code: 106392
ECTS Credits: 6

2025/2026

Degree	Type	Year
Spanish Language and Literature	OB	4

Contact

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Teaching groups languages

You can view this information at the end of this document.

Prerequisites

- Students can enroll in the Degree Fianl Project (TFG) TFG once they have passed two thirds of the syllabus, that is, 160 ECTS.-The TFG is a 4th year second-semester. Students who are registered for the TFG a second time or who justify circumstance will be able to do the TFG durint the first semester if the Teachig Comitee grants permission.

- By obtaining the minimum of credits in basic training subjects, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing.

- In regards to writing, it's understood that the student will write paragraphs with full content. Obviously, spelling errors, punctuation and speech structure will be taken into account.

- It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if it is necessary.

Objectives and Contextualisation

Unique training objective is the realization and presentation of an academic work of synthesis, applied to any of the subjects of the degree or to their interrelation.
This work includes two training activities:

1. The realization of a written work on a specific topic within the framework of the subjects included in the degree's syllabus. The written text of the TFG (Degree Final Project) must contain, according to the agreement between the tutor and the student, the presentation of a theoretical framework, a state of the issue made from the bibliographic search, the selection criteria of the analyzed materials, the critical analysis, a section of conclusions and the list of references used in the TFG.

2. The oral and public defense of the work before a court constituted specifically for that purpose.

Competences

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- Analyse the main phonetic, phonological, morphological, syntactic, lexical and semantic properties of the Spanish language, its evolution throughout history and its current structure.
- Apply ethical academic principles to the processing of information.
- Carry out effective written work or oral presentations adapted to the appropriate register in different languages.
- Develop arguments applicable to the fields of Hispanic literature, literary theory, Spanish language and linguistics, and evaluate their academic relevance.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- Use digital tools and specific documentary sources to gather and organise information.

Learning Outcomes

1. Answer the questions posed by the examining board in an appropriate manner.
2. Be able to draw up a work plan and the timing of activities.
3. Choose a linguistic phenomenon about the Spanish language that raises discussion and know how to develop this.
4. Discover the potential of information sources offered by the virtual world and know how to manage it at work.
5. Express ideas with a specific vocabulary appropriate to the discipline, following the rules of the Spanish language.
6. Express themselves using argumentative procedures both orally and in writing, as required by a scientific work.
7. Find solutions to problems in an autonomous manner.
8. Know how to use direct and indirect quotations in the text.
9. Mention the sources consulted to avoid plagiarism.
10. Organise the written discourse in such a way as to include in this work the parts of an academic text: theoretical framework, methodology, results, discussion of the data and conclusions.
11. Present, describe and critically analyze a philological issue and be able to properly present it orally and in writing.
12. Produce original work that makes a contribution to the knowledge of Spanish language and literature, to the application of this knowledge, to its transfer to the professional sphere or to its social dissemination.
13. Search for digital tools appropriate to the type of work being carried out.
14. Select critically and effectively synthesize the literature on literary aspects and / or linguistic phenomena.

Content

The studies of the Spanish Language and Literature Degree must conclude with the elaboration and defense of a final work of degree: the Degree Final Project (TFG), of 6 ECTS credits.

This work is part of the fourth-year supplementary training wich the student must attend along with the 54 optional credits of the training offer of the last year of the Degree.

The Degree Final Project is an individual and autonomous work under the supervision of a teacher - tutor assigned from among the professors of the degree. Works realized in group are not admitted.

The Degree Final Project consists of the presentation in writing and the oral defense of a topic referred to any of the subjects of the Degree or their interrelation. The text of the TFG, along with its oral presentation, will make it possible to evaluate in a global and synthetic way the mastering that students possess of the specific and transversal skills associated with the bachelor's degree. Students may select a topic related to Spanish

Language, Spanish Literature, Theory of Literature and Comparative Literature or Linguistics, taking into account the wide range of topics offered by the degree. Exceptionally, some topics that involve initiation in Spanish linguistic or literary research may be proposed.

The Bachelor's degree final project (TFG) must be written and orally defended in Spanish Language.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Group tutorials and information sessions	4	0.16	3, 8, 14
Proposal and work within established deadlines (documentation, readings, synthesis and writing)	130	5.2	1, 12, 5, 6, 10
Tutorials and correction of drafts	15	0.6	13, 7, 4, 9, 5, 6, 10, 11, 14, 2

1. PROCEDURES FOR THE ASSIGNMENT OF DEGREE FINAL PROJECT

1.1 Students must select five topics from the list that appears at the end of this Teaching Guide: "List of topics, Studies of Language, Spanish Literature and Theory of Literature and Comparative Literature" or on the website of the Facultat de Lletres.
This list of topics has been provided by the teachers of the Department who can tutor the TFG. In some cases, works titles can be orientative, in order to later specify with the student the precise aspect that can be developed in the TFG.

In September 2025, an updated list of instructors and topics will be made available through the Moodle platform

1.2 The student will send through a form that will be previously provided to the students in the Moodle space of the subject, the five tutor proposals and topics of the Degree Final Project, according to order of priority, taking into account the calendari ndicated below (Section 2). At least three tutors must be selected from all those listed. The coordination will assign the tutors to the students according to the academic record of the students enrolled. It will be taken into account that the number of TFG directed by a tutor is balanced among all the teachers who can tutor the works and that the same tutor can't supervise more than 3 jobs among all the degrees in which the Department teaches.

1.3 If students are interested in a not listed topic, they should contact the coordination of the TFG, which will address them to the possible tutor and, if necessary, put them in contact with a specialist in the area. Likewise, students will contact the coordinator if interested in carrying out a co-authoritative work along with a professor from another department.

1.4 Inexceptional cases, the tutor may or may not accept the mentoring of a TFG, as well as students may decide if they prefer a tutordifferent from the one proposed in the list. In these cases, the tutor and/or the students will have toinform the coordination of the subject, which has the task of managing the allocation of topics and tutors.

1.5 Only in justified cases (Erasmus ...), the mentoring of a TFG will be carried out virtually, provided that the tutor agrees and communicates it to the TFG coordination. The TFG defense will always be face-to-face.

1.6 If the student has not contacted the teacher on the date determined for the delivery of evidence 1 ("Follow-up"), it will be considered NOT ASSESSED and the sutdent will not be able to continue with the other assessment activities.

1.7. The TFG of the Spanish Language and Literature degree must be written in Spanish language. The oral defense will also be in Spanish language. Students of combined degrees may write and defend their work in Spanish or in the language of the other degree they are studying.

1.8. Students of combined degrees must write and orally defend their TFG in one of the mother tongues of this degree, depending on the Department in which the TFG is done.

2. SCHEDULE

Semester B

- July 2025: Registration period.
- From October 1 to 17, 2025: Supervisor and topic preferences to be manifested.
- From October 20 to November 14, 2025: Coordinators assign tutors and topics.
- November 21st, 2025: Assignments are made public.
- During December 2025: The student and the tutor must hold their first meeting. During this meeting, a work schedule will be established, and the tutor will explain the tutoring, follow-up, and evaluation procedures.
- March 30th 2026: Submission of Evidence 1 (work plan, outline of the project, basic bibliography). The coordination team will ask the tutor for the grade (10% of the final grade).
- 10th June 2026: Submission of the final draft of the TFG. The tutor will suggest final amendments to the student and will send the grade to the coordination team (Evidence2: 50% of the final grade).
- June 17^{h}, 2025, by 2:00 p.m.: Submission of the final TFG. Afterwards, the tutor will activate the validation of the final project using the tfe.uab.cat tool, the student will submit the metadata, and the coordination team will authorize the documentation. The tutor may assign the overall grade of the TFG.
- From June 25 to July 3, 2026: Oral presentations (Evidence 3: 40% of the final grade).

Semester A (exceptional cases)

- 19th September 2025: Deadline to request to do the TFG in semester with the conditions specified in each syllabus.
- 22nd - 26th September 2025: Supervisor and topic assignment.
- 26th January 2026 until 14:00: Due date for final TFG version.
- 09th - 13rd February 2026: TFG oral presentations.

3. RULES FOR THE PRESENTATION OF THE TFG

-Students will submit the final work through the tool tfe.uab.cat in accordance with the instructions provided by the coordination, contained in the Manual for the student.

-Two pdf copies of the TFG must be submitted, one signed by the tutor and the other unsigned, in the space indicated by the coordination. The cover page of both works must contain the following information: author's name, title of the work, degree to which it belongs, academic year in which it is assessed and, as indicated above, the tutor's signature. In addition, the student will have to fill in the metadata in Spanish, Catalan and English, authorise or not the publication of his/her work and sign the anti-plagiarism declaration.

-The TFG will be between 4,000and 9,000 words long (15 and 25 pages) plus bibliography and appendices in DINA 4 format, 1.5 spacing, Times New Roman 12 pt. type.

-The student must follow a single documentation model, previously agreed with the professor,for the bibliographic citations and the final bibliography of the work (citation-note system, MLA, APA...).

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Assessment of the written work	60%	0	0	13, 7, 4, 12, 3, 9, 5, 6, 10, 11, 8, 14, 2
Oral Presentation	40%	1	0.04	1, 5, 6, 11

The follow-up of the work will be done through the tool tfe.uab.cat

FOLLOW-UP

As indicated in the section dedicated to the Schedule, at the beginning of the academic period relative to the subject the student will agree on the follow-up of his TFG, specifying the number of mandatory tutorials and deliveries scheduled by the tutor, as well as the evaluation mode.

-It is important that the tutor registers, in a simple format, tutorials and agreed deliveries. It is important that the tutor records the scheduled tutorials and submissions through the tool tfe.uab.cat (Follow-up).

PLAGIARISM

- The work submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. With regards to the use of the bibliographic documentation, the student must state the authorship of each quote and the use of third-party materials. Any submission of non-original material without properly indicating its origin (copying, unauthorised use of AI) will automatically resultin a failure rating (0).

- Plagiarizing means copying a text from unidentified sources, be it a single phrase or more, presenting it as own work' (that includes copying phrases or fragments of the Internet and adding them without modifications to the text that is presented as one's own), which is considered a serious misconduct. It is necessary to learn to respect the intellectual property of others and to always reference sources, and it is essential to be responsible for the originality and authenticity of the text itself.

-In this subject, given that it belongs to the philological degrees, the use of Artificial Intelligence (AI) technologies to generate text or to carry out translations is not allowed. In all other cases, the use of this technology is subject to the criteria of the TFG tutor, with the priorwritten consent of the tutor specifying the tasks in which the student may use it. The student will have to clearly identify which parts have been generated with this technology, specify what they have been used for and include a critical reflection on how they have influenced the process and the final result of the activity. This reflection, together with the written consent of the tutor, should be included as annexes in the final part of the work. Non-transparency of the use of AI in this assessable activity will be considered a lack of academic honesty and may result in a partial or total penalty in the mark for the activity, or higher penalties in serious cases.

- At the end of their TFG, students will attach the signed document on the authorship of the content of their work, placed in the Moodle space of the subject.

ASSESSMENT

-The assessment of the TFG will be carried out only during the period between the end of June and the beginning of July. The TFG is a second semester subject. Students who enroll in the TFG (Final Degree Project) for the second time or have a justified personal circumstance may complete the TFG during the first semester of the 4th year. This option will only be possible if they obtain prior consent from the TFG coordination.

-The assessment of the work will always be individual and consists of two parts, both mandatory: Final work and Oral presentation.

-The tutor is responsible for the first part of the assessment, which represents 60% of the final grade. This 60% will be the result of the sum of the evaluation percentage of the various evidences delivered to the tutor. The tutor must assess the final result of the work, in addition to the process of monitoring the training activities, and, therefore, he/she will take into account the learning results linked to the competences indicated in the teaching guide of the subject. (Evidence 1 and 2 placed in Moodle and tfe.uab.cat).

-In order to be able to carryout the oral defense of the Bachelor's Thesis (TFG), it is essential that the student obtains a minimum grade of 5 on the written part, as assessed by the tutor. The approval of the tutor is an essential requirement for submitting the TFG.

-In order to pass the TFG, the student must achieve at least a 5 in both the written and the oral parts.

-The panels or committees responsible for the oral defense will be announced within a maximum of three business days from the final submission date of the TFG.

-The second part of the assessment, 40% of the final grade, is carried out by a panel constituted by two professors, before whom the work will be orally defended by the student. Oral defense of work is mandatory and it will always be face-to-face. In this second part, students will make an oral presentation of their work that will not exceed 15 minutes. After the defense of the TFG by the student, the panel will be able to ask the student the questions considered appropriate. For the evaluation of this second part, the panel will have a document that will indicate the aspects that must be taken into account for the evaluation of oral skills. The written part of the work could also be considered by the panel.

-The student must include a detailed summary (between 5 and 8 pages) of the work carried out, written in the language that was not chosen as the object of study.

The summary must include the research objectives, methodology, an analysis of the results, and an evaluation of the conclusions. Linguistic competence and academic use in both of the degree's languages will be assessed by a committee made up of specialists in both languages.

The committee will take into account both parts of the written work (produced in different languages), as well as the oral presentation, during which the student will be asked questions in both languages and will be expected to respond accordingly in each.

-The coordination of the TFG will publish the grades inthe Moodle space, according to the planned schedule.

-A TFG will be consideredNON-ASSESSED if the student has not contacted the teacher on the given date for the delivery of Evidence 1; it means thatthe studentwill not continue with other evaluation activities. It will also be considered NON- ASSESSED if the student, once Evidence 1 has been submitted, has not deliveredany of the other items exposed in the section calendar of this guide. If the student decides not to present his/her TFG in the call for applications, he/she must notify his/her tutor as soon as possible and the TFG Coordination.

-If students decide not to present their TFG in the call in which they have been enrolled, they must inform as soon as possible the tutor and also the coordination of the TFG.

-The award of the maximum grade of honours will be granted by an external tribunal of teachers. The commission will take into account 75% of the TFG grade and 25% of the student's grade in the last two courses.
1. The TFG is not subject to reassess.
2. The TFG is subject to the same processes of ordinary review and extraordinary review. Therefore, it is necessary that the tutor establishes a clear follow-up for the assessment and the written presentation as for the oral defense. In this case, the panel will specify the gaps of the oral part.

SINGLE ASSESSMENT

The TFG does not incorporate single assessment.

Bibliography

About writing
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CASSANY, D. (1995): *La cocina de la escritura.* Madrid: Anagrama, Colección Argumentos, 162. [Versión castellana, del autor de La cuina de la escriptura, Barcelona: Empúries, 1993].
CASSANY, D. (2007): *Afilar el lapicero. Guía de redacción para profesionales.* Madrid: Anagrama.
MONTOLÍO, E. (coord.) (2000): *Manual práctico de escritura académica.* Barcelona: Ariel. 3 vols.
NÚÑEZ LADEVÉZE, L. (1993): T*eoría y práctica de la construcción del texto.* Barcelona: Ariel.
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WALKER, M. (2000): *Cómo escribir trabajos de investigación.* Barcelona: Gedisa, trad. de José A. Álvarez.

About research
COROMINA, Eusebi, Xavier CASACUBERTA y Dolors QUINTANA (2002): *El trabajo de investigación* (traducción y adaptación al castellano de Luisa Cotoner). Vic-Barcelona: Eumo-Octaedro.
ECO, Umberto (1983): C*ómo se hace una tesis. Técnicas y procedimientos de investigación, estudio y escritura.* Barcelona: Gedisa. [Versión castellana de Lucía baranda y Alberto Clavería Ibáñez].
HARVEY, Gordon (2001): *Cómo se citan las fuentes*. Madrid: Nuer Ediciones.
HOLTUS, Günter, Michael METZELTIN y Christina SCHMITT (eds.) (1988-2004): *Lexikon der Romanistischen Linguistik.* Tübingen: Niemeyer, 1988-2004.
LÁZARO CARRETER, Fernando (1963): *Diccionario de términos filológicos.* Madrid: Gredos.
MONTEMAYOR HERNÁNDEZ, María Velia, María Consuelo GARCÍA TREVIÑO y Yolanda GARZA GORENA (2002): *Guía para la investigación documental.* México: Trillas.
ORNA, Elisabeth y Graham STEVENS (2001): *Cómo usar la información en trabajos de investigación.* Barcelona: Gedisa.
PÖCKL, Wofgang, Franz RAINER y Bernhard PÖLL (2004): *Introducción a la lingüística románica.* Madrid: Gredos.
REGUEIRO, Mª Luisa y Daniel M. SÁEZ RIVERA (2013), *El español académico. Guía práctica para la elaboración de textos académicos.* Madrid: Arco-Libros.
SIERRA BRAVO, Restituto (1999): *Tesis doctorales y trabajos de investigación científica; metodología general de su elaboración y documentación.* Madrid: Paraninfo.
TOLCHINSKI LANDSMAN, Liliana, Mª José RUBIO HURTADO y Anna ESCOFET ROIG (2002): *Tesis, tesinas y otras tesituras. De la pregunta de investigación a la defensa de la tesis.* Barcelona: Edicions de la Universitat de Barcelona.
TRIGO ARANDA, Vicente (2002): *Escribir y presentar trabajos en clase.* Madrid: Prentice-Hall.

LIST OF TFG TOPICS (2024-2025)

This list of teachers and subjects will be extended in September. The list will be published in the Moodle of the course.

SPANISH LANGUAGE

Lourdes AGUILAR

1. Analysis of the relationship between speech acts and prosodic events in a corpus of dialogues.
2. Study of accentual typology (prominent and secondary accents) in dialogue situations.
3. Strengthening and weakening axes in consonants. Phonetic and phonological processes of Spanish in spontaneous speech.
4. Diction, intelligibility, naturalness. The evaluation of pathological speech.
5. Linguistic diversity in America: languages, identities and education.
6. Spanish in the United States: phonetic phenomena in heritage speakers.
7. Creation of educational resources for teaching Spanish language.

Cristina BUENAFUENTES

1. Morphology (lexical or inflectional) in the light of variation (temporal, geographical, social and/or situational).
2. Morphology and its lexicographic reflection (synchronic and/or diachronic perspective)3.
3. Historical morphosyntax of Spanish
4. The updating of grammar contents (especially morphology or word classes) in Secondary and Baccalaureate language subjects.

Gloria CLAVERÍA

1. History of the Spanish language: the language in the 19th century.
2. Spanish neologisms (both from the historical point of view and from the synchronic and current point of view).
3. History of Spanish lexicography: from Nebrija to the dictionaries of the 21st century with special attention to the 19th century.
4. Lexicological studies of Spanish (examples: colors, sports lexicon, modern cultisms, etc.).

Margarita FREIXAS

1. Linguistic resources of literary language in the Spanish press.
2. Linguistic resources in visual poetry.
3. History of lexicography: analysis of the evolution of aspects of academic and non-academic dictionaries.
4. Reception of variation and settlement of norms in lexicographic works.
5. Variation and norm: case studies of variation from a diachronic point of view.

Joaquim LLISTERRI

To be determined by the professor.

María Jesús MACHUCA

1. Contrastive phonetic studies in Spanish learners.
2. Phonetic and phonological categories of the phonemes in syllable-final position.
3. Phonetic manifestations of sounds in contact.
4. Hesitation phenomena in spontaneous speech.
5. Acoustic and perceptualparameters of accent in spontaneous speech.
6. Perception of vowel or consonant lengthening in Spanish.

Dolors POCH

1.Phonetic aspects of Spanish / Catalan bilingualism.
2. Linguistic resources of literary language.

3. Linguistic aspects of literary translation.
4. Spanish as a foreign language (essential to have taken the course Spanish as a foreign language).

Marta PRAT

1. Lexicography or phraseography: Spanish language or Spanish-other language/s (synchronic and/or diachronic perspective).
2. Lexicology or phraseology (idiomaticity and/or variability): Spanish language or Spanish-other language/s (synchronic and/or diachronic perspective).
Variation of the Spanish language, norm and usage (synchronic perspective).
4. Didactic monolingual lexicography (analysis of dictionaries of different educational levels): selection of specific aspects.

Matthias RAAB

1. Spanish lexical morphology.
2. Historical dialectology of Spanish in Spain.
3. Grammar in dictionaries.

Yolanda RODRÍGUEZ

1. Contrastive analysis between languages. Comparative analysis of a grammatical phenomenon in Spanish and Catalan, Spanish and English?
2. Critical analysis of contrasted theoretical proposals. Critical analysis of the treatment of a grammatical phenomenon from the reading of two or more works that present divergent theoretical proposals to account for it.
3. Research based on corpus management. Analysis of a given grammatical phenomenon whose characteristics can be relatively easily delimited by means of database management.
4. Spanish L2. Study of some relevant aspect of the grammar of Spanish as an L2.
5. Study of grammatical and pragmatic aspects in discourse. Elaboration of a work in which the relevance of grammatical and non-grammatical phenomena in the preparation of a discourse is addressed.

MARIA ASSUMPCIÓ ROST

1. Phonic interference phenomena in Spanish in contact with other languages.
2. Dialectology and phonetics: processes of variation and phonic change in the varieties of Spanish.
3. Sociophonetics: phenomena of social and stylistic variation.
4. Phonetic information in linguistic atlases: exploitation of data and contrast with other sources.
5. Analyzing the past from the present: diachronic phonic changes from current phonetics.

Carlos SÁNCHEZ

1. Contrastive analysis of grammatical changes between Medieval and Classical Spanish.
2. Grammatical norm and linguistic change in the history of Spanish.
3. Processes of grammaticalization in current Spanish.
4. Linguistic change and periodization in the history of Spanish.
5. Metaphor and metonymy in the lexicalization of phraseological units in Spanish.
6. Grammatical change in the light of Spanish dictionaries.

Natalia TERRÓN

1. History of Spanish lexicography.
2. Dialectology. Analysis of the dialectal variation of Spanish through linguistic atlases.

3. Spanish as a foreign language (essential to have taken the course Spanish as a Foreign Language).
4. Variation and norm. Study of the relationship between the norm and usage.
5. Hispanic linguistic historiography. The history of Spanish through its texts.

SPANISH AND LATIN AMERICAN LITERATURE

Montserrat AMORES

1. Analysis of an aspect of one or more novels by Spanish romantic or realist and naturalist writers (Leopoldo Alas, Pedro Antonio de Alarcón, Benito Pérez Galdós, José María de Pereda, Benito Pérez Galdós, Jacinto Octavio Picón).
2. Analysisof an aspect of a selection of short stories, articles on customs, travel stories or journalistic articles by a writer of the 19th century.
3. Comparative analysisof one aspect of a Spanish and a European novel of the 19th century.
4. Analysis of illustrated magazines or journalistic articles from the Spanish or Mexican press of the XIX century.

Sònia BOADAS

1. Digital tools applied to the study of literary heritage.
2. Critical edition and digital critical edition.
3. Study of the process of literary creation from autograph manuscripts.
4. Women's writing through their manuscripts (Leonor de la Cueva, María de Zayas, María Jesús de Ágreda, Santa Teresa de Jesús, Sor Juana Inés de Jesús).
5. Edition and study of some aspects of Lope de Vega's works.
6. Circulation and transmission of the texts of the Golden Age.
7. Material bibliography (study of the printing process of the texts).
8. Analysis of some aspect of the political prose of the 17th century (Saavedra Fajardo, Gracián, Quevedo, Malvezzi, etc.).
9. The beginnings of journalism: the relations of events.
10. Propagandistic literature during the Thirty Years' War (1618-1648).
11. Aspects and traces of the scientific revolution of the seventeenth century in the golden literature.
12. Influence of image and iconography in golden literature.

Lucía COTARELO

1. Women's literature of the 20th and 21st centuries
2. Spanish poetry of the 20th and 21st centuries: works, authors, poetics.
3. Spanish narrative of the twentieth and twenty-first centuries.
4. The literature of the Republican exile of 1939: testimony, memory, otherness, identity...
5. Spanish poetry through historical and cultural phenomena: Civil War, Francoism, Transition, crisis...
6. Contemporary literatureand digital humanities
7. Digital Historiography: rethinking the preservation and exploitation of literary heritage.
8. Digital native literature

Álvaro CUÉLLAR

1. Computing applied to literature.
2. Authorship in the Golden Age theater.
3. Artificial Intelligence for the study of ancient manuscripts.
4. Tracing of theatrical works in archives and libraries.
5. Artificial Intelligence for summarizing literary texts.
6. Automatic transcription by means of Artificial Intelligence.
7. Stylometry for the treatment of literary texts.

8. Detection of copyists by means of ArtificialIntelligence.
9. Feminism and queer dissidence in the Golden Age.

Beatriz FERRÚS

1. Alterity and imaginary in the chronicles of the Indies.
2. Sor Juana Inés de la Cruz in 'the literate city'.
3. Conventual literature: women and knowledge in the viceroyalties.
4. Literature and imagined community in the Hispanic-American 19th century.
5. The emergence of the professional woman writer in the 19th century Spanish-American.
6. Postmodernist poets in Latin America.
7. The boom of Hispanic American literature: findings and criticisms.
8. Testimony, memory and post-memory in Latin America.
9. Literature and gender identities in Hispanic America.
10. Writings of the unusual in Latin America.
11. Necroescrituras in Latin America.
12. Dystopia and ecology in Hispano-American literature.

Esther LÁZARO

1.- Contemporary drama and staging.
2.- Spanish theater of the XX-XXI centuries.
3.- Women writers in the press of the Second Republic.
4.- Cultural press during Franco's regime.
5.- Epistolary, archives and memory.
Literature of the republican exile of 1939.

José Ramón LÓPEZ

1. The poetic avant-garde (1910-1939).
2. The theatrical avant-garde (1910-1939).
3. The poetry of the republican exile of 1939.
4. Scene and dramatic literature of the republican exile of 1939.
5. Spanish poetry during Francoism and the Transition.
6. Scene and dramaticliterature during the Franquismo and the Transition.
7. Current Spanish poetry.

Rebeca MARTÍN

1. *Causes célèbres*: crime, press and literature in the XVIII, XIX and XX centuries.

2. *Causes célèbres*:comparative framework with the French, English and Spanish-American cases.

3. Spanish short stories and novels of the 19th, 20th and 21st centuries.

4. Modern and contemporary fantastic literature.

Francisca MONTIEL RAYO

1. The literature of the Republican exile of 1939: narrative (analysis of a novel, a book of short stories or tales).
2. The literature of the Republican exile of 1939: writings of the self (analysis of a book of memoirs, an autobiography, a diary or an epistolary).
3. Postwar narrative: analysis of a novel or a volume of short stories.
4. Current narrative: Analysis of a novel or a volume of short stories.

Bienvenido MORROS

1. Edition and commentary of unpublished poetic texts from the Middle Ages and the Golden Age. Selection of short texts that may or may not be transmitted by more than one testimony.
2. The degrees of love in medieval literature.
3.The literary polemics around the genre of epic in the Golden Age.
4. Mythology in Alphonsine prose. Selection of a myth not yet studied in relation to the historiographical work of Alfonso X.
5. The medieval origins of the myth of Don Juan Tenorio.
6. The figure of medieval kings in the theater of Lope de Vega. Selection of plays and historical characters, such as Alfonso XI or Pedro I, and their role in different playwrights.
7. Anniversary sonnets in thepoetry of the Golden Age.
8. Flora and the theme of abduction in Spanish literature: origin and its different versions.
9. New sources on the legend of the lovers of Teruel in the Renaissance.
10. The influence of Dante's Vita Nuova in medieval Spanish literature.
11. Don Quixote in the cinema
12. The ambiguity of Melibea's beauty.
13. Garcilaso's women: prototype or reality.
14. The ecstasies of St. Teresa between religion and illness.
15. The symbolism of the nightingale in the Middle Ages and the Golden Age.
16. Poetry goliarda in Castilian in the Middle Ages.

Alba SAURA CLARES

1. Hispano-American theater, from its origins to the XXI century.
2. Hispano-American theater and its relations withSpanish and European theater.
3. The Hispano-American short story of the XX and XXI century.
4. Forms of violence in Hispano-American literature.
5. Testimony and memory in Hispanic American literature.
6. Forms and expressions of queer/cuir in Hispanic American literature since the twentieth century.
7. Feminism and literature in Latin America.
8. Subaltern discourses and the decolonial turn in Latin American literature.

Guillermo SERÉS

1. Poetry of traditional type in San Juan de la Cruz and Santa Teresa de Jesús.
2. The moral Epistle to Fabius: sources, meaning and structure.
3. The mythological poetry of the Count of Villamediana.
Narrative genres in Don Quixote. Function and distribution.
5. Evolution of the seventeenth-century court novel.
6. Colonial literature: epics and chronicles.
7. Medieval storytelling.

Ramón VALDÉS

1. Literature and Digital Humanities.
2. Digital critical edition (edition of a work or fragment).
3. Textual and computer criticism.
4. Dissemination of the Spanish classical theatrical heritage.
5. Spanish theater of the Golden Age.
6. Pervivencias, representations, recasts and versions of the theater of the Golden Age to the present day.
7. Comparative studies in Spanish literature of the Golden Age and English / French / Italian and Latin literatures.
8. Satire.
9. Quevedo and satire.
10. The diffusion and representation of the Golden Age theater in Germany, England, Italy, Latin America or any other country in the world.

THEORY OF LITERATURE AND COMPARATIVE LITERATURE

Pere BALLART

1. Stylistic and rhetorical analysis of modern and contemporary poetic and narrative texts.
2. Studies on contemporary Catalan and Spanish poetry.
3. Irony, satire and parody.
4. Opera and literature.

Diego FALCONÍ

1. Andean literatures with a gender perspective
2. Literature and intersectionality in the Andes.
3. Literature and law: comparativestudies
4. Andean literature and cuir theories

Jordi JULIÀ

1. Contemporary poetry: themes, forms or comparisons .
2. Contemporary theater: themes, forms or comparisons .
3. Cinematographic adaptations of plays.
4. Literary identity: imposture, pseudonymy and heteronomy.
5. Poetry and contemporary exile.
6. Literature and arts.
7. Bilingual writing, translation and self-translation.

Antonio PENEDO

1. Cultural Studies in general: artistic and/or social phenomena studied from the perspective of Comparative Literature and transdisciplinarity.
2. Analysis of artistic phenomena from cyberculture in the digital era.
3. Analysis of science fiction, the fantastic or the marvelous in literature, cinema, television series and new audiovisual media.
4. Philosophical reflections (hermeneutic and post-structural) ofdifferent artistic phenomena.

Gonzalo PONTÓN

1. Study of the work of a critic or literary theorist of the twentieth century.
2. Epistolary writing
Comparative European theater of the XVI-XVII centuries.
4. Edition of Hispanic texts from the 15th to the 17th centuries: theory and practice.
5. Authorial figurations in Western literature
6. Literature of the Shoah
7. War and literature
8. Other topics to be discussed

David ROAS

To be determined by the teacher.

Meri TORRAS

1. Study of cultural representations of the body, from a gender, ethnic and sexuality perspective.
2. Study of the reception of an author within a given cultural context.
3. Dangerous friendships between women and animals.
4. Literature and ableism: the representation of bodies with functional diversity in literary and cultural texts.

5. Displaced authors or how to write from another cultural place or even from a non-native language: writing with an accent.
6. Author's fictions or when authorship itself is the object of literary meta-reflection.

Maria José VEGA

To be determined by the teacher.

[Translated by DeepL Translate.]

Software

The specific software depends on the topic and tutor chosen by the students.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.