OFERTA DE TRABAJOS DE FIN DE GRADO
GRADO EN ESTUDIOS INGLESES
CURSO 2018-2019

Dialect and Video games (Carolina P. Amador Moreno).

The video-game "The Witcher 3: Wild Hunt" is a 2015 action role-playing video game based on *The Witcher* series of fantasy novels by Polish author Andrzej Sapkowski. Played in an open world with a third-person perspective, players control protagonist Geralt of Rivia. Geralt, a monster hunter known as a Witcher, is looking for his missing adopted daughter, who is on the run from the Wild Hunt: an otherworldly force determined to capture and use her powers. Development began in 2011 and lasted for three-and-a-half years, of which over two-and-a-half years were devoted to voice recording. The aim of this project option is to analyse the use of English dialects in the game. The study will focus on the features that students learn through the study of modules such as Historia de la Lengua I, Variación Lingüística del Inglés and Análisis Sociolingüístico del Inglés.

Perceptual dialectology: Folk responses to non-standardness in Youtube (Carolina P. Amador Moreno)

This final year project will look at how non-experts react to different dialects of English as portrayed on the web. The study will focus on perceptual dialectology issues that will be discussed in the context of the module on Variación Lingüística del inglés.

The representation of different varieties of English in EFL textbooks (Carolina P. Amador Moreno)

This final year project will focus on how one or several dialects of English are employed in textbooks designed for the teaching of English as a Foreign Language. The study will focus on the features that students learn through the study of modules such as Historia de la Lengua I, Variación Lingüística del inglés and Análisis Sociolingüístico del Inglés.

Intertextual Appropriation of William Shakespeare's Plays: Fred M. Wilcox's *Forbidden Planet* (1956) (Luis J. Conejero Magro)

This final year dissertation examines the role of justice, nature and nurture, and colonization in Fred M. Wilcox's Shakespearean film *Forbidden Planet* (1956). *Forbidden Planet* presents a romantic story set in the 23rd century, in which The Tempest is adapted and sent to the distant planet Altair IV. The supposed 'reality' of the universe of this adaptation and Shakespeare's fictional worlds is presented through a script, which merges and oscillates between modern syntax, structure and vocabulary, and Shakespearean cadence, rhymes and speeches. This project will examine the use of the most representative characters of Shakespeare's plays, and the intertextual motifs, symbols and tropes one can find in the film.

Intertextual Appropriation of William Shakespeare's Plays: Jerome Robbins and Robert Wise's *West Side Story* (1961) (Luis J. Conejero Magro)

This final year dissertation examines the role of love, violence and the pressure of society in Jerome Robbins and Robert Wise's Shakespearean film, *West Side Story* (1961). One of the best musical films of all times adapts the story of *Romeo and Juliet*, where the star-crossed lovers are actually from two warring gangs, in Manhattan's Lincoln Square. The supposed 'reality' of the universe of this adaptation

and Shakespeare's fictional worlds is presented through a script, which merges and oscillates between modern syntax, structure and vocabulary, and Shakespearean cadence, rhymes and speeches. This project will examine the use of the most representative characters of Shakespeare's plays, and the intertextual motifs, symbols and tropes one can find in the film.

Intertextual Appropriation of William Shakespeare's Plays: Tom Gustafson's Were the World Mine (2008) (Luis J. Conejero Magro)

This final year dissertation examines the role of love's difficulty, magic and dreaming in Tom Gustafson's Shakespearean film *Were the World Mine* (2008). This teen musical takes the viewer to the neatly-sewn up confrontations of one of the Shakespearean comedies, *A Midsummer Night's Dream*, where the characters learn to walk in someone else's shoes. The story of the lovers from ancient Greece is accentuated by the way in which Gustafson indulges different scenarios of reality, representing a problem teenagers still face in the 21st century. The supposed 'reality' of the universe of this adaptation and Shakespeare's fictional worlds is presented through a script, which merges and oscillates between modern syntax, structure and vocabulary, and Shakespearean cadence, rhymes and speeches. This project will examine the use of the most representative characters of Shakespeare's plays, and the intertextual motifs, symbols and tropes one can find in the film.

Intertextual Appropriation of William Shakespeare's Plays: Joss Whedon's *Much Ado about Nothing* (2012) (Luis J. Conejero Magro)

This final year dissertation examines the role of social grace, deception and honour in Joss Whedon's Shakespearean film *Much Ado about Nothing* (2012). This intimate adaptation of Shakespeare's *Much Ado about Nothing* plays with the dialogue, the setting and the gender roles from the original text. The supposed 'reality' of the universe of this adaptation and Shakespeare's fictional worlds is presented through a script, which merges and oscillates between modern syntax, structure and vocabulary, and Shakespearean cadence, rhymes and speeches. This project will examine the use of the most representative characters of Shakespeare's plays, and the intertextual motifs, symbols and tropes one can find in the film.

Bilingualism and Code-switching in Giannina Braschi's *Yo Yo Boing?* and *United States of Banana* (Luis G. Girón Echevarría)

This undergradate thesis will analyze the use of bilingualism and code-switching as recurrent stylistic features in the novels of *Yo Yo Boing?* and *United States of Banana* by the Nuyorican writer Giannina Braschi

Ngugi wa Thiong'o and Chinua Achebe on the Politics of the Language Debate in Africa (Luis G. Girón Echevarría)

This undergraduate paper will focus on the differing views of Nigerian writer Chinua Achebe and Kenyan writer Ngugi wa Thiong'o over the language debate in Africa (over the use of English versus the indigenous languages

(Este TFG se recomienda principalmente para los alumnos que cursen Literatura Postcolonial)

A Comparative Analysis of the Spanish translations of Arthur Miller's *The Crucible* (Luis G. Girón Echevarría)

This undergraduate paper will undertake a comparative analysis of the Spanish translations of the play *The Crucible* by Arthur Miller.

A Comparative Analysis of the Spanish translations of Kate Chopin's *The Awakening* (Luis G. Girón Echevarría)

This undergraduate paper will undertake a comparative analysis of the Spanish translations of the novel *The Awakening* by Kate Chopin.

The vocabulary of the parts of the body and their function in *The Merry Wives of Windsor* (Act I) and its translation (Ramón López Ortega)

This piece of research will study the vocabulary of the parts of the body and their function in The Merry Wives of Windsor and its Spanish translations, with special reference to the first act of this play. The linguistic evidence of the terms marked by the ambiguity will be gathered from the main dictionaries and glossaries of Shakespeare's puns and wordplay.

The Historical Novel in the 19th Century: from Sir Walter Scott to the End of the Century (Jesús Marín Calvarro)

The historical novel was born with the works of Sir Walter Scott during the Romantic Period. After his death and during most of the rest of the 19th century the novel became the genre par excellence with Charles Dickens at the forefront of all novelists. However, the taste for historical novels didn't die with Sir Walter Scott: other writers continue novelizing history during this century and smoothing the way for future writers.

The Romantic Poets: the First Generation versus the Second Generation (Jesús Marín Calvarro)

The first Romantic poets (W. Blake, W. Wordsworth and S.T. Coleridge) understood poetry in a very different way from their predecessors the Augustan poets. On the other hand, the later Romantics were more concerned with politics and social problems. Wordsworth and Shelley, in the way they express themselves in their poems and also in their personal lives, seem to represent well the two generations of Romantic poets.

The Poetry of Gerard Manley Hopkins (Jesús Marín Calvarro)

The main writers of poetry in the second half of the 19th century were Lord Tennyson and Robert Browning. Their poetry was greatly appreciated by most of the readers of the time. On the other hand, although his poetry was known only to a small circle of friends, Hopkins´s poetry breaks with conventional poetic diction: his imaginative collocations of words, his grammatical inventiveness, and his individual use of rhythm were to be very influential on the generations of poets who discovered his work in the 1920s and beyond.

British women´s Historical Novel from 1900 to 2000 (Jesús Marín Calvarro)

The historical novel started at the beginning of the 19th century with Sir Walter Scott. During this century women writers were more inclined to produce traditional novels following the general tendency of male novelists. However, in the 20th century many women felt attracted to history and the novel: female authors such as Naomi Mitchison, Margaret Irwing, Mary Renault, Jean Plaidy, Catherine Cookson, Philippa Gregory, Jeannette Winterson, A.S. Byatt or Pat Barker produced some astonishing historical novels which rank with those written by men.

The "Theory of Humours" as a key to understanding some Shakespearean characters today (José Luis Oncins Martínez)

In *The Taming of the Shrew*, Petruchio refuses to have meat for dinner (or give it to Katherine) because he believes it causes a hot temper and arouses anger: "I tell thee, Kate, 'twas burnt and dried away. And I expressly am forbid to touch it, for it engenders choler, planteth anger; and better 'twere that both of us did fast, since of ourselves, ourselves are choleric" (Act IV, scene i). Even though a modern reader may find this passage difficult to understand, the connection between meat, choler (bile) and anger would have been easily identified by an Elizabethan audience, and is easily explained through humoral theory, a pseudo-science dating back to ancient times and still very much alive in the Renaissance. The student interested in this topic should first of all familiarize him/herself with the theory and then use it to explain a few passages like the one quoted above that may be difficult to understand today**.**

Exploring speech act verbs in the British Press (José Luis Oncins Martínez)

The student is invited to explore the various types of speech act verbs (or verbs of saying) that journalists use to report the words uttered by others; and how the different verbs they choose may reveal interesting things about their attitude towards the message reported.

The use of the passive voice in the language of politics (Encarnación Pérez Pulido)

This final year dissertation aims at analyzing the use of the passive voice in the language of recent political activity in the US. It will focus on the differences and similarities in the use of this linguistic device in the last 2016 presidential debates, starring Donald J. Trump and Hillary Clinton. How it is used, why, how often and in what contexts will also be part of the analysis.

Gender in translation: The rendering of female characters in Joseph Conrad's novels and its translation issues (Paloma Pizarro Seijas)

This dissertation aims at analysing some translation-related aspects of Joseph Conrad's female characters in Spanish renderings. This analysis will be addressed by means of a corpus as a way of clarifying how the Conradian women are projected into the different Spanish versions. Conrad's works contain few female characters, and those ones we find do not usually play a leading role in the narrative, however some exception might be found; and some of them have more underneath the surface of their roles than, on a first glance, it might be seen.

Enigmatic female characters in Joseph Conrad's *The Idiots*, *The Brute* and *Amy Foster* (Paloma Pizarro Seijas)

This dissertation aims at analysing the female characters in Joseph Conrad's *The Idiots, The Brute* and *Amy Foster*. The writer's stylistic features grant them an enigmatic personality when compared to what was commonly associated with women and the idea of femininity at the time, as well as to other Conradian female characters who live under the burden of guilt, betrayal and redemption. The depiction of this varied juxtaposition of characters in these three Conrad's short stories will be scrutinized.

A selection of (A)gender markers in Joseph Conrad's *Chance* (Paloma Pizarro Seijas)

This dissertation aims at analysing Conrad's *Chance*, and how the presence of multiple narrators enhances this work –the only narration which revolves around a female character– with perspectives and differentiating gender markers depending on who is telling the story throughout different episodes of the life of Flora de Barral.

Promoting Reading in the EFL classroom through graphic novels (Elena Rebollo Cortés)

One of the most important questions a language teacher asks himself is how can he make students read more in English. Thus, the inclusion of attractive texts in the class becomes paramount. Nowadays, graphic novels have become an alternative to more "traditional" texts in the classroom. This TFG aims to explore the possibilities of using graphic novels as an interdisciplinary tool for teaching and learning not only language, but also historical, social and political issues.

The Handmaid's Tale: A feminist dystopia (Elena Rebollo Cortés)

Widely acclaimed when it was originally published in 1985 and currently enjoying a new peak in its popularity due to its celebrated TV adaptation of the novel, *The Handmaid's Tale* seems to be more relevant now than ever. This TFG aims to examine the characteristics of Atwood's work from the point of view of gender studies, paying special attention to the role of women and motherhood in the dystopian society imagined by Atwood.

Dreamtime in Australian Aboriginal Poetry (Elena Rebollo Cortés)

As fascinating as little-know to students, Australian Aboriginal poetry conjures up images of landscapes as old as time itself. It is also closely connected to an intricate mythical system of beliefs that deeply connects the land and it inhabitants in Australia. This TFG proposal seeks to analyse how Aboriginal writers depict this mythical "Dreamtime" in their poems, and also the political and linguistic implications of using the colonizer's language to reclaim the land that was taken from them.

Saint Joan: The 2017-2018 season (Gustavo A. Rodríguez Martín)

Saint Joan is one of the most universally acclaimed plays by Bernard Shaw. Its title role is one of the most coveted opportunities for actresses; and the list of iconic women who have starred as Joan is a veritable who's who of the history of theatre: Sybil Thorndike, Ludmilla Pitoëff, Emma Grammatica, Margarita Xirgu, and Joan Plowright, among others. During the 2017-2018 season, two productions of *Saint Joan* stood out among the rest and received a great deal of media attention: The Broadway production starring Condola Rashad as Joan; and Bedlam's minimalistic production at Bolger Theatre (Washington DC).

The purpose of this dissertation is to compile, analyze and comment on the critical reception of these two productions. This will serve as the basis for a contrastive analysis between both productions.

The phraseology of the King James Bible in popular culture (Gustavo A. Rodríguez Martín)

Most scholars would agree that the King James Version of the Bible is the single, most influential book in the history of the English language. Among other things, a number of Phraseological Units—collocations, fixed expressions, idioms, proverbs, and the like—were first recorded in this 17th-century translation of Scripture.

However, the phraseology of the KJV has caught on in discourses outside biblical exegesis—to the extent that phrases that originated in this version are now common currency in everyday speech. The purpose of this dissertation is, in the first place, to compile a catalogue of popular PUs that can be traced back to the King James Bible. Then, a selection of these PUs that have been used in popular culture (songs, video games, films, cartoons) will be analyzed in context in order to assess their stylistic function and, in more general terms, the role of Biblical idiom in popular media.

An analysis of suspended quotations in Charles Dickens's *Hard Times* (Pablo Ruano San Segundo)

This project analyses suspended quotations in Charles Dickens's *Hard Times*. A suspended quotation is a linguistic unit that can be defined as an interruption of the speech of a fictional character by the narrator. For example:

> "Tom Gradgrind," replied Bounderby, knocking the flat of his hand several times with great vehemence on the table, "I speak of a very special messenger that has come to me, in reference to Louisa. Mrs. Sparsit, ma'am, stand forward!" (*Hard Times*, chapter 31)

The aim of this piece of work is to scrutinize both the form and the function of these linguistic units in the aforementioned novel, paying special attention to their role from a stylistic point of view. The analysis will be carried out using the CLiC web app (http://clic.bham.ac.uk/).

An analysis of suspended quotations in Charles Dickens's *Oliver Twist* (Pablo Ruano San Segundo)

This project analyses suspended quotations in Charles Dickens's *Oliver Twist*. A suspended quotation is a linguistic unit that can be defined as an interruption of the speech of a fictional character by the narrator. For example:

> "I think, my dear son," returned Mrs. Maylie, laying her hand upon his shoulder, "that youth has many generous impulses which do not last; and that among them are some, which, being gratified, become only the more fleeting […]." (*Oliver Twist*, chapter 34)

The aim of this piece of work is to scrutinize both the form and the function of these linguistic units in the aforementioned novel, paying special attention to their role from a stylistic point of view. The analysis will be carried out using the CLiC web app (http://clic.bham.ac.uk/).

An analysis of suspended quotations in Charles Dickens's *The Old Curiosity Shop* (Pablo Ruano San Segundo)

This project analyses suspended quotations in Charles Dickens's *The Old Curiosity Shop*. A suspended quotation is a linguistic unit that can be defined as an interruption of the speech of a fictional character by the narrator. For example:

> "I've got a animal here," said Jerry, putting his hand into the capacious pocket of his coat, and diving into one corner as if he were feeling for a small orange or an apple or some such article, "a animal here, wot I think you know something of, Short." (*The Old Curiosity Shop*, chapter 18)

The aim of this piece of work is to scrutinize both the form and the function of these linguistic units in the aforementioned novel, paying special attention to their role from a stylistic point of view. The analysis will be carried out using the CLiC web app (http://clic.bham.ac.uk/).

An analysis of suspended quotations in Charles Dickens's *Nicholas Nickleby* (Pablo Ruano San Segundo)

This project analyses suspended quotations in Charles Dickens's *Nicholas Nickleby*. A suspended quotation is a linguistic unit that can be defined as an interruption of the speech of a fictional character by the narrator. For example:

> "Ah!" rejoined the man, taking his handkerchief out of his hat and wiping his face, "he always will, you know. Nothing will prevent his making love." (*Nicholas Nickleby*, chapter 41)

The aim of this piece of work is to scrutinize both the form and the function of these linguistic units in the aforementioned novel, paying special attention to their role from a stylistic point of view. The analysis will be carried out using the CLiC web app (http://clic.bham.ac.uk/).

English compounds (Manuel Sánchez García)

Together with affixes, compounds are perhaps the most pervasive word-creation mechanism in English. In this piece of work, a general overview of the main combinational processes involved in compounding in English will be offered, together with an analysis of some of their peculiarities, such as hyphenation, their degree of semantic transparency or the way compounding affects pronunciation.

English articles and determiners (Manuel Sánchez García)

Generally speaking, articles and determiners are words that define a noun as specific or unspecific in English. However, since the rules governing when they need to be used or not in English do not always coincide with those of other languages, learners of English sometimes have trouble using them. This project aims at providing a general account of the way articles and determiners are utilised in English, paying special attention to the main differences with Spanish.

Hedging in formal written English (Manuel Sánchez García)

It is commonly assumed that formal writing –particularly academic writing– is strictly factual and aims at conveying data and facts solely. Paradoxically, one essential feature of such formal texts is hedging, also known as vague o cautious language, which basically consists in modulating the strength of the assertions made. This project seeks to offer a general overview of some of the main mechanisms used for hedging in English. A number of formal texts and fragments will be analysed and discussed from this perspective.

Figurative English in the language of technology and telecommunications (Manuel Sánchez García)

As is well known, English is nowadays the international *lingua franca* for most matters related to technological progress. As a result, this area of language is at present particularly prone to incorporating new words and meanings so as to provide names for the novel objects, actions and methods brought about by scientific advancement. In this project, attention will be paid to how some traditional mechanisms of figurative language –e.g. metaphor, personification or metonymy– contribute to the naming of innovations in the field of technology and telecommunications in English.

***Beowulf* in Spanish: Translation, Transformations and Adaptations (Bernardo Santano Moreno).**

One of the best-known examples of Old English Literature is the epic poem *Beowulf*. The text has been translated into Spanish in both prose and poetic versions; but the Anglo-Saxon poem has been adapted and transformed into various formats to reach different groups of readers. The paper should find, analyse and comment all those different formulas used to present the original text to the Spanish reading public.

Ælfric's *Colloquy on the Occupations*: A Picture of Tenth-Century Anglo-Saxon Society (Bernardo Santano Moreno).

Ælfric lived around the end of the tenth century. He wrote his *Colloquy on the Occupations* in Anglo-Saxon and Latin in order to teach Latin to his students. The text is written in the form of question and answer between a teacher and various workers giving a vivid picture of life and society at that time. The last part becomes a more philosophical discussion between teacher and pupils. The paper should focus on those social and ideological aspects of the work.

Chaucer's Use of the Fabliau in *The Canterbury Tales*: Sources and Analogues (Bernardo Santano Moreno).

Fabliaux are short narrative poems of comic and satiric content which were popular in France in the 12th and 13th centuries. In the 14th century, Chaucer used them in his *Canterbury Tales*. The paper should analyse the characteristics of Chaucer's fabliaux in the *Canterbury Tales* suggesting their similarities with other texts.

"Cynewulf and Cyneheard": Values and Ethics in Heroic Narratives (Bernardo Santano Moreno).

"Cynewulf and Cyneheard" is a well-known episode from the Anglo-Saxon Chronicle which portrays a classical example of the lord-retainer relationship and the Anglo-Saxon warrior ideal. The paper should focus on how the warrior ethic seems to be in the service of political propaganda.

Analysis of Noun Complements and Postmodifiers: Criteria for their classification (Luis Tosina Fernández)

Given the apparent similarities between both noun complements and postmodifiers, and the difficulty to tell apart, students are expected to carry out a thorough analysis of both elements to establish the criteria to determine whether a certain unit modifying the head noun of a noun phrase is a postmodifier or a noun complement. To carry this out, students must analyze nouns and determine the category they belong to, as well as the structure of the modifier and the elements making it up in order to provide a clear-cut system to establish what category a modifier belongs to.

Subjunctive Mood in English: Evolution and Present-day Status (Luis Tosina Fernández)

Throughout a significant part of the process of evolution of the English language, subjunctive was present as a distinct verb mood; however, after the process known as the "leveling of inflections", verbal inflection for the subjunctive fell into disuse that eventually caused it to be abandoned save for limited exceptions that have survived up to present day.

For this project, students are expected to give an account of the evolution of the English language, focusing on those stages relevant for the topic; analyze the different stages throughout which the subjunctive fell gradually into disuse; determine what uses are still present today.

Syntactic features of Formal/Academic/journalistic styles (Luis Tosina Fernández)

Students of foreign languages are exposed to different text genres and styles from a rather early stage. They also become familiar quite soon with the differences between formal and colloquial styles. However, by the time a student is about to graduate, he or she is expected to show a mastery of the language enough so as to enable them to elaborate texts for different registers and styles. Yet, apart from the most basic lexical distinctions, students are often unable to produce a well-round text in, for instance, academic or journalistic prose, which may be often due to the scarce amount of texts of these types they are expected to write. For this essay students are expected to choose a style, determine their major syntactic features and establish the frequency of appearance of said features through the use of corpus linguistics.

Zero Copula in English Dialects (Luis Tosina Fernández)

Copular verbs are often considered to be devoid of any true meaning, as they simply connect a subject with its complement, thus the name 'copular'. For this reason, there are some languages in the world in which such verbs are not found. Moreover, in spite of the numerous verbs existing in English considered as 'copular', the omission of these verbs, particularly verb to be, is a defining characteristic

of certain dialects of the English language. Students are expected to determine what those dialects are, how the omission of copular verbs became a characteristic of those dialects and determine what influence this omission has for communication in different styles and registers within those dialects.

Translating *Paisajes con burro*: A Comparative Analysis (Diana Villanueva Romero)

This final year dissertation aims at comparing the book of poems *Paisajes con burro* (2015) by José Manuel Marrero Henríquez with its English version written by Ellen Skowronsky-Polito and awarded the ASLE Translation Grant in 2016.

A Mythocritical Approach to the Cultural Representation of Animals I (Diana Villanueva Romero)

This final year dissertation aims at analyzing the literary representation of animals from a mythocritical point of view. In order to do this the student will be invited to choose a text focused on a specific species that will be the object of his/her analysis. Some examples are: Witi Ihimera's *The Whale Rider*, Peter Dickinson's *Eva*, Guillermo del Toro's *The Shape of Water*, and Michael Morpurgo's *War Horse*.

A Mythocritical Approach to the Cultural Representation of Animals II (Diana Villanueva Romero)

This final year dissertation aims at analyzing the literary representation of animals from a mythocritical point of view. In order to do this the student will be invited to choose a text focused on a specific species that will be the object of his/her analysis. Some examples are: Witi Ihimera's *The Whale Rider*, Peter Dickinson's *Eva*, Guillermo del Toro's *The Shape of Water*, and Michael Morpurgo's *War Horse*.