

# Reading List in Spanish Literature and Pedagogy (MA-LLCP)

## Part One: The Exam

The examination for the MA degree in Languages, Literatures and Cultures is designed to test the student's mastery of the works of Hispanic literature on the MA Reading list. **It emphasizes not only the content (plot, setting, characters, etc.) of each work but also its implicit values and its aesthetic and philosophical underpinnings. An understanding of the contribution of each work to its own period is expected. Students should have a grasp both of the major Spanish literary movements and of the cultural and historical context in which they arose.** The exam is administered in November/December and in April/May of each academic year and has two parts: written and oral. Both the **written** and the **oral** portions of the exam are conducted entirely in Spanish.

1. **The Written Examination** MA-LLCP students will have a reduced reading list and a reduced number of periods/areas to prepare for their Literature examination. **Students must have taken at least one course in five different literary periods or areas, and they must select four of those periods/areas for their written examination.** (For a description of the FL Pedagogy exam, see section 4 below.) The written Literature test for MA-LLCP students will have two parts as follows:
  - o Four short essays/ identifications, one for each period/area. (60-75 minutes)
  - o Textual Analysis: an organized analytical description of a text selected by the examination committee from one of the four periods chosen by the student for the part 1. (60-75 minutes)

*Three hours will be allotted for this examination; the time limit will be strictly observed.*

In cases where the written exam is a clear failure that cannot be redeemed by a strong oral exam, students will be informed that they may not take the oral. Students who fail all or part of the MA comprehensive exams may retake the exam (or part thereof) only once (please see "Grading of Exam, Notification, and Retake options", below.)

After the written examination, students may contact Spanish Faculty members for general feedback during the time period that precedes the oral examination.

### 2. The Oral Examination

The oral exam of MA-LLCP students will focus on the Reading Lists for **two out of four periods/areas chosen** (randomly selected by the examination committee), **course work**, and **any questions arising from the written examination**. 30 minutes will be allotted for this portion of the exam.

The reading list is revised and updated periodically by the Graduate faculty.

## Part Two: The Reading List

MA-LLCP READING LIST (Revised 2014)

- Students in MA-LLCP create a reading list individualized to their specific program of study.
- To individualize their list, each student selects 5 works from 4 of the 7 literary periods/areas.
- To this list, 3 additional literary works may be chosen from among course materials; theoretical or critical works may also be chosen upon approval by a faculty adviser or graduate studies adviser. These materials should represent a focused study on a specific period or author, or a concentration (for example, children's literature, new approaches to the canon, creative writing, new media studies, film studies, material culture studies, urban studies, genre studies, gender studies).
- **NB:** If a student selects material falling outside of the selected literary periods/areas as part of their additional literary works, their examination may include extra questions.

### I. Medieval

1. *Cantar de mio Cid*
2. Gonzalo de Berceo, *Milagros de nuestra señora*
3. Alfonso el Sabio, *Prosa histórica* (selecciones)
4. *Libro de Alexandre* (o Libro de Apolonio)
5. Anónimo, *Sendebat*
6. Vida de *Sta. María Egipciaca*
7. Juan Ruiz, Arcipreste de Hita, *Libro de buen amor*
8. Anon., *Mocedades de Rodrigo*
9. Juan Manuel, *El conde Lucanor*
10. Alfonso Martínez de Toledo, *Arcipreste de Talavera o el Corbacho*
11. Poesía de cancionero (selecciones).
12. Romancero viejo (selecciones).
13. Juan de Flores, *Grisel y Mirabella*
14. Diego de San Pedro, *Cárcel de amor*
15. Fernando de Rojas, *La Celestina*

### II. Golden Age

Prosa

1. Anónimo, *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*
2. Miguel de Cervantes Saavedra, *El ingenioso hidalgo Don Quijote de la Mancha*
3. Miguel de Cervantes Saavedra, *Novelas ejemplares*
4. Francisco de Quevedo, *El Buscón*

5. Garci Rodríguez de Montalvo, *Amadís de Gaula* (selecciones del libro I)

#### Teatro

6. Lope de Vega, *Fuenteovejuna*
7. Tirso de Molina, *El burlador de Sevilla*
8. Juan Ruiz de Alarcón, *La verdad sospechosa*
9. Pedro Calderón de la Barca, *La vida es sueño*
10. Ana Caro, *Valor, agravio y mujer*

#### Poesía

11. Selecciones de *Poesía lírica del Siglo de Oro*. Ed. Elías Rivers. Madrid, Cátedra, 2011:
  - o Garcilaso de la Vega: Soneto I, V, XXIII; Canción V; Égloga I.
  - o Fray Luís de León: Oda I, VII, VIII, X, Décima.
  - o San Juan de la Cruz: Canciones II (“Noche oscura”), III (“Llama de amor viva”).
  - o Luis de Góngora: Sonetos LXXXII, CIII, CIX, CLXVI.
  - o Francisco de Quevedo: Sonetos 2, 3, 29, 471, Letrilla satírica 669.

### III. 18th & 19th – Century Peninsular

1. *Antología de la poesía española siglo 18* (Castalia)
2. *Antología de la poesía española siglo 19* (Cátedra)
3. *Antología del cuento español*
4. José Cadalso, *Cartas Marruecas*
5. Manuel José Quintana, *Pelayo*
6. José Zorrilla, *Don Juan Tenorio*
7. Ángel Saavedra, (el Duque de Rivas), *Don Álvaro o la fuerza del sino*
8. Gustavo Adolfo Bécquer, *Rimas, Leyendas*
9. Mariano José de Larra, *Artículos de Costumbres, Macías*
10. E. Gil y Carrasco, *El señor de Bembibre*
11. Benito Pérez Galdós, *Doña Perfecta*

### IV. Contemporary Peninsular

1. Miguel de Unamuno, *San Manuel bueno, mártir*
2. Federico García Lorca, *La casa de Bernarda Alba*
3. Antonio Machado, *Campos de Castilla*
4. Camilo José Cela, *La familia de Pascual Duarte*
5. Carmen Laforet, *Nada*
6. Ignacio Aldecoa, *Cuentos completos*, ed. Josefina Aldecoa.
7. Ana María Matute, *Primera memoria*
8. Mercè Rodoreda, *La Plaza del Diamante*
9. Ramón Sender, *Réquiem por un campesino español*
10. Luís Martín-Santos, *Tiempo de silencio*
11. Carmen Martín Gaité, *El cuarto de atrás*

12. Fernando Fernán-Gómez, *Las bicicletas son para el verano*
13. Javier Cercas, *Soldados de Salamina*
14. Carme Riera, *La mitad del alma*
15. Selección: Cine (2 films equivalen una selección, a elegir de los siguientes 4 opciones):
  1. Luis García Berlanga, *¡Bienvenido, Mr. Marshall!*
  2. Juan Antonio Bardem, *Muerte de un ciclista*
  3. Luis Buñuel, *Viridiana*
  4. Pedro Almodóvar, *Todo sobre mi madre*

## V. Colonial Spanish American

1. Bartolomé de las Casas, *La Brevísima relación...*
2. Hernán Cortés, "Segunda carta"
3. Bernal Díaz del Castillo, *Historia verdadera de la Conquista de la Nueva España*
4. Guamán Poma de Ayala (Selección versión digitalizada Biblioteca de Copenhague).
5. Alvar Núñez Cabeza de Vaca, *Naufragios*
6. Bernardino de Sahagún, *Códice Florentino*
7. Catalina de Erauso, *Historia de la monja alférez*
8. Sor Juana Inés de la Cruz (Poesía), *Primero Sueno, Redondillas, Estos versos, lector mío, Finjamos que soy feliz.*
9. Sor Juana Inés de la Cruz (selección), *Prosa y teología*
10. Selección epistolarios conventuales (s. XVII )
11. Selección escritores indígenas pre-hispánicos, Popol-Vuh, Netzahualcóyotl, otros poetas ed. Miguel León-Portilla
12. Selecciones de los códices: Aubin, Boturini, Borgia, Dresden
13. Alexander Von Humboldt (Selección), *Ensayo político sobre el Reino de la Nueva España*
14. Teóricos descoloniales: Walter Mignolo, Enrique Dussel
15. Intelectuales indígenas: Silvia Rivera Cusicanqui y otros (Selección)

## VI. 19th – Century Spanish American

1. *Antología del cuento hispanoamericano*
2. *Antología de la poesía hispanoamericana*
3. Domingo Sarmiento, *Civilización y Barbarie* (Selección)
4. Gertrudis Gómez de Avellaneda, *Sab, Baltazar*
5. José Hernández, *Martín Fierro*
6. Esteban Echeverría, *El matadero*
7. Manuel Gutiérrez Nájera, *Cuentos frágiles*
8. José Martí, *Nuestra América; Versos sencillos*
9. Rubén Darío, *Azul, Prosas Profanas*
10. José Enrique Rodó, *Ariel*

## VII. Contemporary Spanish-American

## Novela

1. Juan Rulfo, *Pedro Páramo*
2. Miguel Ángel Asturias, *El señor Presidente*
3. Alejo Carpentier, *Los pasos perdidos o El reino de este mundo*
4. Gabriel García Márquez, *Cien años de soledad*
5. Carlos Fuentes, *La muerte de Artemio Cruz*
6. Mario Vargas Llosa, *La casa verde*
7. María Luisa Bombal, *La amortajada*
8. Manuel Puig, *El beso de la mujer araña* y César Aira, *El congreso de literatura*
9. Tomás Eloy Martínez, *El vuelo de la reina*
10. Ángeles Mastretta, *Arráncame la vida*
11. Ariel Dorfman, *La muerte y la doncella* y Sabina Berman, *Entre Pancho Villa y una mujer desnuda*
12. Carlos Fuentes, *Aura*
13. Adolfo Bioy Casares, *La invención de Morel* y Reinaldo Arenas, *Termina el desfile*
14. Selección: **Testimonio:**
  1. Selecciones de Elena Poniatowska, *La noche de Tlatelolco*;
  2. Miguel Barnet, *Biografía de un cimarrón* y
  3. Rigoberta Menchú, *Me llamo Rigoberta Menchú y así me nació la conciencia*
15. Selección: **Poesía:**
  1. Alfonsina Storni, “Carta lírica a otra mujer”; “Yo, en el fondo del mar”; “Voy a dormir.”
  2. Pablo Neruda, “Alturas de Machu Picchu”; “Walking Around.”
  3. César Vallejo, “Los heraldos negros”; “Piedra negra sobre piedra blanca”; “Un hombre pasa con un pan al hombro.”
  4. Ernesto Cardenal, “Oración a Marilyn Monroe”; “Como latas vacías de cerveza”; “Salmo 5.”
  5. Selecciones de poesía indígena contemporánea.
16. Selección: **Narrativa y Ensayo breve**
  1. Julio Cortázar, “Casa tomada”, “Continuidad de los parques”, “Axolotl”, “Cartas de mamá”, “Las babas del diablo”, “El otro cielo”, “Apocalipsis de Solentiname”, “Recortes de prensa.”
  2. Jorge Luis Borges, “Tlön, Uqbar, Orbis Tertius”, “Pierre Menard, autor del Quijote”, “Las ruinas circulares”, “La Biblioteca de Babel”, “El jardín de senderos que se bifurcan”, “El sur”, “El Aleph”, “Emma Zunz.”
  3. Octavio Paz, *El laberinto de la soledad*: “Máscaras mexicanas”, “Hijos de la Malinche;” Ángel Rama, *La ciudad letrada*, caps 1-3; y
  4. Antonio Benítez-Rojo, *La isla que se repite*, introducción.
17. Selección: **Cuentistas**
  1. Clarice Lispector, *Preciosidad*, *Misterio en São Cristóvão*.
  2. Cristina Peri Rossi, *La influencia de Edgar A. Poe en la poesía de Raimundo Arias*, *La tarde del dinosaurio*.
  3. Luisa Valenzuela, *De noche soy tu caballo o Alejandra Pizarnik*, *La condesa sangrienta*.
  4. Rosario Castellanos, *Lección de cocina*.

5. Elena Garro, *El día que fuimos perros*, *El Duende* o Rosario Ferré, *La muñeca menor* y
  6. Ana Lydia Vega, *Pasión de historia*.
18. Selección: **Cine**
1. Luis Buñuel, *Los olvidados*
  2. Fernando “Pino” Solanas, *La hora de los hornos*
  3. Alejandro Jodorowsky, *El topo*
  4. Alejandro González Iñárritu, *Amores perros*
  5. Marcel Camus, *Orfeu negro* o Fernando Meirelles, *Cidade de Deus*

## Part Three: How to Prepare

### General Guidelines:

#### Preparing your MA Reading List: A Study Guide

Prepare a file for each work.

1. **Author:** List brief information about the author, such as dates, historical and literary background; note anything unusual (i.e. only play s/he ever wrote; prolific writer; political activist; Nobel Prize laureate, etc).
2. **Literary period:** Identify the period and movement (if any) to which this work belongs (e.g. romanticism) and try to enumerate the features characteristic of this period and/or movement.
3. **Genre:** Identify the work’s genre and try to list the features characteristic of this genre (e.g. farce)
4. **Plot and themes:** Make a brief summary; list the main events and characters as well as time and setting. List a few pertinent quotes, identify main themes.
5. **Issues and connections:** Try to situate the work within its context by making connections to texts addressing similar problems or featuring comparable stylistic elements. Identify any controversies surrounding the work.
6. **Personal reaction:** Note anything you (dis)liked about the text, or you didn’t understand.

### How to Study:

#### Going Beyond the Basics

1. To understand the literature of any time period, or to understand the development of ideas and characteristics that identify the evolution of literary genres, time periods, we recommend that you **read a history of Peninsular and Latin American Literature**. The following will provide a good foundation for this study of Peninsular and Latin American Literature:
  - o CHSP: *The Cambridge History of Spanish Literature*. Ed. David T. Gies. Cambridge: CUP, 2009. **PQ6033 .C36 2004**

- HLE: *Historia de la Literatura Española*. Ed. José María Díez Borque and Simón Díaz. Madrid: Taurus, 1980. **PQ6032.D53 1980**
  - HLHA: *Historia de la Literatura Hispanoamericana: a partir de la independencia*. Ed. Jean Franco. Barcelona: Ariel, 1985. **PQ7081.F64318 1985**
  - HLA: *Historia de la Literatura Hispanoamericana*. Ed. Manuel Alvar, Luis Iñigo Madrigal, Trinidad Barrera. Madrid: Cátedra, 1982-2002. **PQ7081.H57 1982**
2. Each semester you will take 1-2 courses specializing in a literary period. We recommend that you **supplement your coursework with other works from the MA reading list**. Even if they are not to be discussed during that course, they will help provide connections that identify the time period in question, and will help distinguish one period from another. A good introduction to the works in question may be had in the appropriate HCLE/HCLHA volume.
- HCLE: *Historia y Crítica de la Literatura Española*: Dir. Francisco Rico. Madrid: Crítica, 1980. **PQ6032.H57 1980**
  - HCLHA: *Historia y Crítica de la Literatura Hispanoamericana*. Dir. Cedomil Goic. Barcelona: Editorial Crítica, 1988.91. **PQ7081.G54 1988**
  - HLE:VII: Gracia, Jordi y Domingo Ródenas, *Historia de la literatura española VII: Derrota y restitución de la modernidad, 1939-2010*. Madrid: Crítica, 2011. (Requested for UD library purchase)
3. **Critical Reading and Literary Criticism**: Please consider the **1 credit course offered this fall 2016 semester**. It will help frame a particular way of reading and interpreting literature.