



DEPARTMENT OF LANGUAGES, LINGUISTICS, AND COMPARATIVE LITERATURE

MA IN LLCL: COMPARATIVE LITERATURE **SPANISH**

For students beginning Fall 2016 or later

I. DESCRIPTION OF THE COMPREHENSIVE EXAM

Note to the Student: You should begin preparing the works on this list as soon as you begin your graduate program. It is strongly recommended that you take a variety of courses covering different periods and literary trends, but regardless of coursework taken, it is your sole responsibility to prepare all of the works on this list and to understand their importance in the development of literary history.

By the end of the second semester, the student should formulate, in consultation with the professor in the secondary area, a list of no more than 15 additional texts on the secondary area of concentration on which the student will be examined. The supplemental list should be approved by the faculty and distributed via email to the entire examination committee by the end of finals week of the second semester.

Non-Thesis Option

All MA students begin in the Non-Thesis option. For MA students who continue in the Non-Thesis option, the written comprehensive exams are normally taken in the last semester, and consist of questions that examine the student's knowledge of the literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works from the earliest periods to the present. The exam lasts 8 hours and is scheduled over a two-day period on the Monday of the 6th week of class and the Monday of the 7th week of class, from 12:00-4:00pm. The student may not consult a copy of the reading list during the exam. The written exam has the following format:

1. The first exam consists of 5 questions on literary theory and Spanish American literature; the student chooses 3 questions and must write three analytical essay responses in Spanish. (4 hours)
2. The second exam consists of 4 questions on literary theory and Spanish literature; the student chooses 2 questions and must write two analytical essay responses in Spanish; and 2 questions on the secondary area; the student chooses 1 question and writes one analytical essay in the language in which the question is written (4 hours)

Each analytical essay response will receive a grade of "excellent," "pass," or "fail." If a student does not write an analytical essay response to the required number of questions in any given

section of the exam, the student will automatically fail that entire section of the written comprehensive exam. If the student fails one or more sections, s/he will have only one opportunity to retake the failed section(s), and the retake must be within one year from the date of the original exam. The professor who coordinates the exam will set the date for the retake in consultation with the student.

Thesis Option

If an MA student is interested in writing a thesis, s/he must submit an "Application for the Thesis Option" prior to the end of the second semester of full-time study. If the application is approved, then the student is admitted into the Thesis Option. For MA students writing a thesis, the comprehensive oral exam is normally taken in the seventh week of the third semester. The Thesis Director, in consultation with the student and the committee members, will set the date for the oral comprehensive exam. Usually, all of the Spanish professors participate in the exam. The student may not consult a copy of the reading list during the exam, and will respond to all of the questions in Spanish.

The oral exam consists of questions that examine the student's knowledge of the literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works, from the earliest periods to the present. The oral exam will last approximately 1.5 hours. If the student does not pass the oral exam, s/he will have just one opportunity to retake it within one year of the date of the original exam. The thesis director will set the date for the retake in consultation with the student. The date of the thesis prospectus defense will be postponed until the student passes the oral exam. Typically, the thesis prospectus defense is scheduled for two weeks after the oral exam is passed.

Thesis Prospectus Defense:

The thesis prospectus defense typically is held in the ninth week of the third semester of full-time study, and lasts approximately one hour. Two weeks prior to the thesis prospectus defense, but no later than the date of the oral comprehensive examination, the student will distribute a copy of the thesis prospectus to all committee members. The student should consult a sample prospectus to ensure that s/he uses the appropriate format. In addition to the thesis prospectus, the student should email the committee a pdf copy of the primary text(s) that the student will analyze from the edition that the student will be using. The thesis prospectus defense is comprised of two main sections:

- 1) a presentation of about 30-40 minutes by the student about the genesis of the topic, how s/he delimited the focus, what thesis s/he plans to affirm, the critical framework s/he will use, etc.;
- 2) the committee asks questions about the prospectus, what the candidate said, and may offer suggestions on ways to improve the focus, etc. The committee goes through the bibliography carefully, and may recommend additional books/articles that may be of use to the candidate.

The thesis prospectus defense ensures that all of the committee members have a chance to ask questions about the proposed thesis, to confirm the focus and parameters of the thesis, and to affirm that the entire committee is in agreement. If the committee does not approve the thesis prospectus, the student will reformulate the prospectus according to the stipulations of

the committee, and will submit the revised prospectus. The Thesis Director, in consultation with the committee and the student, will schedule a new thesis prospectus defense date. If the committee approves the thesis prospectus, the student may then proceed to write the thesis on the topic, within the focus and parameters approved during the thesis prospectus defense.

Thesis Defense:

The thesis defense is usually scheduled no later than the eleventh week of the last semester of a student's program, and typically lasts 1.5 hours. The student should verify the specific department, college, and university deadlines for the semester when s/he plans to graduate. The Thesis Director, in consultation with the student and the committee members, will set the date for the thesis defense. At least two weeks prior to the defense, the student will give copies of the completed thesis to all of the committee members. The thesis defense is comprised of three main sections:

- 1) a presentation of about 10 minutes on the genesis of the topic, the focus of the thesis, and the critical framework used;
- 2) a presentation of about 30 minutes on the thesis that the student affirmed, the chapter-by-chapter overview of how the thesis was supported by the research; and the conclusions that were reached;
- 3) the committee members ask detailed questions about the thesis, any sections that may need clarification, any issues that may need to be addressed, etc., to which the student responds.

On the date of the defense, the student will bring copies of the signature pages on the required stock paper and the correct pen with the correct color ink as stipulated in the Graduate College's guidelines. If the thesis is not approved, the candidate will make the major revisions stipulated during the defense, and resubmit the revised thesis to the committee. The Thesis Director, in consultation with the committee members and the student, will set a new date for the thesis defense. If the thesis is approved, the committee members will sign the initial pages right then. Each member of the committee will give the candidate his/her copy of the thesis with all of the errata and corrections clearly marked, so that the candidate can make the necessary changes. Typically, after all of the corrections are made, the candidate reviews the final manuscript with the Thesis Director prior to submitting it.

"In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880) — and follow all SAS procedures."

II. LECTURAS OBLIGATORIAS

Alvar, Carlos, José-Carlos Mainer y Rosa Navarro. *Breve historia de la literatura española*. Madrid: Alianza, 2001. Print.

Oviedo, José Miguel. *Historia de la literatura hispanoamericana*:
Tomo 1: De los orígenes a la emancipación
Tomo 2: Del romanticismo al modernismo
Tomo 3: Postmodernismo, vanguardia, regionalismo
Tomo 4: De Borges al presente

III. LECTURAS RECOMENDADAS

González Echevarría, Roberto y Enrique Pupo Walter, eds. *The Cambridge History of Latin American Literature*. (3 tomos)

Rico, Francisco. *Historia crítica de la literatura española*.

IV. LISTA DE LECTURAS

Teoría literaria

Althusser, Louis. "From *Ideology and Ideological State Apparatuses*," in Richter, 1263-72.

Aristotle. "From *Poetics*," in Richter, 55-81.

Auerbach, Erich. "Odysseus' Scar," in Richter, 702-17.

Austin, J.L. "[*Constatives and Performatives*] from *How to Do Things with Words*," in Richter, 679-85.

- - -. "[*Speech Acts: Locutionary, Illocutionary, Perlocutionary*] from *How to Do Things with Words*," in Richter, 685-90.

Bakhtin, Mikhail. "*The Topic of the Speaking Person* from *Discourse in the Novel*," in Richter, 575-87.

- - -. "*Heteroglossia in the Novel* from *Discourse in the Novel*," in Richter, 588-94.

Barthes, Roland. "The Death of the Author," in Richter, 874-77.

Baudrillard, Jean. "From *The Precession of Simulacra*," in Richter, 1935-46.

Benjamin, Walter. "*The Work of Art in the Age of Mechanical Reproduction*," in Richter, 1232-49.

Bhabha, Homi K. "*Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817*," in Richter, 1875-90.

Bourdieu, Pierre. "From *Distinction: A Social Critique of the Judgment of Taste*," in Richter, 1398-1403.

Deleuze, Gilles, and Félix Guattari. "*What Is a Minor Literature?*" in Richter, 1777-82.

Derrida, Jacques. "*Structure, Sign, and Play in The Discourse of the Human Sciences*," in Richter, 914-25.

- Dryden, John. "From An Essay on *Dramatic Poesy*," in Richter, 160-88.
- Du Bois, W.E.B. "[*On Double Consciousness*] from *The Souls of Black Folk*," in Richter, 565-68.
- - -. "*Criteria of Negro Art*," in Richter, 569-74.
- Eliot, T.S. "Tradition and the Individual Talent," in Richter, 534-41.
- Foucault, Michel. "What Is an Author?" in Richter, 904-14.
- Gilbert, Sandra M., and Susan Gubar. "From *Infection in the Sentence: The Woman Writer and the Anxiety of Authorship*," in Richter, 1531-44.
- Freud, Sigmund. "*The Dream Work* from *The Interpretation of Dreams*," in Richter, 497-509.
- - -. "[*Creative Writers and Daydreaming*]," in Richter, 509-14.
- - -. "The 'Uncanny'," in Richter, 514-32.
- - -. "*Medusa's Head*," in Richter, 533.
- hooks, bell. "*Postmodern Blackness*," in Richter, 2008-13.
- Horace. "The Art of Poetry," in Richter, 82-94.
- Iser, Wolfgang. "*The Reading Process: A Phenomenological Approach*," in Richter, 1001-14.
- Jakobson, Roman. "From *Linguistics and Poetics*," in Richter, 852-59.
- Jameson, Fredric. "From *The Political Unconscious*," in Richter, 1290-1306.
- Jauss, Hans Robert. "[*The Three Horizons of Reading*] from *Toward an Aesthetics of Reception*," in Richter, 981-88.
- Kristeva, Julia. "*Women's Time*," in Richter, 1563-78.
- Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience," in Richter, 1122-28.
- Leitch, Vincent B. *American Literary Criticism from the 30's to the 80's*. New York: Columbia UP, 1988. Print.
- Lévi-Strauss, Claude. "*The Structural Study of Myth*," in Richter, 859-68.
- Lyotard, Jean-François. "*Defining the Postmodern*," in Richter, 1933-35.
- Marx, Karl. "*The Alienation of Labor* from *Economic and Philosophic Manuscripts of 1844*," in Richter, 397-405.
- - -. "*Consciousness Derived from Material Conditions* from *The German Ideology*," in Richter, 406-09.
- - -. "*On Greek Art in Its Time* from *Contributions to a Critique of Political Economy*," in Richter, 410-11.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema," in Richter, 1172-80.
- Plato. "*Republic*, Book X," in Richter, 25-38.
- - -. "*Ion*," in Richter, 38-46.
- - -. "From *Phaedrus*," in Richter, 46-49.

- Pope, Alexander. "An Essay on Criticism," in Richter, 198-209.
- Propp, Vladimir. "[*Fairy Tale Transformations*]," in Richter, 785-97.
- Richter, David H., ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3rd Edition. Boston: Bedford/St Martin's, 2007. Print. [only selections on this list]
- Rubin, Gayle. "From *The Traffic in Women: Notes on the "Political Economy of Sex,"* in Richter, 1663-83.
- Said, Edward W. "From the Introduction to *Orientalism*," in Richter, 1801-14.
- Saussure, Ferdinand de. "Nature of the Linguistic Sign," in Richter, 841-44.
- - -. "[*Binary Oppositions*]," in Richter, 845-51.
- Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. Third Edition. Lexington: UP of Kentucky, 1993. Print.
- Spivak, Gayatri. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. and Intro. Cary Nelson and Laurence Grossberg. Chicago: U of Illinois P, 1988. 271-313. Print.
- Schiller, Friedrich von. "From *On Naïve and Sentimental Poetry*," in Richter, 298-303.
- White, Hayden. "The Historical Text as Literary Artifact," in Richter, 1383-97.
- Williams, Raymond. "From *Marxism and Literature*," in Richter, 1272-89.
- Woolf, Virginia. "[*Shakespeare's Sister*] from *A Room of One's Own*," in Richter, 596-601.
- Wordsworth, William. "Preface to *Lyrical Ballads*," in Richter, 304-18.

Literatura latinoamericana

Época premoderna

Literaturas indígenas

1. *Popol Vuh*

Época colonial

1. Colón, Cristóbal: "Primera carta (a Luis de Santángel)"
2. Cortés, Hernán: "La segunda carta de relación a Carlos V"
3. Díaz del Castillo, Bernal: *Historia verdadera de la conquista de la Nueva España*. Capítulos 27, 29, 35-38 y 48
4. las Casas, Fray Bartolomé de: *Brevísima relación de la destrucción de las Indias*
5. Garcilaso de la Vega, El Inca: *Comentarios reales*: "Prólogos"; "Origen de los Incas" (Libro I, Cap. XV); "Protestación del autor sobre la historia" (Libro I, Cap. XIX)
6. Ercilla y Zúñiga, Alonso de: *La araucana*: Cantos I, II y XX
7. Cruz, Sor Juana Inés de la: "Respuesta a Sor Filotea de la Cruz"; "Hombres necios que acusáis"; *Loa para el auto sacramental de El divino narciso*

Época moderna

Neoclasicismo y la Independencia

1. Bello, Andrés: "A la agricultura de la zona tórrida"

Romanticismo

1. Heredia, José María: "Niágara"
2. Echeverría, Esteban: "El matadero"
3. Sarmiento, Domingo Faustino: *Civilización y barbarie: vida de Juan Facundo Quiroga* (Capítulos 1 y 2 de la primera parte)
4. Hernández, José: *Martín Fierro* (La ida: I, II, III, VII-VIII; La vuelta: XXXII)
5. Gómez de Avellaneda, Gertrudis: *Sab*
6. Palma, Ricardo: "La camisa de Margarita"

Realismo / Naturalismo

1. Lillo, Baldomero: "La compuerta número doce"

Modernismo

1. Martí, José: "Versos sencillos" I y X; "Nuestra América"
2. Darío, Rubén: "Sonatina"; "A Roosevelt"; "Cantos de vida y esperanza"; "El cisne"
3. Silva, José Asunción: "Nocturno"
4. Rodó, José Enrique: *Ariel*

Siglo XX y hasta el presente

1. Mistral, Gabriela: "Meciendo"
2. Storni, Alfonsina: "Hombre pequeñito"; "Tú me quieres blanca"
3. Huidobro, Vicente: "Arte poética"
4. Vallejo, César: "Los heraldos negros"; "Piedra negra sobre una piedra blanca"
5. Neruda, Pablo: "Walking Around"; "Oda a los calcetines"; "Poema 20"; "La United Fruit Co."
6. Borges, Jorge Luis: "El jardín de los senderos que se bifurcan"; "El sur"; "Borges y yo"
7. Paz, Octavio: "Los hijos de la Malinche"
8. Guillén, Nicolás: "Sensemayá"; "Balada de los dos abuelos"
9. Carpentier, Alejo: "Prólogo" a *El reino de este mundo* (la edición original, 1949)
10. Quiroga, Horacio: "El hombre muerto"; "Decálogo del perfecto cuentista"
11. Rulfo, Juan: *Pedro Páramo*
12. Cortázar, Julio: "La noche boca arriba"; "Continuidad del parque"
13. Fuentes, Carlos: *Aura*
14. García Márquez, Gabriel: *Cien años de soledad*
15. Castellanos, Rosario: "Lección de cocina"
16. Ferré, Rosario: "La cocina de la escritura"; "La muñeca menor"
17. Gambado, Griselda: *Antígona furiosa*

18. Morejón, Nancy: "Mujer negra"
19. Arenas, Reinaldo: *Antes que anochezca*

Literatura peninsular

Época premoderna

Edad Media

1. Anónimo: *Poema de Mío Cid*
2. Anónimo: "Romance de la pérdida de Alhama"; "Romance de Doña Alda" (*Romancero*)
3. Berceo, Gonzalo de: "El sacristán impúdico" (*Milagros de Nuestra Señora*)
4. Marqués de Santillana: "La Vaquera de la Finojosa"; (*Antología de poesía de Cancionero*)
5. Manrique, Jorge: *Coplas por la muerte de su padre*
6. Don Juan Manuel: "Ejemplo XI: De lo que aconteció a un Deán de Santiago con don Illán, el mago de Toledo"; "Ejemplo XXV: De lo que aconteció a un mancebo que casó con una mujer muy fuerte y muy brava" (*El conde Lucanor*)
7. López de Córdoba, Leonor: *Memorias* (en Kaminsky)
8. Rojas, Fernando de: *La Celestina*

Siglo de Oro

1. Vega, Garcilaso de la: "En tanto que de rosa y azucena"
2. Cruz, San Juan de la: "Noche oscura"
3. Ávila, Teresa de: "Vivo sin vivir en mí"
4. Góngora, Luis de: "Mientras por competir"
5. Quevedo, Francisco de: "Ah de la vida"; "Miré los muros"
6. Anónimo: *Lazarillo de Tormes*
7. Cervantes, Miguel de: "Rinconete y Cortadillo" (*Novelas ejemplares*), *Don Quijote de la Mancha*
8. Vega, Lope de: *El arte nuevo de hacer comedias*; *Fuenteovejuna*
9. Zayas, María de: "La inocencia castigada" (*Desengaños amorosos*)
10. Calderón de la Barca, Pedro: *La vida es sueño*
11. Tirso de Molina: *El burlador de Sevilla*

Época moderna

Los siglos XVIII y XIX

1. Feijoo, Benito J.: "Discurso en defensa de las mujeres" (*Teatro crítico universal*)
2. Cadalso, José: "Carta VII" (*Cartas marruecas*)
3. Fernández de Moratín, Leandro: *El sí de las niñas*
4. Saavedra, Ángel de (Duque de Rivas): *Don Álvaro o la fuerza del sino*
5. Espronceda, José de: "Canción del pirata"
6. Zorrilla, José: *Don Juan Tenorio*,

7. Larra, Mariano José de: "Vuelva usted mañana"
8. Bécquer, Gustavo Adolfo: "Yo sé un himno gigante y extraño", "El monte de las ánimas" (*Leyendas*)
9. Castro de, Rosalía: "¡Oh, no quiero ceñirme a las reglas del arte!"
Alarcón, Pedro Antonio de: "El clavo"
10. Pérez Galdós, Benito: *Doña Perfecta*
11. Alas, Leopoldo (Clarín): *La Regenta*
12. Pardo Bazán, Emilia: "Piña"
13. Blasco Ibáñez, Vicente: "El parásito del tren"

El siglo XX y hasta el presente

1. Baroja, Pío: *El árbol de la ciencia*
2. Unamuno, Miguel de: *San Manuel Bueno Mártir*
3. Machado, Antonio: "A un olmo seco"
4. Valle Inclán, Ramón del: *Luces de Bohemia*
5. Ortega y Gasset, José: "La deshumanización del arte"
6. Gómez de la Serna, Ramón: "Greguerías"
7. García Lorca, Federico: *La casa de Bernarda Alba*
8. Cela, Camilo José: *La colmena*
9. Martín Santos, Luis: *Tiempo de silencio*
10. Vázquez Montalbán, Manuel: *El pianista*
11. Riera, Carme: "Te dejo, amor, en prenda la mar"
12. Cercas, Javier: *Soldados de Salamina*