

**Graduate Student Handbook**  
**2020-2021**

DEPT. OF ROMANCE & ARABIC LANGUAGES & LITERATURES  
UNIVERSITY OF CINCINNATI



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Cincinnati, August 2019

Dear Students,

This Handbook is designed to present the graduate policies and procedures of the Department of Romance & Arabic Languages and Literatures, the College of Arts and Sciences and the University of Cincinnati in one convenient place. All graduate students are expected to read this Handbook and follow its directions in order to guarantee the smooth flow of necessary paperwork, the proper completion of all requirements, and the timely conclusion of their graduate program.

Students are held responsible for the requirements in force at the time of their first matriculation (enrollment) in the relevant program as they are outlined in this Handbook and amended by official communication with you. If program requirements should change, as they often do, then students have the option of continuing to meet the former requirements or shifting their courses and exams to conform to the new requirements. In any case, you must inform the Graduate Program Director of your choices in a written communication.

This copy of the Handbook is your own personal copy. Please use it to make notations and keep track of your own progress through your course work and exams. It is a good idea to clip announcements and copies of your correspondence with the department faculty and administrators to the back page so that you have a record of all clarifications or changes that may occur during your course of studies.

As you progress through your graduate studies, you are invited to perceive yourself as pro-active, an apprentice college teacher and a junior colleague. You will be expected to take initiatives, to pursue ideas beyond the classroom, to read broadly and deeply beyond the limits of your assignments, and to explore your own talents and capabilities.

This is a dynamic department with change and growth as a normal part of our academic lives. We aim constantly to improve the quality of our programs, our student body, and our own teaching and research. Consequently, this Handbook is a work in progress. We will appreciate your feedback on its usefulness to you.

With all best wishes for a happy, productive, and successful graduate career,

Professor Thérèse Migraine-George  
Department Head

Professor Nicasio Urbina  
Director of Graduate Studies

## **GRADUATE HANDBOOK CONTENT**

- I. Graduate Faculty in the Department
  - II. General Graduate Student Information
  - III. Scholarships and Awards
  - IV. Grading and Evaluation at the Graduate Level
  - V. Admission to the MA Programs in French and Spanish
  - VI. General Requirements for the MA in French and Spanish
  - VII. Model MA Curriculum in French and Spanish
  - VIII. The 4 + 1 MA Program in French and Spanish
  - IX. The MA Exams in French and Spanish
  - X. The Master's Thesis in Romance Languages
  - XI. The PhD in Romance Languages
  - XII. Admission to the PhD Program
  - XIII. General Requirements for the PhD in Romance Languages
  - XIV. Model PhD Curriculum
  - XV. Model Year PhD Curriculum
  - XVI. Graduate Internships in Teaching, Service, and Research
  - XVII. The Dissertation Prospectus
  - XVIII. The PhD Qualifying Exams
  - XIX. Dissertation Guidance
  - XX. Graduation Dates and Deadlines
  - XXI. Responsibilities of Graduate Teaching Assistants and Graduate Student Lecturers
- Appendix 1. Reading Lists (MA Spanish, MA French, MA Pedagogy and PhD Spanish)
- Appendix 2. Checklists (MA Spanish/French, MA Pedagogy and PhD)

## I. GRADUATE FACULTY IN THE DEPARTMENT OF ROMANCE & ARABIC LANGUAGES & LITERATURES

Mauricio Espinoza	Spanish and Latin American Literature and Cultural Studies
Michael Gott	Transnational Cinema Studies and Contemporary French Culture
Carlos M. Gutiérrez	Golden Age Spanish literature
Janine Hartman	French Culture
Fenfang Hwu	Second Language Acquisition
Jeff Loveland	18th century French literature
Thérèse Migraine-George	Francophone literature and Gender and Sexuality Studies
María Paz Moreno	Contemporary Spanish poetry and Cultural Studies
Andrés Pérez Simón	Contemporary Spanish theatre
Armando Romero	Latin American literature
Nicasio Urbina	Central American literature
Patricia Valladares-Ruiz	Latin American and Caribbean literature and film
Michèle Vialet	17 <sup>th</sup> c. French literature and 20 <sup>th</sup> c. French and Francophone literature

## **II. GENERAL GRADUATE STUDENT INFORMATION APPLICABLE TO BOTH M.A. AND Ph.D.**

### **ACADEMIC ADVISING**

#### **Advisors:**

The Director of Graduate Studies (DGS) is the principal administrator for the MA in French, the MA in Spanish and the Ph.D. in Romance Languages, and principal academic advisor for all new graduate students. The DGS also serves as Chair of the Admissions and Awards Committee. You should always consult the DGS when you have questions regarding graduate requirements, policies, procedures, and awards. The DGS will keep track of your progress through your degree and will consult with you if your progress should happen to slow.

As you proceed through your graduate program, you will develop special interests in certain fields and the department faculty specializing in those fields will become your informal advisors providing you with a variety of helpful tips, professional advice, and academic guidance. It is up to you to inform your faculty of your interests, to seek their advice and to consult them regarding your academic and professional options.

#### **Required Introductory Courses:**

In Fall Semester of the first year all new students are required to register for **RLL-7001 Intro to Graduate Studies**, a four credit-hours course, in which students become familiar with the most practical aspects of the profession: How to write a strong job or grant application, how to write a clear and attractive CV, how to conduct scholarly research and follow MLA citation guidelines, how to put together a syllabus, etc. The focus of the course is to provide students with hands-on training that will help them succeed in their academic and professional life. Although this course is required in the first year of graduate study, students are invited and encouraged to re-visit this class as they near the completion of their degree and prepare to seek an academic position.

In Fall Semester, students are also required to register for **RLL 7051, Language Teaching Methods**. This is a Pedagogy Course taught online.

#### **Registration:**

All new students will consult with the DGS during Fall Semester regarding their first-year courses. On-line registration for Spring Semester will be blocked and may not proceed without the written approval of the DGS.

All continuing students must consult with the DGS during the Spring Semester regarding their registration, their requirements, and their progress toward the degree. On-line registration will be blocked for the following year and may not proceed without the written approval of the DGS.

### **ACADEMIC COURSE LOAD**

All graduate students who hold Teaching Assistantships (TA) or University Graduate Scholarships (UGS) are required as a condition of their appointments to register for 15 graduate credits in Fall Semester and 12 graduate credits each subsequent semester during the academic year.

### **INDEPENDENT STUDY**

MA students do not ordinarily take Independent Study courses while they are preparing for the MA exam.

### **ACADEMIC COURSES**

Please consult the Model Curricula in the pages that follow for the preferred schedule of courses for both the full-time MA and the full-time PhD student. Part-time students and students with special programs will consult with the DGS to make other plans for the completion of their degree requirements.

### **TEACHING ASSISTANTSHIPS APPOINTMENT of NEW TAs**

New students are considered for TAs on the basis of letters of recommendation and academic record in their undergraduate studies. Ordinarily the Department prefers students with literature backgrounds but has waived that requirement when a student shows promise in the study of literature. A minimum GPA of 3.5 is required. The number of TAs is limited and they are awarded competitively. The Admission and Awards Committee of the Department is charged with making these decisions.

Beginning in Fall Semester 1993, the Language Coordinators began checking the language level of students entering into the M.A. programs. Based on the recommendations of the methods professor, some students may be required to undergo an oral proficiency review. In addition, they will write a two-page essay that demonstrates proficiency in grammar and style. The Coordinators determine whether these students need to take the 3000-or 4000-level language series and specify which courses they need to take.

All new TAs are required to register for the Orientation Course (RLL 7050) that takes place before the start of the Fall Semester and the Teaching Practicum that is offered each subsequent semester. In addition, all international students and all new graduate students are required to attend the orientation workshops sponsored by the University Dean's Office and Office of International Student Services.

### **TEACHING LOAD**

New graduate assistants, who are beginning their career as college teachers, will be assigned to teach only one five-hour course per semester in their first year. Teaching assignments are determined by teaching excellence, progress toward the degree, and seniority. Courses at the 2000 and 3000-level are assigned principally to doctoral students who have been admitted to candidacy.

### **RESIDENCY**

Teaching assistants are expected to maintain residency in Cincinnati or within short driving distance during the academic year, even when teaching online.

### **REAPPOINTMENT of TEACHING ASSISTANTS**

Criteria used in considering applications for reappointment are the following:

Academic excellence as judged by your professors. The grades, attendance, and class participation of each particular student will be reviewed. A minimum of 3.0 GPA is required.

Teaching performance is measured by student evaluations and supervisor observations.

Normal academic progress is required. Incomplete grades, under-enrollment (fewer than 12 academic hours per semester), consistently dropping classes, unapproved leaves of absence, etc. may disqualify a student for reappointment.

Professional behavior is expected. A lack of professionalism will disqualify a student for reappointment. (See Teaching Rights and Responsibilities).

During Spring semester, the DGS will circulate a Request for Reappointment form which must be returned by the deadline date stipulated on the form. The DGS will request transcripts from the registrar of all who wish to be considered. Both of these documents will help the Awards Committee assess the quality of work of those who wish to continue. The DGS will announce the reappointments in writing during Spring

Semester.

### **ANNUAL SELF EVALUATIONS**

Each student is required to submit an annual report to the DGS by the end of March. The report should contain an accounting of any professional activities or achievements from the past academic year. This includes publications, conference presentations, leadership responsibilities, or other academic or professional undertakings.

### **TIME LIMITATIONS**

Support is limited to **two** years for the MA degree and **four** years for the PhD.

### **ABSENCE from TEACHING**

All instructors without exception must meet their classes every day, including the first day of class. If you know in advance that you cannot be in class on the first day, you must inform the Language Coordinator and make arrangements to have your class covered. You may not, under any circumstances, cancel the first meeting of a class. If you are traveling and unavoidably delayed in your return to campus, you must inform the department by calling the office and leaving a voice mail message explaining your circumstances. Graduate students must arrange for their own replacements in the classroom if they are sick, out of town, or unavoidably detained.

While it is rare that a student will be excused from teaching for a semester, it is possible to arrange an official Leave of Absence from your graduate studies and teaching duties. To arrange a Leave of Absence, you must consult with the Director of Graduate Studies as early as possible.

### **ACADEMIC MISCONDUCT**

Academic dishonesty in any form is a serious offense that cannot be tolerated in an academic community. Dishonesty—including **cheating, plagiarism, deception of effort, and/or unauthorized assistance**—may **result in a failing grade in a course and/or suspension or dismissal from the university**. Any case of suspected academic dishonesty will be dealt with in accordance with the university's provisions and the [Student Code of Conduct](#).

### **PROBATION AND TERMINATION OF GRADUATE STUDENT STATUS**

All graduate students will be reviewed throughout the academic year by the faculty. MA students who fail to maintain a B average (3.0) on all course work or who fail to make satisfactory progress toward their degree, and Ph. D. students who fail to maintain a B average (3.0) on all course work, or earn a grade of C in any course, or who fail to make satisfactory progress toward their degree, will, upon vote of the faculty, be placed on academic probation for the ensuing semester.

The student remains on probation for the period that the cumulative GPA is below 3.0, but will be allowed to continue in the program as long as grades in all graduate-level courses are above 3.0 for each individual semester. The student will be dismissed from the program if grades for any semester while on probation fall below 3.0.

Receiving an F grade in any academic course will result in immediate dismissal from the program with no probationary period. Equally, earning a GPA below 2.0 (excluding Incomplete grades) for any specific grading period will result in immediate dismissal with no probationary period.

A student dismissed from the graduate program may file a written petition with the Director of Graduate

Studies for readmission. In making a decision regarding readmission, the faculty may consider extenuating circumstances surrounding the unsatisfactory grades and the probability that the student can successfully complete the program with at least the 3.0 GPA required to graduate.

If a dismissed student wishes to be considered for readmission in the subsequent semester, a petition must be filed within three (3) working days of receipt of the written dismissal notice. If a previously dismissed student is readmitted, all previously earned grades will remain on the permanent record and will be computed in the overall grade point average (GPA). Students at risk will be specifically warned of possible termination by the Director of Graduate Studies and will be advised of needed improvements.

## **GRIEVANCE**

Students will be fully informed of all decisions affecting their status in the program and each has the right to appeal under grievance procedures drawn up by the Graduate Division of the University (available in the Office of the Vice President for Research and University Dean of Advanced Studies). The following constitute areas of possible grievance:

1. Allegations of improper dismissal or suspension from the graduate program for disciplinary, administrative, or academic reasons.
2. Allegations of improper withholding or termination of financial support of any kind.
3. Allegations regarding any other improper treatment of a graduate student by a faculty member.

## **PROCEDURES**

All questions and concerns regarding assignments, course-work, evaluation of work, and grades should be addressed first to the Professor of record for the course.

Questions or concerns that cannot be resolved to the satisfaction of the student should be addressed to the Graduate Program Director.

Question or concerns that remain un-resolved may then be directed to the Department Head.

When these three steps have failed to resolve a student issue, the student may seek guidance from the McMicken College of Arts and Sciences. Further guidance may be sought from the University Dean's Office and the student may decide to file a grievance.

### **Office of Vice President for Research and University Dean for Advanced Studies**

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PO Box 210627  
Cincinnati, OH 45221-0627  
Phone (513) 556-4337  
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## **GRADUATE REAPPLICATION POLICY**

Students who have been inactive (not enrolled in their program) for three consecutive years or more are not eligible for reinstatement and must reapply for admission to the University. A student is readmitted at the discretion of his or her graduate program subject to contingencies determined by the program. **In addition, the readmitted student must pay a readmission fee equivalent to in-state tuition for three graduate credits.**



The assumption of the Graduate Council is that the faculty in individual programs will take this reapplication process as a serious opportunity for careful consideration of the former student's progress, and length of time between his or her inception into the program and completion of remaining requirements – either denying admission or readmitting with some contingencies. It is the program's responsibility to determine appropriate new requirements or conditions to be assigned by virtue of the student's readmission after a 3+ years' absence.

## **GRADUATE POLICY**

### **GRADUATE STUDENT REGISTRATION REQUIREMENTS**

To maintain graduate status at UC, graduate students must register **for at least one graduate credit** in their program in an academic year (preferably in the Fall Semester). If a student is registered for at least one graduate credit in his or her program, he or she will maintain graduate student status throughout the entire academic year, Fall through summer.

In addition to the current policy stated above, **students will be required to register for at least one graduate credit during each semester that they wish to use University resources (excluding summer semester), i.e., libraries, university housing, campus laboratories, office space, equipment, recreational or computer facilities.** This policy will govern all domestic and international UC graduate students beginning after 9/22/04, the beginning of Fall quarter 2004.EB/2/10/04

## **III. SCHOLARSHIPS & AWARDS**

A complete list of funding and awards available to graduate students will be distributed each Fall semester by the Director of graduate Studies. Below is a partial list of awards that may be available each year:

**1. TAFT RESEARCH CENTER.** Grants available:

- Dissertation Fellowship
- Graduate Enhancement Awards
- Graduate Enrichment
- Graduate Summer Fellowships
- Graduate Travel

Visit website for complete information and deadlines:

<http://www.artsci.uc.edu/taft/>

**2. URC (UNIVERSITY RESEARCH COUNCIL)**

- Summer Graduate Student Research Fellowships  
Website: <http://webcentral.uc.edu/urc2/apply/programinfo.cfm>

**3. NEFF SCHOLARSHIP:** Outstanding woman in College of Arts and Sciences who is pursuing a graduate degree (\$11,500 for nine months + tuition scholarship for nine months).

**4. University Distinguished Graduate-Assistantships** (15 awards for three years, \$19,000-\$24,000).

**5. Graduate School Awards:** <http://grad.uc.edu/student-life/awards.html>

6. **The Graduate School Distinguished Dissertation Completion Fellowship:** \$20,000 fellowship and a one-year University Graduate Scholarship.

7. **Graduate School Excellence in Teaching Award for Graduate Assistants:** \$1000

**Details:**

Graduate students with direct contact with students for instructional purposes during the academic year are eligible for the award. This includes graduate students who were involved in direct classroom instruction, leading discussion groups, managing tutorials/private lessons, and running laboratory sections during the current academic year.

**Submission Guidelines:**

Graduate Assistants can be self-nominated or nominated by faculty, peers, or undergraduate students to their department director.

**The nomination package:**

Candidates for the award must submit a brief written statement of their teaching philosophy. This statement should include the assumptions about teaching and learning reflected in their instruction, as well as a self-evaluation of how their teaching meets the criteria for this award. Other evidence should be provided to illustrate how the criteria for the award are met. This evidence might include, but is not limited to, the following: Student, peer, and/or faculty supervisor letters of support; student ratings; peer and/or faculty observations of their teaching; evidence of classroom and/or laboratory materials developed by the candidate; brief video or audio tape segments of the candidate teaching a class or laboratory.

A faculty member in the best position to know of the nominee's teaching effectiveness must provide a letter of endorsement.

All information, with the exception of audio or videotapes, should be placed in a portfolio that summarizes the evidence gathered on the candidate's abilities as an instructor, totaling not more than 10 pages. Thus, a summary of the letters written by students and faculty would be included, with at least one entire letter included in the portfolio. Similarly, other evaluations of teaching would be summarized, including creative and innovative materials and procedures developed by the candidate.

The departments send their nominations with a transmittal letter to their college. Each college recognizes the students nominated by its departments and sends its college-level nomination (chosen from the department-generated pool) to the Graduate Award Committee through the Assistant University Dean for Advanced Studies. The nomination must include the candidate's nomination package together with the departmental transmittal letter and a transmittal letter from the college.

See all details and access the online application form here:

<http://grad.uc.edu/student-life/awards/teaching.html>

**DEPARTMENTAL AWARDS:**

8. **The Romance and Arabic Languages & Literatures Teaching Excellence Award** (only for Teaching Assistants). Awarded once a year.

9. **The Romance & Arabic Languages & Literatures Publication Awards for Scholarly and Creative Works.** Each academic year, pending availability of funds, a call for applications will be made for awards recognizing students who publish a book, article, or literary text in top tier, peer reviewed, and highly prestigious journals. Amounts vary. The guidelines will be distributed each year when the award is announced and can be requested from the director of graduate studies.

**For further details, please consult your DGS, Prof. Nicasio Urbina**

**IV. GRADING AND EVALUATION AT THE GRADUATE LEVEL**

Official Grades: Graduate Division grades include:

<b>Grade</b>	<b>Description</b>	<b>Quality Points</b>
A	<b>Excellent</b>	4.0000
A-		3.6667
B+		3.3333
B	<b>Good</b>	3.0000
B-		2.6667
C +		2.3333
C	<b>Satisfactory</b>	2.0000

F	<p><b>Failure</b> Graduation with an F grade is permitted in a non-required course only if the student meets published program standards for the degree program and a waiver is granted by the program. In a required course, the student must re-take the course and receive a C or better. Once an F is on a student's transcript, it cannot be removed. Even if the course is retaken, the original F is calculated in the cumulative average. F grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.</p>	0.0000
P (previously S)	<p><b>Pass</b> Used to indicate passing work in courses graded under the pass/fail system as well as for noncredit courses.</p>	N/A
U	<p><b>Unsatisfactory</b> Used to indicate failure in non-credit courses. U grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.</p>	N/A
W	<p><b>Withdrawal (Official)</b> To receive a W, the student must apply for an official withdrawal. Students who drop courses through the first 14 calendar days of the semester will have the courses deleted from their academic schedules and they will not appear on students' records. Thereafter, students must obtain the professor's signature and a grade of W or F on a Drop/Add form. No official withdrawals are granted after the 58th calendar day of classes. If a student does not apply for an official withdrawal from a course in which he or she is registered but has not attended, the professor may assign a grade of UW (unofficial withdrawal) or F. The UW is weighted as an F in the computation of the student's GPA but appears as UW on the transcript. W grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.</p>	N/A
UW	<p><b>Unofficial Withdrawal</b> If a student does not apply for an official withdrawal from a course in which he or she is registered but has not attended, the professor may assign a grade of UW. The UW is weighted as an F in the computation of the student's GPA but appears as UW on the transcript Graduation with a UW grade is permitted in a non-required course only if the student meets published program standards for the degree program and a waiver is granted by the program. In a required course, the student must re-take the course and receive a C or better. Once a UW is on a student's transcript, it cannot be removed. Even if the course is retaken, the original UW is calculated in the cumulative average. UW grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.</p>	0.000

X	<p><b>Unofficial Withdrawal –No Participation</b></p> <p>If a student does not officially withdraw from a class in which they have not participated, she/he will receive and X grade (unofficial withdrawal-no participation). The X grade will appear on the transcript and will be weighted as an F in the computation of the student’s GPA.</p>	0.0000
SP	<p><b>Satisfactory Progress</b></p> <p>Used only for those courses (approved by college committees) that have an extended grading period beyond the normal semester due to the nature of the material covered in the course. For instance, it is used while a student is working on a thesis, dissertation, research project, or internship in which there is no basis for evaluation available or required by the end of the semester. Awarded to students who demonstrate they are making satisfactory progress in the above course type. Generally, SP must be replaced by a letter grade before graduation. In some cases, however, the SP may remain. (See Grades Assigned to Research Courses that Are Repeated by Graduate Students.)</p>	N/A
UP	<p><b>Unsatisfactory Progress</b></p> <p>Used only for those courses (approved by college committees) that have an extended grading period beyond the normal semester due to the nature of the material covered in the course. For instance, it is used while a student is working on a thesis, dissertation, research project, or internship in which there is no basis for evaluation available or required by the end of the semester. Awarded to students who have failed to demonstrate they are making satisfactory progress in the above course type. Generally, UP must be replaced by a letter grade before graduation. A grade of UP is not satisfactory progress for the purpose of federal financial aid.</p>	N/A
T	<p><b>Audit</b></p> <p>For the student who desires or is advised to do work in a course in which a grade is deemed unnecessary. Admission and conditions for participating are up to the instructor. May be used for deficiency/remedial course in major area and for electives outside major area. Denotes that the student has regularly attended the course. No more than one audit course per semester is recommended. Audit credits are not calculated into a student’s cumulative average, credit requirements for tuition scholarship awards, or active graduate status. T grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.</p>	N/A

I	<b>Incomplete</b> Used when a course grade has not been finalized. The instructor has contracted with the student for later completion should not be used when F, SP/UP, or UW would be more appropriate. Converts to I/F (Failure) after one calendar year. I grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.	N/A
I/F	<b>Failure</b> At the end of one year after the semester ends, the I automatically changes to the I/F (Failure) if no other grade has been submitted. The I/F is equivalent to an F and is governed by the same policies that govern F grades. I/F grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.	0.0000
NG	<b>No Grade reported mark</b> No grade was submitted. See instructor for more information. No credit is granted for courses in which NG is assigned. Must have letter grade in last semester of research course. NG grades do not count toward meeting satisfactory academic progress requirements for federal financial aid.	N/A

**Note:** C-, D+, D, and D- are not valid in the Graduate Grading Scale. The grades C-, D+, D, and D- reported for graduate credit enrollment are converted to the NG (no grade reported) mark. **Note:** Prior to January, 1999, the N grade was given. Rules governing the NG grade apply to the N grade.

**NOTE: A minimum cumulative Grade Point Average of 3.0 is required of all graduate students.**

The C Grade: Graduate students are expected to do above average work. MA students who earn one C, will receive a warning from the Graduate Program Director. Students who earn a second C grade will be dismissed from the program regardless of GPA. Doctoral students who earn a C must meet with the GPD to re-evaluate standing in the program. A grade below C for any graduate student will call for immediate re-evaluation.

The P Grade: This grade is normally earned only in Internships, never in academic courses. It does not affect the GPA.

The F Grade: This grade is earned if student work is unsatisfactory in quality or quantity. Graduation with F on the transcript will be permitted only if the student meets published departmental and university standards for the degree program and the grade of F is superseded by re-taking the same course and achieving a grade of B or better.

The I Grade: This grade is assigned only when unavoidable circumstances prevent the student from completing one or more of the course requirements, such as the final examination, or the final paper or project. The I grade shall not be used when an F or N grade would be more appropriate. Except in extreme cases of emergency, illness or hospitalization, the I grade must be arranged in advance with the instructor

of record. Simple failure to complete an assignment on time does not guarantee an I grade. In addition, each professor has the right to inform students at the beginning of the semester if I grades will not be an option. According to University policies a grade of I shall be converted automatically to an F two consecutive regular semesters after the initial grade was awarded. Also, according to University policies, graduation will not be permitted for students with I grades in any graduate course, whether or not it is a required course.

The NG Grade: This grade is used only for uncompleted essay or dissertation credits, research projects, and multi-semester seminars for which no basis for evaluation yet exists. It is also used in those rare cases where a Professor is out of town or prevented from awarding a grade.

The T Grade: Full-time students are permitted to register for audit, that is, admission to a class free of the requirements for regular academic credit, for the purposes of refreshing knowledge or exploring new areas of interest. This permission is granted by the GPD only beyond the required course load of 15 credits in the Fall Semester and 12 credits in the Spring and Spring Semesters, and by the Instructor of Record.

For all other information about grading at the graduate level, please refer to this page:  
<http://www.grad.uc.edu/grading.aspx>

## **V. ADMISSION TO THE M.A. PROGRAMS IN FRENCH AND SPANISH**

At the MA level, we offer tracks in Literature (Spanish), Creative writing (Spanish), Pedagogy (French and Spanish), and French and Francophone Studies and Franco-Arabic Studies. For current UC undergraduate students, we offer a 4+1 MA program, which allows the completion of an MA in just one year beyond the BA. Admission decisions for the M.A. in both French and Spanish are based on:

- A minimum GPA of 3.0 (for students holding an American B.A.) or its equivalent
- A recent BA degree in literature or its equivalent (Provisional admission may be granted to students holding BA degrees in literatures other than Spanish or French; additional work at the undergraduate level may be required.)
- Appropriate language skills for MA level work:  
for all students: fluency in the target language and sufficient command of English  
for all non-native speakers of the language they are studying, a recorded conversation in the target language.
- For international students: a minimum TOEFL score of  
520 (paper-based test), or  
190 (computer-based test), or  
80 (internet-based test)  
and a passing grade on the Oral English Proficiency Test (OEPT)

Complete details on the University of Cincinnati's English proficiency requirements are available here:  
<https://grad.uc.edu/fac-staff/handbook/graduate-admission/international-admission/english.html>

Potential success in our MA programs as evident in:

- letter of application stating academic goals and research interests,
- writing sample demonstrating critical or research abilities,
- 3 recent letters of recommendation from professors in the academic field.
- nature and focus of educational background,

- potential for success in the classroom as demonstrated in application letter and letters of support.

Not currently a requirement: GRE scores equivalent to the minimum required by the Graduate Division (The faculty acknowledge that the GRE is culture and language-bound and a low GRE score may not be a valid predictor of success in graduate programs in literature and language.)

Admission decisions for new students are made by the Department Admission and Awards Committee, chaired by the Director of Graduate Studies and consisting of two faculty members and the language coordinators. The Department Head is an ex-officio member.

Admissions decisions for students holding BA degrees from the RALL Department are made by the appropriate language section(s), chaired by the Director of Graduate Studies. The Department Head is an ex-officio member. These decisions are usually made mid-way in the spring semester.

**NOTE:** To be considered for Teaching Assistantship and UGS, applications must be completed by **JANUARY 30th**.

#### **MA OBJECTIVES:**

- Develop a general knowledge of the literary canon and a sense of literary history.
- Master the ability to read, discuss, compare, and evaluate a range of texts.
- Understand and initiate research and apply critical approaches to Spanish and Latin American or French and Francophone Literature and Culture.
- Perfect language and critical writing skills to competently teach basic Spanish or French.

Students will be able to:

- Compete successfully for admission and financial aid in accredited doctoral programs in French, Spanish, or Romance Languages, or
- Meet advanced Continuing Education requirements for teachers in the State of Ohio, or find appropriate employment in the private sector.

#### **Early Admission to Ph.D. Program (approved January 2004):**

Upon the invitation of the Graduate Director, acting upon the recommendation of the appropriate faculty members, an exceptionally well-prepared graduate student in the Spanish M.A. program may be permitted to take the M.A. exam in March of the first year of graduate study. Upon satisfactory completion of the M.A. exam, such a student may be admitted directly to the Ph.D. program. The M.A. degree will be awarded after completion of the rest of the M.A. requirements and formal application for the degree.

## **VI. GENERAL REQUIREMENTS FOR THE M.A. IN FRENCH AND SPANISH**

Before embarking on their graduate work, all students must plan their course of studies with the Director of Graduate Studies. This may be completed before the Fall Semester begins or it may be done during the required Introduction to Graduate Studies course. The Director must sign the student's registration form before each semester, signifying approval of the courses taken by the student, and a copy must be placed in the student's departmental file.



### **Successful performance on the MA Examinations**

In the Fall Semester of their arrival on campus, MA students will be given an up-to-date edition of the Graduate Handbook, which contains, among other things, the reading lists for the MA Exam. Students are responsible for the MA Reading List appropriate to their specific track, and must pass the MA Exams in the Spring semester of their second year. The MA Exams will be given once a year during the Spring Semester. Questions for the Exam will not be available in advance, but students are encouraged to meet with the faculty for guidance in preparation for the exam. Sample questions can be obtained from the Department's Administrative Assistant.

### **Application and Admission:**

- Application procedures are described separately on the website and on Roman numeral I of this handbook.
  - Admission criteria are outlined on the website and also in the RALL Graduate Handbook.
  - Applications are reviewed by the Graduate Faculty and admissions decisions are made ultimately by the Admission and Awards Committee, Chaired by the Director of Graduate Studies.
- Offers of admission and financial aid are extended by the Director of Graduate Studies. Admission to the M.A. program does not imply or include admission to the Ph.D. program.

### **Courses and Credits:**

The M.A. in French and the M.A. in Spanish require a minimum of 32 hours of graduate academic coursework at the 7000 and 8000-levels (not including French or Spanish 7098, 7099.) Of these 32 hours, the following are required: 4 credits of RLL 7001 Intro to Graduate Studies, 4 credits of Introduction to Literary Theory (or equivalent), and 4 credits of RLL 7051 Language Teaching Methods or an approved substitute.

2 credit hours of Teaching Orientation, and 2 additional credits of Teaching Practicum are also required of all Graduate Teaching Assistants (NOT for part-time students who are not Teaching Assistants at UC), but these courses DO NOT count towards graduation.

With the exception of 4 graduate credits of research, taken during the spring semester of the MA Exam, students in the MA program may not register for Research credit unless approved by the Director of Graduate Studies for thesis research. In any case, the authorization of the DGS is required to register for any Research Credits.

Students can take courses in any of the tracks offered by the Department: Spanish or Latin American Literature and Cultural studies, Pedagogy or Creative writing. Students wishing to continue to the Ph.D. must pass the regular MA Exam, and request acceptance in writing or formally apply to the PhD Program (depending on current Graduate School Policies). Students in the Pedagogy track must pass an MA exam in Pedagogy based on the Pedagogy Reading List and their coursework in the field.

### **Summer Graduate Courses:**

No graduate courses are currently offered during the Summer term by the Department of Romance & Arabic Languages & Literatures.

### **Curriculum:**

A selection of 3000 and 4000-level courses will carry 5000 or 6000-level numbers especially for M.A. students to audit in order to address areas of deficiency: French Phonetics, French and Spanish Advanced Stylistics, and Advanced Grammar. Such audits do not count toward the degree. Determination of areas of deficiency is made by the Graduate Admissions and Awards Committee and spelled out in the letter of admission or in a review letter assessing academic

progress.

A series of 7000-level courses designed especially for MA students will survey and integrate the French and Francophone literatures and the Spanish and Latin American literatures. Although the alternating three-course 7000-level surveys of Spanish or Latin American and French or Francophone literature are highly recommended, they are not required.

### **Concentration:**

**For the Literature or French and Francophone Studies track**, students will take at least 12 graduate credits in their main area of concentration, and 8 credits in their secondary area. The remaining 12 credits must be taken through the required courses: RLL 7051 Language Teaching Methods (or an approved substitute), RLL7010 Intro to Literary Criticism, and RLL7001 Intro to Grad Studies.

**For the Pedagogy Track**, students will take 16 graduate credits of required courses: RLL7001 Intro to Grad Studies, RLL 7051 Language Teaching Methods, RLL 7052 Second Lang. Acquisition, and RLL 7053 Computer Assisted Lang. The remaining 16 credits must be completed by taking 2 courses of Spanish or French Literature, Culture, or Film, AND 2 courses of Latin American or Francophone literature, culture, or film.

**For the Franco-Arabic Studies Track**, students must take 8 hours of required courses, including Introduction to Graduate Studies RLL 7001 AND **one** of the following: Language Teaching Methods RLL 7051 or Intro to Literary Criticism RLL 7010 or equivalent. The remaining 24 credits must be taken through A) two required courses and B) four elective. The required courses are FREN 7087 The Maghreb and ARAB 7022 Arabic Literature in Translation or another approved course that encompasses the French and Arabic-speaking worlds (such as French/Arabic 7036: The Perils of Honor). The elective requirement is met with 4 literature, culture, or film courses that take a transnational perspective (for example FREN-8064 / French and Francophone Cinema, FREN-8072 / Africa Today, or FREN-7086 / African Feminisms). A seminar on 18th century literature and/or culture is also recommended.

### **Additional Language:**

Before the end of the second year, all M.A. students not in the Franco-Arabic Studies track are required to demonstrate knowledge of a second Romance Language or another approved language by:

- Taking and passing the reading exams (given in March) in French, Spanish or another approved language.
- Taking and passing the reading course 15 French 7098-7099 or 15 Spanish 7098-7099
- Taking and passing one of the 5 hour sequences in the undergraduate program, as 7011, 7012, in French, Italian, Spanish or Portuguese. It is recommended that these classes be taken in the summer, so the students can take a full schedule of Literature courses during Fall and Spring semesters.
- Taking and passing two graduate courses in the second language or,
- Submitting other evidence (i.e., undergraduate major or minor, or placement exams scoring into 251) that documents reading knowledge of a second Romance Language.

Students in the Franco-Arabic Studies track are required to demonstrate knowledge of Arabic equivalent to 2<sup>nd</sup> year Arabic. This can be attained by taking the following sequence: ARAB 4010 and 4011 (First Year) and ARAB 4031 and 4032 (Second Year). Students may also demonstrate equivalent levels from previous study. Students are encouraged to fulfil the some of the Arabic language requirement through a summer study abroad program.

## Internships:

In addition to the required 32 credits in graduate courses, an M.A. student can take up to 4 credits of Teaching, Research or Service internships. Internships can only be completed during the second year of the M.A. program.

For additional information on Teaching, Research, and Service Internships, please see **section XVI** of this Graduate Handbook.

## VII. MODEL M.A. CURRICULUM IN FRENCH and SPANISH (Literature Track)

### MA CURRICULUM IN FRENCH and SPANISH for TEACHING ASSISTANTS

<b>First Year</b>	<b>FALL</b>	<b>SPRING</b>
Required Courses and Pre- we'd we'dRequisites**	RLL7050 Graduate Student Orientation 2 cr Teaching Practicum 1 cr Intro to Grad Studies RLL 7001 4 cr	Teaching Practicum 1 cr  Intro Literary Theory 4 cr.
Major Field	1-2 Grad Seminars 4 cr and	1-2 Grad Seminars 4 cr
Related Field	1-2 Grad. Seminar 4 cr.	
Additional Language	Optional	Optional
Totals	15 credits (including Practicum and Teaching Orientation)	13 credits (including Practicum)
<b>SECOND YEAR</b>		
Major Field	1-2 Grad Seminar 4 cr and	1 Grad Seminars 4 cr
Related Field	1-2 Grad Seminar 4 cr	1 Grad Seminars 4 cr  <b>MA Exams</b>
Graduate Research or Internships (optional)	Graduate Research (up to 4 Research hours): SPAN8090/FREN8090 <b>or</b> Internship (up to 4 credits): Teaching 8001 Research 8002 Service 8003	
Totals	12 or 16 credits	12 or 16 credits

## VIII. THE 4 + 1 MA PROGRAM IN FRENCH AND SPANISH

Students majoring in French and Spanish now have the possibility of completing a BA and an MA in French or Spanish in five years instead of the traditional six. In the fifth-year students will pay

tuition at the undergraduate rate, thus saving a considerable amount of money. Students must register for one graduate class in the Fall of their senior year, and a second one in the Spring, for a total of 8 credits. (Students should take between 6-10 grad credits during their senior year).

#### **4+1 Requirements:**

Students complete 36 undergraduate credits in SPAN or FREN, including all requirements for the major, except the Capstone. A 3.0 GPA in Spanish or French is required for continuation into the 4 + 1 MA program.

In their junior or senior year at the latest the student should apply for admission on-line to the graduate program. In consultation with the Director of Graduate Studies the student will design a plan to achieve the 4+1. Students need to complete 32 credits at the graduate level. All these credits must be taken at RALL. The 4+1 Program is an excellent opportunity for advanced students in French or Spanish who want to maximize their college years and better prepare for the job market.

**For more information**, talk to any of your teachers in the Department of Romance and Arabic Languages and Literatures or contact Prof. Nicasio Urbina.

#### **Application procedure:**

Interested students should contact the Director of Graduate Studies no later than the penultimate semester of their undergraduate program. It is recommended that you start the process earlier, however, ideally before the end of the 3rd year of a BA program.

The 4+1 application process involves two steps.

1) Interested students apply to the department for permission to begin 4+1 coursework as a BA student. The required materials are:

-a statement of purpose (500 words, in English or the target language)

-two letters of recommendation from current professors; they can be sent directly to the DGS

2) Apply formally to the grad program in the final semester of your final BA year using the Graduate School's online application. To do so, you will need to upload the above materials used for the informal application. You will also need one additional recommendation letter, so please plan accordingly to request this in advance.

#### **New A&S College Guidelines for 4+1 Students (effective 2014)**

"4+1" students are eligible for a 25% Graduate Incentive Award scholarship (GIA) for the first two academic year semesters after completion of the baccalaureate degree, or for one such semester and summer semester, if they are matriculated in a master's degree program in A&S. Students identified as "4+1" for tuition scholarship eligibility are expected to meet the following criteria.

1. Student has accrued a minimum of 6 UC graduate credits with at least a 3.0 GPA, in graduate courses that can be applied to their planned master's program at UC, while pursuing the baccalaureate degree at UC or a consortium institution. These credits cannot count toward their undergraduate degree. (Students may take up to 10 graduate credits while still an undergraduate, and transfer these toward their graduate degree, provided the credits are not used toward the undergraduate degree.\*)

2. Student shall have indicated intention to pursue the 4+1 program no later than the penultimate semester of the undergraduate program, and will have been approved for admission contingent upon successful completion of baccalaureate, meeting departmental requirements for admission to the master's program, and completion of required 6 graduate credits with 3.0 GPA by the time of graduation with the undergraduate degree.
3. Student will have received a baccalaureate degree from UC or a consortium institution prior to official matriculation in the master's program at UC. Student will be admitted to and enter the master's program directly upon completion of the baccalaureate degree (not including summer term).
4. The GIA scholarship for 25% of the eligible tuition and fees will be for two sequential semesters only: fall-spring for students graduating in spring or summer, with summer-fall as an option for students graduating in spring; spring-fall or spring-summer for students graduating in fall.
5. Student, in conjunction with graduate advisor, will have designed a program of study that ensures completion of the Master's degree within the two scholarship semesters.
6. The master's program of study completed by the student is one that is generally available to students who are not part of a "4+1" cohort, including applicants from other institutions seeking a master's degree. It is not a special program designed solely for "4+1" students.

These criteria should be adhered to for students designated as "4+1" students entering master's programs beginning Fall Semester 2014.

\*From the Graduate Student Handbook, the following requirements pertain to earning graduate credit while an undergraduate. These guidelines will affect which students can be considered for 4+1 Student Status:

"Any program may allow seniors to register for graduate courses for graduate credit before those students have completed the baccalaureate degree. If the program permits such registration, it will limit the privilege to students with senior status and a grade point average of at least 3.0 (higher in some programs). This is evidenced by a written request from the student that is signed by an authorized member of the program. Upon approval by the program and the course instructor, graduate credit will be given for the courses. A maximum of 10 graduate credits may be earned in this manner. Credit will not be given toward both graduate and undergraduate degrees for the same course."

## **IX. THE M.A. EXAMS IN FRENCH AND SPANISH**

The Master's Exam for all tracks will be given over a period of three days in March (usually Monday, Wednesday and Friday). It consists of three parts.

### **MA Exam for the Literature, French and Francophone Studies and Creative Writing tracks:**

#### **Part I. Day 1.**

A written four-hour exam in **French or Peninsular Spanish** literature and culture based on **reading lists and course-work.**

Section A: Four short exams/essays (selected from a choice of six) 2 hours

Section B: One long exam/essay (selected from a choice of two) 2 hours

**Part II. Day 2.**

A written four-hour exam in **Francophone or Latin American** literature and culture based on reading lists and **course-work**.

Section A: Four short exams/essays (selected from a choice of six) 2 hours

Section B: One long exam/essay (selected from a choice of two) 2 hours

**Part III. Day 3.** A written two-hour **textual analysis or close reading** (selected from a choice of two short texts)

## **MA Exam for the Pedagogy Track:**

### **Part I. Day 1. Literature.**

A written 4-hour exam in literature and culture based on the appropriate French or Spanish reading lists and course-work.

Section A: Four short exams/essays (two in French or Spanish Literature; two in Francophone or Latin American. Selected from a choice of six). 2 hours.

Section B: One long exam/essay (selected from a choice of two). 2 hours.

### **Part II. Day 2: Pedagogy**

A written 4-hour exam in Pedagogy based on reading lists and course-work.

Section A: Three short exams/essays; one per area (to select from among six [3 X2]). 2 hours.

Section B: One long exam/essay (selected from among two) 2 hours.

### **Part III. Day 3: Textual Analysis / Lesson Plan**

A written 2-hour textual analysis, selected from a choice of two short texts. The analysis must incorporate a pedagogical / curricular component (for instance in the form of a lesson plan). Students are encouraged to explore the Spanish or French K-12 curriculum (specially the one for grades 9-12 in) to better plan for this exam.

Note: A TA taking the M.A. Exam will not be required to teach on the days of exams, but will have to teach on the other two days of that week. It will be the responsibility of the student to make arrangements with other colleagues for substitution in his/her class those three days. The student must inform the Coordinator of the arrangements made one week before the beginning of the exam period. The student will be responsible for grading exams, quizzes and assignments for the week.

### **Qualifications**

- To pass the M.A. exam, **a student must pass all three parts.**
- The normal grades are pass/fail. If all three parts of the M.A. exam are judged excellent, a student may be awarded a Pass with Distinction.
- Students who fail one of the three Parts may re-take that Part of the exam in a re-take exam in September (It is understood that students taking the MA exam for the first time must take it in March and will not be admitted to the re-take exam in September).
- Students who fail two of the three parts must re-take the entire exam, and they may do this in either September or March.
- Graduate faculty will determine failure in a group discussion and make a consensus decision based on the overall quality of the whole part under discussion. Similarly, Pass with Distinction will be based on a consensus decision.
- Graduate faculty will put in writing the rationale for 1) a determination of failure, and 2) a determination of Pass with Distinction.

**Master's Thesis:** (see RALL Graduate Handbook, section X for policy already adopted).

### **Grading**

Students will be informed of the results of the M.A. exams when all exams have been graded. No student will be informed of the results in advance of others.

## **Graduation**

Graduation is not automatic. **YOU MUST APPLY TO THE GRADUATE SCHOOL TO GRADUATE!** To apply before the applicable deadline, please go to: <http://grad.uc.edu/student-life/graduation.html>

For general information about **critical dates and deadlines for graduation**, please follow this link: [http://grad.uc.edu/student-life/critical\\_dates.html](http://grad.uc.edu/student-life/critical_dates.html)

## **Admission to the Ph.D.**

When students successfully complete the requirements for the M.A. degree, their records are reviewed by the graduate faculty of the appropriate section in order to decide whether the candidate should be encouraged to apply to proceed with graduate studies leading to Ph. D. degree. The result of the examination and the decision of the faculty are communicated in writing to the candidate by the graduate director. If the decision of the faculty is unfavorable, the student may not continue to take courses as a degree candidate. Students who wish to proceed to the PhD program **MUST** apply to the program via the Graduate School.

## **X. THE MASTER'S THESIS IN ROMANCE LANGUAGES**

### **Eligibility:**

Students in the second academic year MA program wishing to write a thesis must be in good standing, making normal academic progress with a demonstrated research potential. Students whose home countries require an MA thesis as a contractual obligation, are eligible to write a thesis if they meet these requirements.

### **Ineligibility:**

Students with Incomplete grades, a number of missed classes, or less than satisfactory teaching records are ineligible. Students with insufficient undergraduate background in French or Spanish literature are likewise ineligible. Students in the Summer MA program may not petition to write an MA thesis.

### **Application:**

Students wishing to write a thesis must apply no later than the **Fall Semester** of the second year. Applicants must:

1. Meet with the Graduate Director to discuss his/her thesis project,
2. Write a prospectus, a description of the proposed research plan,
3. Secure in writing the consent of a thesis director who approves the proposed project,
4. Submit the prospectus, the consent, and a written petition to the Director of Graduate Studies explaining the reasons for writing a thesis.

### **Procedures:**

The student undergoes an individual evaluation process at the end of his/her program. This evaluation process is defined as satisfactory demonstration of the student's ability to communicate and to evaluate critically, as well as the mastery of the subject matter in which the graduate student is seeking the master's degree. This demonstration is an individualized evaluation of the master's candidate that is monitored and documented by at least two faculty members (an advisor and a reader), at least one of whom must be a member of the graduate faculty (i.e., a tenured or tenure-track member of the U.C. professoriate).



**MA Exam:**

Students writing an MA thesis will take the same written MA exam taken by all other MA students in their class, but they will register for 4 MA Thesis hours in place of 1 graduate course (Fall or Spring).

**Thesis Completion Date:**

In order to qualify for official MA with thesis status, which means that the thesis designation will appear on your transcript, the DGS or program coordinator must change your degree status to the “thesis option” in Catalyst. You must also be prepared to submit your final and approved thesis electronically to the Graduate School site by the electronic submission deadline, which is generally approximately 1 month before the end of the semester. Departmental deadlines are at the discretion of the thesis supervisor, but generally students should plan to complete and defend their theses no more than one month before the electronic submission deadline. Upload instructions can be found on the Graduate School’s website: <http://grad.uc.edu/student-life/graduation.html>

**XI. THE PH.D. IN ROMANCE LANGUAGES****BACKGROUND:**

Until the 1960s foreign languages were taught in most American research universities in three departments: Classical Languages, Germanic Languages, and Romance Languages. These departments taught three kinds of courses: basic language instruction, close reading of literature at the undergraduate and graduate levels, and philology (the study of literature, in a wide sense, including grammar, literary criticism and interpretation, the relation of literature and written records to history, etc. OED). Some Classics departments (like UC, for example) included archaeology in its programs, but that course of study was never typical of German or Romance Languages.

During the sixties and for several decades thereafter, language and literature departments began to focus on cultural issues and faculty often moved in diametrically opposite directions, most notably with the New World Latin American Culture specialists in opposition to the Old-World Europeanists. During these several decades faculty also began to focus more intensely on literary criticism, and department faculty often feuded rancorously over different critical (and political) stances. Consequently, departments all across the country that could afford the additional administrative costs broke up into more specialized, smaller departments, usually a department of French & Italian and a department of Spanish & Portuguese. The few surviving exceptions are the RLL departments at the University of Chicago, Princeton University, the University of Oregon, and the University of Cincinnati.

As a result of local conditions, the Department of Romance and Arabic Languages and Literatures at UC remained intact. This is a happy accident of which the current faculty quickly took advantage, re-conceptualizing the Ph.D. in 2000-2001 in order to offer our students the interdisciplinary opportunities, the multi-cultural advantages, and the richer linguistic study possible only within the broader Romance Languages degree. Interdisciplinary research in literary/cultural studies is the growing trend in the profession and the locus of a rapidly expanding job market.

The materials that follow describe the new Ph.D. program in Romance Languages and will guide you through the details and requirements.

## **XII. ADMISSION TO THE PH.D. PROGRAM**

Admission Decisions for the Doctoral Program in Romance Languages are based on:

- \* A minimum GPA of 3.5 (for students holding an American MA) or its equivalent.
- GRE scores equivalent to the minimum required by the Graduate Division (The faculty acknowledge that the GRE is culture and language-bound and may not be a valid predictor of success in graduate programs in literature.)
- A recent MA degree in literature or its equivalent (Provisional admission may be granted to students holding MA degrees in literatures other than Spanish; additional work at the undergraduate or MA level may be required.)
- Appropriate language skills for PhD level work --for all students: near native fluency in the target language and sufficient command of English --for international students: a minimum TOEFL score of 190 (CBT), 520 (paper-based test), or 68 (internet-based test), and a passing grade on the Oral English Proficiency Test.
- Potential success in our doctoral research program as evident in: Letter of application stating academic goals and research interests.
- Writing sample demonstrating critical or research abilities.
- Recent letters of recommendation from professors in the academic field.
- Nature and focus of educational background.
- Teaching experience where applicable (as indicated by student evaluations, letters from Supervisor, Employer, or Chair of Department).

Admissions decisions for new students are made by the Department Admission and Awards Committee, chaired by the Director of Graduate Studies and consisting of two elected faculty members and the language coordinators. The Department Head is an ex-officio member.

Admissions decisions for students holding NIA degrees from this department are made by the appropriate language section(s), chaired by the Director of Graduate Studies. The Department Head is an ex-officio member. These decisions are usually made late in the spring semester, or early in the summer semester following the MA exams in March.

**NOTE: For Teaching Assistantship and UGS consideration, applications must be completed by January 30th, unless otherwise noted.**

### **XIII. GENERAL REQUIREMENTS FOR THE PHD IN ROMANCE LANGUAGES**

### **XIII. GENERAL REQUIREMENTS FOR THE PHD IN ROMANCE LANGUAGES**

#### **Ph .D. REQUIREMENTS**

##### **M . A . Level Pre-requisites:**

Since the courses Introduction to Graduate Studies and Literary Criticism are normally part of an M.A. program, students admitted to the Ph.D. program must take them for no credit in their first year of doctoral study unless they can demonstrate (e.g., by their transcript) that they have mastered the material covered in such courses.

##### **Credits, Residency, and Grades:**

The Ph.D. requires a total of 60 graduate credits beyond an M.A. or M.S. degree; the Graduate School requires a minimum of 90 graduate credits, of which a maximum of 32 may be earned at the M.A. level. Credits earned for the Orientation and Teaching Practicum do not count toward the Ph.D.

**Full-time** students must maintain residency at UC for 3 of 5 consecutive full-time terms taking 12 graduate credits each term. **Part- time students must fulfill the Residency requirement by registering for a minimum of 10 credits during 2 consecutive semesters.**

Of the 60 required credits, at least 36 must come from graduate courses passed with a grade of A or B; the C grade is not acceptable for the Ph.D. Students may also take up to 12 credits of Research to prepare for their Candidacy Exams and the defense of the Dissertation Prospectus. In addition, students can take 8 credits of Teaching, Research or Service internships.

##### **Introduction to Graduate Study:**

RLL 7001 Introduction to Graduate Study (4 credits) will be offered every Fall semester to orient incoming students at both the M.A. and the Ph.D. level. This course introduces students to the expectations of the University, College, and Department, helping them adapt to graduate study. It reviews proper styles of bibliography, and introduces students to different methods of research. Finally, it prepares students for the job market by guiding them in the preparation of a professional portfolio that demonstrates teaching, writing, and research competencies.

##### **Language Teaching Methods:**

Language Teaching Methods (RLL 7051) or an approved substitute is required for PhD students who have not already taken a similar course as an MA student.

##### **Major Field and Dissertation Area:**

The Department offers two areas of study at the Ph. D. level: Spanish literature and cultural studies and Latin American literature and cultural studies. Ph.D. students are encouraged to develop their own particular doctoral program according to their fields of interests and their dissertation topic. For the Candidacy Exams students will **choose three areas** from the doctoral Reading list, **plus the**

**bibliography of their Dissertation prospectus.** Students are encouraged to take a minimum of 4 graduate courses (16 credits) in the Major Field and Dissertation Area, but Ph.D. students are expected to read and research independently as much as possible in their Major Field and Dissertation Area.

**Minor Field and Support Area:**

In the Minor Field students are encouraged to take a minimum of 3 graduate courses (12 credits). This field should have a connection with the Major Field and Dissertation Area, and serve to broaden and support the student's perspective on the Major Field. The student will **choose one** area from the doctoral Reading list to be included in the Ph. D. Candidacy Exams. The Minor field can be in French and Francophone studies, Literary theory, Pedagogy and Creative writing.

**Electives:**

2 elective courses must be taken as well. They can be RALL courses or course from other A&S Departments. Students must get the approval of the DGS before enrolling in an elective course outside the RALL Department.

**Comprehensive Reading Knowledge of a Third Language:**

While students will have mastered one language in the course of their MA programs (other than the language of the M.A. program), reading knowledge of an additional language is required for the Ph.D. This language should be other than the one chosen for the language requirement of the M.A. and should have a supporting role in the student's preparedness for research.

**PhD Candidacy Exams:**

The Ph.D. Candidacy Exam is a four-part exam with three questions related to the Major field and Dissertation area, and one related to the Minor field. The students will have four groups of two questions, eight questions in total, to choose four, one from each group. The exam will be administered along two weeks, allowing two days for each question, during Fall semester. Students must demonstrate their mastery of primary materials, thorough knowledge of secondary materials, and broad understanding of current directions in scholarship. The students are free to use the Library and all electronic resources, but strict use of citations, respect for intellectual property and originality in the analysis are expected.

**Ph.D. Dissertation:**

The Ph.D. dissertation requires substantial original research, giving evidence of high scholarly achievement. In principle, the PhD dissertation should be finished within one year after passing the Candidacy Exams. All requirements for the doctoral degree must be completed **within nine consecutive academic years** of the date of matriculation into the program.

Besides a traditional research dissertation, students in the PhD program have the option of writing a **creative dissertation**. A creative dissertation will consist of two parts: a creative section and an essay section. Options include: a novel, a collection of short stories, a literary essay, a play, or a book of poetry. The required length for the creative portion would be between 100-200 pages for prose and 1,200 verses for poetry. In order to be accepted as a part of the dissertation, the manuscript must, in the judgement of the committee, be ready to send to a reputable publisher.

The second part of the creative dissertation will consist of an analytical essay reflecting upon the theoretical underpinnings of the individual writing process. This should be between 40-80 pages long, and must demonstrate the maturity and literary culture expected from a doctoral candidate.

The entirety of the creative dissertation should be between 200 and 250 pages, including the creative portion and analytical component comprised of a reflective/theoretical essay. The specific page guidelines for a particular project are to be established in consultation with the dissertation supervisor and should be agreed upon as part of the prospectus approval process.

## **EXPLANATORY NOTES TO PH.D. REQUIREMENTS**

**MA Level Pre-requisites:** While a course in RLL 7001 Intro to Graduate Studies is a normal part of any MA program, all students admitted to the Ph.D. program must take it for no-credit in the first year of doctoral study if the transcript does not demonstrate that they have mastered these fundamental skills.

Similarly, a basic course in **Literary Criticism** is a normal part of any MA program in foreign languages. All students admitted to the Ph.D. program are required to take this course for no-credit in the first year of doctoral study if such a course does not appear on the transcript.

**The Ph.D. requires a total of 60 graduate credits beyond an acceptable MA/MS degree:** The Graduate Division requires a minimum total of 90 graduate credits, of which a maximum of 32 may be earned at the master's level.

**All courses must be passed with a grade of A or B:** While a 3.0 average permitting the occasional C is acceptable at the MA level, the C grade is not acceptable at the Ph.D. level. Credits earned for Seminar in Teaching do not count for the Ph.D.

**Research hours:** In principle, the Ph. D. dissertation should be accomplished within one year in two semesters of research totaling 24 hours. Candidacy expires four years after passing the Candidacy Exam. Students enrolled in the MA program should not be registered for research hours unless they are writing a thesis or preparing for the MA exam. MA students may register for a maximum of 12 graduate research hours.

**Teaching Internships:** Ph.D. students who have been admitted to candidacy are encouraged to refine their teaching skills with additional work in Teaching Internships which may total no more than 8 hours (two 4 credit courses),

#### XIV. MODEL PH.D. CURRICULUM

	<b>FALL</b>	<b>SPRING</b>
<b>First Year</b> Required Courses and Pre- Requisites**	RLL 7050 Orientation (2cr) Span/Fren 7001 Practicum (1 cr) RLL 7001 Intro Grad Stud (4 cr) RLL 7051 Lang Teach Methods (4 cr) 1 Graduate Seminar (4 cr) Total 15 cr	RLL 7002 Practicum (1 cr) RLL 7010 Intro Lit. Criticism (if applicable) (4 cr)  2 Graduate Seminars (8 cr)  Total 13 cr
<b>Second Year</b>	3 Graduate seminars (12 cr)	3 Graduate seminars (12 cr)
<b>Third Year</b>	<b>FALL</b>	<b>SPRING</b>
	Research SPAN 8090 (12 cr) Candidacy Exams	SPAN 8090 (12 hours) Research (alternatively may include internship hours)****
Internships (optional)	Teaching 8001 Research 8002 Service 8003	Teaching 8001 Research 8002 Service 8003
<b>Fourth Year</b>	Research SPAN 9090 (1-12 cr.) Dissertation Defense	Dissertation Defense

\* This model describes a typical doctoral program for students holding a Graduate Teaching Assistantship and a GAS which requires a minimum enrollment of at least 12 graduate credits per semester. Because of this requirement, TAs normally graduate with more than the 60-credit hour minimum.

\*\* These courses are either required non-academic courses or MA level pre-requisites which doctoral students (especially those coming from abroad) may be required to take. In the first semester of the first year, for example, only the Graduate Seminar in the Major Field is an academic course that counts toward the degree. The other credits are orientation/advising, teacher training, or basic language.

\*\*\*Most students are expected to complete the dissertation by the end of the third summer and defend it in Fall semester of the fourth year in preparation for interviews at MLA in January of the fourth year. Since the Department awards a maximum of four years of support for doctoral study, students are permitted a maximum of two years to complete the dissertation. Such students may earn as many as 100 graduate credits. This model does not take into account graduate courses transferred from other programs.

\*\*\*\*Internships in Teaching (8001), Research (8002), and Service (8003) are available every semester for **doctoral students in their third or fourth years of study or for M.A. students in their second year of study.**

### XV. MODEL PH.D. CURRICULUM

	<b>FALL</b>	<b>SPRING</b>
<b>First Year</b>		
Required Courses and Pre-Requisites**	RLL 7050 Orientation Span/Fren 7001 Practicum RLL 7001 Intro Grad Stud RLL 7051 Lang Teach Methods 1 Graduate Seminar	RLL 7002 Practicum RLL 7010 Intro Lit. Criticism (if applicable)  2 Graduate Seminars
<b>Second Year</b>	3 Graduate seminars	3 Graduate seminars
<b>Third Year</b>	<b>FALL</b>	<b>SPRING</b>
	Research SPAN 8090 Candidacy Exams 1 Graduate seminar	SPAN 8090 (12 hours) Research (alternatively may include internship hours)****
Internships	Teaching 8001 Research 8002 Service 8003	Teaching 8001 Research 8002 Service 8003
<b>Fourth Year</b>	1-12 hours Research SPAN 9090	Dissertation Defense

## **XVI. GRADUATE INTERNSHIPS IN TEACHING, SERVICE, AND RESEARCH**

### **A. GRADUATE SERVICE INTERNSHIPS** (SPAN 8003; FREN 8003; 4 grad cr.)

**DEFINITION:** The graduate service internship offers **doctoral students** (in their third or fourth year) and **M.A. students** (in their second year) an opportunity to participate in the management of a program or project under the careful direction of a Faculty Administrator or Program Director. M.A. students can take up to one service internship (4 graduate credits) and doctoral students can take up to two service internships (8 graduate credits). Service Internship credits do not count toward fulfillment of course requirements.

**GOALS:** The internship is intended to provide the kind of intensive experience in academic service that will appear in the official transcript, may be cited on the C.V., and will provide evidence of experience in the management of a program or major project. This internship is designed specifically for students interested in pursuing various forms of academic service, e.g., Basic Language Coordinator, Major Recruitment and Retention, Study Abroad Programs etc.

**TERMS:** The actual requirements of the internship need to be determined in writing well in advance of the relevant semester and at a minimum must include:

1. Partial responsibility for the development (or re-design) of a major program, section or departmental project.
2. Attendance at weekly staff meetings.
3. Responsibility for preparing and presenting a written report to the appropriate faculty supervisor.
4. Program Directors agreeing to Graduate Service Internships are obligated to write an evaluation for the student's file.

**ELIGIBILITY:** **Doctoral students in their third or fourth year and M.A. students in their second year are eligible to apply for Service Internships.**

#### **APPLICATION PROCESS:**

1. Students must consult with the potential faculty mentor before application.
2. Students should submit a letter (see form below), written jointly with the faculty mentor and addressed to the Graduate Program Director, requesting the specific project in which they wish to intern and they should specify the faculty mentor as well. A brief rationale should explain why this internship is appropriate to their career interests. Students should consult the Grad. Program Director for advice and guidance.
3. The Faculty mentor will receive a copy of this letter and indicate to the Grad. Program Director acceptance or rejection of the proposal. The Graduate Director will inform the student of this decision.

To start the process, please fill out the following form:



**APPLICATION FOR GRADUATE SERVICE INTERNSHIP** (SPAN 8003; FREN 8003;  
4 cr.)

APPLICANT:

FACULTY MENTOR:

PROJECT:

SEMESTER:

YEAR:

**RATIONALE FOR REQUESTING INTERNSHIP** (use additional pages if necessary)

**TERMS OF INTERNSHIP** (use additional pages if necessary)

I have been informed of the benefits, duties and responsibilities derived from taking a Graduate Service Internship at the Department of Romance and Arabic Languages and Literatures. By signing this form, I declare my compliance with the terms of the Internship.

**Signed**

**Date**

**SIGNATURES OF APPROVAL AND DATE**

Graduate Director: \_\_\_\_\_

Faculty Mentor: \_\_\_\_\_

## **B. GRADUATE TEACHING INTERNSHIPS** (SPAN 8001; FRAN 8001; 4 cr)

**DEFINITION:** The graduate teaching internship offers offers **doctoral students** (in their third or fourth year) and **M.A. students** (in their second year) an opportunity to teach Spanish or French majors in upper level courses under the careful direction of a faculty mentor. M.A. students can take up to one teaching internship (4 graduate credits) and doctoral students can take up to two teaching internships (8 graduate credits). **Teaching Internship credits do not count toward fulfillment of course requirements.**

**GOALS:** The internship is intended to provide the kind of upper-level teaching experience that will appear in the official transcript, may be cited on the C.V., and will provide evidence of experience beyond the level of basic language instruction.

**TERMS:** The actual requirements of the internship need to be determined in writing well in advance of the relevant semester and at a minimum must include:

1. Participation in the development (or re-design) of the course and the selection of the textbook(s),
2. Attendance at all class meetings,
3. Responsibility for preparing and teaching one class activity per week, including both lectures and discussions, sharing responsibility for grading and evaluating student work
4. Preparation of a bibliography of articles about teaching the course subject and of available materials and resources including internet and web resources.
5. Faculty mentors agreeing to Grad.Teaching Internships are obligated to write a teaching evaluation for the student's file.

### **ELIGIBILITY:**

Doctoral students in their third or fourth year and M.A. students in their second year are eligible to apply for Teaching Internships.

### **APPLICATION:**

Students should consult with the potential faculty mentor before application.

Students should submit a letter (see form below), written jointly with the faculty mentor and addressed to the Graduate Program Director, requesting the specific undergraduate class, semester and section in which they wish to intern. Where necessary, as in the case of multiple sections with multiple teachers, they should specify the faculty mentor as well. A brief rationale should explain why this internship is appropriate to their pedagogical or research interests. Students should consult the Grad. Program Director for advice and guidance.

The Faculty mentor will receive a copy of this letter and indicate to the Grad. Program Director acceptance or rejection of the proposal. The Grad. Director will inform the student of this decision.

**APPLICATION FOR GRADUATE TEACHING INTERNSHIP**  
(SPAN 8001; FRENCH 8001; 4 grad.cr.)

APPLICANT:

FACULTY MENTOR:

COURSE:

SEMESTER:

YEAR:

**RATIONALE FOR REQUESTING INTERNSHIP** (use additional pages if necessary)

**TERMS OF INTERNSHIP** (use additional pages if necessary)

I have been informed of the benefits, duties and responsibilities derived from taking a Graduate Teaching Internship at the Department of Romance and Arabic Languages and Literatures. By signing this form, I declare my compliance with the terms of the Internship.

**Signed**

**Date**

**SIGNATURES OF APPROVAL AND DATE**

Graduate Director: \_\_\_\_\_

Faculty Mentor: \_\_\_\_\_

### **C. GRADUATE RESEARCH INTERNSHIPS** (Span 8002; Fren 8002; 4 grad cr.)

**DEFINITION:** The graduate research internship offers **doctoral students** (in their third or fourth year) and **M.A. students** (in their second year) an opportunity to collaborate in a research project under the careful direction of a faculty Program Director.

M.A. students can take up to one research internship (4 graduate credits) and doctoral students can take up to two research internships (8 graduate credits). **Research Internship credits do not count toward fulfillment of course requirements.**

**GOALS:** This internship is intended to provide experience in collaborative research not typical of traditional language departments. The research internship will appear in the official transcript, may be cited on the C.V., and will provide evidence of collaborative interdisciplinary research experience. This internship is designed specifically for students interested in pursuing research interests both within and beyond the traditional boundaries of the Romance Languages.

**TERMS:** The actual requirements of the internship need to be determined in writing well in advance of the relevant semester and at a minimum must include:

1. Partial responsibility for the development (or design) of a collaborative interdisciplinary research project,
2. Attendance at regular project meetings,
3. Responsibility for preparing and presenting a written report to the appropriate faculty supervisor.
4. Faculty agreeing to Graduate Research Internships are obligated to write an evaluation for the student's file.

**ELIGIBILITY:** Doctoral students in their third or fourth year and M.A. students in their second year are eligible to apply for Research Internships.

#### **APPLICATION:**

1. Students should consult with the potential faculty mentor before application.
2. Students should submit a letter (see form below), written jointly with the faculty mentor and addressed to the Graduate Program Director, requesting the specific project in which they wish to intern and they should specify the faculty mentor as well. A brief rationale should explain why this internship is appropriate to their career interests.
3. Students should consult the Grad. Program Director for advice and guidance.
4. The Faculty mentor will receive a copy of this letter and indicate to the Grad. Program Director acceptance or rejection of the proposal. The Grad. Director will inform the student of this decision.

**APPLICATION FOR GRADUATE RESEARCH INTERNSHIP**  
(SPAN 8002; FRENCH 8002; 4 cr.)

APPLICANT:

FACULTY MENTOR:

PROJECT:

SEMESTER:

YEAR:

**RATIONALE FOR REQUESTING INTERNSHIP** (use additional pages if necessary)

**TERMS OF INTERNSHIP** (use additional pages if necessary)

I have been informed of the benefits, duties and responsibilities derived from taking a Graduate Research Internship at the Department of Romance and Arabic Languages and Literatures. By signing this form, I declare my compliance with the terms of the Internship.

**Signed**

**Date**

**SIGNATURES OF APPROVAL AND DATE**

Graduate Director: \_\_\_\_\_

Faculty Mentor: \_\_\_\_\_

## XVII. THE DISSERTATION PROSPECTUS

A prospectus is a proposal written in prose but presented in outline form. It should be brief, rarely more than 2 or 3 pages for a grant proposal, not more than about 15 pages for a dissertation.

A prospectus should address the following issues (appropriately, but not necessarily in this order):

**1. Background:** What is the history of the project? How did you become aware of it? Why did you choose to do it? Why are you qualified to undertake it?

**2. Subject or Topic:** What specific material is involved and what, in general terms, is the issue at the center of the project? How do you define the limits of the topic? What is its basis in theory? In literary history?

**3. Research Question or Hypothesis?** What exactly will the research or scholarship attempt to demonstrate? No more than one or two sentences is enough here.

**4. Research Plan or Scholarly Method:** How will you go about answering the question or proving the hypothesis? How will information be collected? What kind of evidence is required to support your hypothesis? What is your theoretical approach?

**5. Expected Results:** To what depth do you expect to explore your hypothesis? What evidence do you expect to discover in support of your hypothesis?

**6. Significance:** Why is the project, the problem, the hypothesis, the method, the results, or all of the preceding worth the time and effort you plan to invest in them?

**7. Other Pertinent Information:** Additional evidence that supports the project and lends it credibility, i.e., available research or travel funding, an opportunity to publish your results, an important larger project of which yours is a smaller part, current scholarly trends, current or potential job opportunities, etc.

**8. Partial Bibliography:** The list of references may be omitted in some grant applications, but in all other cases, especially in the dissertation prospectus, a partial list of references is necessary to orient the reader to the type of materials you have used and will be using.

For students undertaking a creative dissertation, the **creative prospectus** would adapt these elements to the specific creative project. The specific format should be discussed with and agreed upon by your advisor. The format should correspond to the official Graduate School prospectus guidelines.

## XVIII. THE PHD QUALIFYING EXAMS:

1. At the doctoral level a general mastery of the field is already presumed. The doctoral Qualifying Exam is intended to allow the candidate to demonstrate:

- Mastery of the problems, issues and critical approaches that surround the required readings
- Ability to relate and compare these problems, issues and critical approaches between works, authors, periods, and movements,
- Ability to conceptualize research questions and define scholarly projects.

2. The Qualifying Exam is based on the general Reading Lists in the THREE areas selected by the candidate with a FOURTH area (developed by the student and the dissertation director). All doctoral Lists include the relevant M.A. list.

**Eligibility:**

To be eligible to sit for the Doctoral Qualifying Exam, students must:

1. - Complete all course work (see PhD Checklist) and remove all Incomplete grades,
2. - Demonstrate reading knowledge of required languages,
3. - Assemble a doctoral committee, and
4. - Submit a dissertation prospectus acceptable to all three members of the dissertation committee.

**Assembling a doctoral committee is a pre-requisite for writing the PhD Exam.** The dissertation committee will be composed as follows:

- The student will choose the dissertation director.
- For the other committee members, the student submits a list of 2 names to the Department Head, who discusses with each member whether he/she will agree to serve on the dissertation committee. In addition, the Department Head consults with the dissertation director in order to create an academically balanced committee. (See Section VIII, I of the RALL Handbook for more specifics regarding the dissertation committee.)

**Writing an acceptable prospectus is a pre-requisite for writing the Ph.D. Exam.**

The student, in consultation with the dissertation director, will write the dissertation prospectus following the guidelines published in this Graduate Handbook.

**NOTE: Doctoral Dissertation Topics must correspond to the research interests of the faculty.** Normally dissertation topics develop from graduate course work, and although they may serve on doctoral committees outside their research field, faculty are under NO obligation to direct dissertations that lie beyond their areas of expertise.

**Scheduling:** To maintain **normal academic progress** and retain eligibility for financial aid, the Doctoral Qualifying Exam must be taken in the Fall following completion of the academic course requirements. Students may petition the faculty for a delay of one year.

**Date and Duration: PhD Candidacy Exams:**

**EFFECTIVE Fall semester 2015, the format for the PhD exams will be as follows:**

- Exams will take place from Thursday through Sunday in 2 (two) consecutive weeks during the month of October.
- Questions will be sent in 2 (two) rounds: Parts I and II on the first Thursday, and Parts III and IV on the second Thursday.
- Answers will need to be sent back to the DGS by Sunday night or Monday 7 am at the latest.

Students taking the exams are expected to continue teaching their classes. At the most, they can be substituted for ONE or TWO days. Absolutely no more than 2 days of missed class will be allowed. The student will still be responsible for grading exams, quizzes and assignments for the week.

**Furthermore, exams will be done coinciding with UC Reading Days, to take advantage of the non-teaching days.**

The Ph.D. Candidacy Exam is a four-part exam with three questions related to the Major field and Dissertation area, and one related to the Minor field. The students will have four groups of two questions, and will choose one from each group. The exam will be administered as a take-home along two weeks (Saturday through Tuesday), allowing two days for each set of questions, during Fall semester. Students must demonstrate their mastery of primary materials, thorough knowledge of secondary materials, and broad understanding of current directions in scholarship. The students are free to use the Library and all electronic resources, but strict use of citations, respect for intellectual property and originality in the analysis are expected.

**Mechanics:**

The exam will be written on a word processor; questions will be e-mailed to the candidate and responses will be e-mailed to the DGS, who will distribute it to the faculty.

**Language:** Students may write their exam in the language (either English or the target language) in which they express themselves most comfortably.

**Note:** Works not appearing on any list, but covered in seminars taken by the student will be included in the Ph.D. Exam.

**Model #1:**

Part I. Major Area: Latin American (1. Post-Independence Latin American Narrative, 2. Post-Independence Latin American Theatre & Essay, 3. Post-Independence Latin American Poetry)

Part II. Related Area: Peninsular Spanish (19<sup>th</sup> & 20<sup>th</sup> Century Spanish Narrative)

Part III. Dissertation Area: Borges.

**Model #2:**

Part I. Major Area: Peninsular Spanish (1. 19<sup>th</sup> Century, 2. 18<sup>th</sup>. Century, 3. 17th Century).

Part II. Related Area: Latin American Lit (1. 19<sup>th</sup> & 20<sup>th</sup> Century Hispanic Narrative)

Part III. Dissertation Area: Quevedo.

**Admission to Candidacy for the Ph.D.**

**Students who pass the exam are officially admitted to candidacy for the Ph.D.** To pass the exam, the candidate must pass all three parts. Any part failed the first time (September-October) may be re-taken after six-months, i.e., in April of the following year. Any longer extension must be approved by the graduate faculty.

**Validity of Doctoral Exams**

All requirements for the doctoral degree must be completed **within nine consecutive academic years** of the date of matriculation into the program. Doctoral Exams will be valid for no longer than 5 years from the date of the exam. After five years, the candidate who has been re-admitted to the Ph.D. program must retake the entire exam in current format.



## **XIX. DISSERTATION GUIDANCE**

**Dissertation:** Your dissertation research should proceed from the formally approved Dissertation Prospectus that you submitted before your candidacy exams: Before you begin and throughout your research and writing, it is important that you seek the guidance of your Dissertation Director and the additional faculty who have agreed to serve as your readers.

**Change of Dissertation Topic.** If you, your dissertation director and your dissertation readers feel there is justification for a significant change in your proposal, a second Prospectus should be filed with the Graduate Program Director and you may be asked to retake Part III of the Ph.D. exams.

**Dissertation Committee:** Your dissertation committee is arranged by you in discussion with your Dissertation Director and appointed by the Department Head. A dissertation committee normally consists of **three** members of the RALL department faculty. When research areas profit by including a reader, who is a member of another department or who is a faculty member of another university, the committee is then normally comprised of four members. In the extraordinary circumstance that it is not possible for the committee to include 3 RALL faculty members, the committee may be composed of two RALL department members and one outside member. Readers from University of Cincinnati departments outside of RALL should be considered before readers from outside the University. Composition of the dissertation committee including outside readers shall be determined through consultation with the graduate student, the dissertation director, the dissertation committee, and the Head of RALL. The chair of the dissertation committee must be a faculty member of RALL.

The outside reader must hold the Ph.D. and an academic appointment in another department or another university. In addition, the outside reader must be approved through consultation with the committee, the Graduate Director and the Head of the department. The outside reader will have equal responsibilities, and his/her vote will carry equal weight with the vote of the department faculty committee members. The outside reader will attend the dissertation defense. It will not be the practice of the department to pay colleagues for their participation as readers on dissertation committees, judging it to be service to the profession.

**Timing:** The Department Faculty expects a normal dissertation to take no more than a calendar year after the approval of the Dissertation Prospectus. If you pass your candidacy exams in Fall semester, then you should be ready to defend your dissertation the following Fall Semester. This timetable permits you to interview at MLA in January with a completed Ph. D. the year following your exams. In some cases, the nature of the dissertation research may take longer and it is understandable if the dissertation is defended in the Spring of the second year of candidacy. Dissertation research should not extend into a second summer or a third academic year. In any case, students should not expect faculty to be available for a summer defense.

In accordance with the terms of the Taft Fellowship, students awarded a twelve-month Taft Dissertation Fellowship must be in monthly contact with the dissertation director and make significant progress. They must remain in Cincinnati at least six of the twelve months.

As your Dissertation Director approves each chapter of your Dissertation, it should be sent to the members of your Dissertation Committee for their comments and ultimate approval. The members of the Committee are expected to read the chapters in a timely fashion and discuss their comments with the student and the Dissertation Director. **Once the Dissertation is completed, it should be distributed to all members of the Dissertation Committee at least 30 days before the Dissertation defense date.** Once the final version of the Dissertation is approved by the Committee, the table of content and a detailed summary of the dissertation should be prepared and distributed electronically to

all the members of the RALL Department at least one week before the Dissertation defense date.

**University Dissertation Requirements:** All dissertations must now be submitted electronically. Consequently, the rules of the university regarding the format of dissertations are very specific. You may pick up a copy of these guidelines at the University Dean's Office in One Edwards Center or you may download them from their website: <http://www.etsd.uc.edu/>

**General University Requirements:**

The graduate faculty of the university sets the minimum requirements that students and faculty in the Department of Romance and Arabic Languages and Literatures must follow. For a complete list of these requirements please check the graduate website:

<http://www.grad.uc.edu/content/pdf/interimhandbook.pdf>

**Graduation:** Graduation is not automatic upon completion of your dissertation. **YOU MUST APPLY TO THE GRADUATE SCHOOL TO GRADUATE!** To apply before the applicable deadline, please go to: <http://grad.uc.edu/student-life/graduation.html>

For general information about **critical dates and deadlines for graduation**, please follow this link:

[http://grad.uc.edu/student-life/critical\\_dates.html](http://grad.uc.edu/student-life/critical_dates.html)

## **XX. GRADUATION DATES AND GUIDELINES**

Go to the website of the Graduate School (<http://www.grad.uc.edu/>) to review current guidelines and procedures, as well as to download and review the Graduate Student Handbook: [http://grad.uc.edu/academics/graduate\\_studenthandbook.html](http://grad.uc.edu/academics/graduate_studenthandbook.html)

## **XXI. RESPONSIBILITIES OF GRADUATE TEACHING ASSISTANTS AND GRADUATE STUDENT LECTURERS**

**Definition of the Graduate Teaching Assistants/Graduate Student Lecturers:**

Graduate Teaching Assistants/Graduate Student Lecturers are primarily students and will teach or work in the Department in some other capacity up to 6 credit hours per semester or approximately 20 clock hours per week. As teachers, they are fully responsible for their own classes within the context of the basic language program. The Graduate Teaching Assistants/Graduate Student Lecturers are ultimately responsible to their supervisor.

**Definition of Supervisors of the Graduate Teaching Assistants/Graduate Student Lecturers:**

The supervisors of the Graduate Teaching Assistants/Graduate Student Lecturers organize and coordinate the elementary and intermediate language courses, train the teaching assistants and direct their teaching. In addition, the supervisors evaluate the Graduate Teaching Assistants/Graduate Student lecturers in their role as teachers each semester. The supervisors are ultimately responsible for the proper functioning of the entire language program.

**Responsibilities of the Graduate Teaching Assistants/Graduate Student Lecturers:**

Relating to the Supervisor. As mentioned previously in the definition of Graduate Teaching Assistants/Graduate Student Lecturers, they are responsible to the supervisor. In conducting their classes, they are expected to follow the syllabus and guidelines set forth by the supervisor.

**Attendance:** As stated in their contracts the Graduate Teaching Assistants /Graduate Student Lecturers are required to attend the two-week methods course and orientation that precede the regular fall term. They are expected to attend the regular Seminar in Teaching and any other special meetings that may be called by their supervisors during the school year.

It is their responsibility to meet the classes they are assigned to teach at the given time and place, In the case of unavoidable absence, the Graduate Teaching Assistant/Graduate Student Lecturer must notify the supervisor--or secretary of the Department--and **be responsible** for finding a replacement for that particular class period (preferably someone who is teaching another section of that class).

**Office Hours:** All Graduate Teaching Assistants/Graduate Student Lecturers are asked to keep two office hours per week (two separate one-hour time slots). During these periods, they will be available not only to their own students but also to any other students who are seeking help. The Graduate Assistants/Graduate Student Lecturers are expected to be in their office during these regularly scheduled hours even though no student may appear. If illness or an emergency makes it impossible for the Graduate Assistant/Graduate Student lecturer to keep his/her regular office hour on a given day, he/she should leave a note to that effect on the office door, or preferably arrange for another Graduate Teaching Assistant/Graduate Student Lecturer to take his/her place.

Observations: The supervisors will visit the classes of the Graduate Teaching Assistants/ Graduate Student Lecturers during the regular academic year. These visits will be made as often as seems appropriate. Each visit will be followed by a conference between the Teaching Assistant and the supervisor.

**Final Exams:** Block final exams are given in basic-language courses. This involves the collaboration of Teaching Assistants/Student Lecturers in both the preparation and the grading of the exam. University regulations do not permit individual instructors to reschedule classes, final exams, or their location. Students **may not** take tests or exams with another section for their own convenience.

**Quiz Files:** Graduate Teaching Assistants/Graduate Student Lecturers are expected to regularly submit copies of all quizzes and exercises to their supervisors. A file of these quizzes and those of previous years is kept in the supervisor's office and is available to all Teaching Assistants/Student Lecturers to help them in the preparation of their own quizzes and activities.

**Evaluation:** Graduate Teaching Assistants/Graduate Student Lecturers are to submit the student evaluation sheets and summary to their class at the end of each semester. These evaluations are delivered directly to the supervisor who will discuss them with the Graduate Teaching Assistant/Graduate Student Lecturer after final grades have been turned in.

**Class Lists:** Early each semester all instructors receive a preliminary class list which shows tentative enrollment. Later an official class list is sent out to be verified by the instructor and returned to the word processor by the specified date and time.

**Grade Reports:** At the end of each semester the Teaching Assistants/Student Lecturers must submit to the department on a mimeographed form the grades of all students enrolled in their classes and any other pertinent information. This is in addition to the official grade reports submitted online to the University. These sheets are necessary in future years when the students come in with questions concerning grades or courses they have taken and the Teaching Assistant is no longer at the University. For similar reasons, Graduate Teaching Assistants/Graduate Student Lecturers are asked to retain their students' final exams and to leave them with the appropriate supervisor prior to leaving the University. Under **no** circumstance should the final exam be returned to students.

**Evaluation of Graduate Teaching Assistants/Graduate Student Lecturers:** The supervisory visits

and the student evaluation sheets will serve as the primary basis for the evaluation of the Graduate Teaching Assistants/Graduate Student Lecturers as teachers. This information is considered in the process of determining reappointment. Academic excellence as evaluated by the Departmental faculty is another prime consideration.

**Collateral Employment:** Because off-campus employment impedes normal academic progress, **the department of Romance Languages does not permit students to accept work outside of the department** including teaching positions at area high-schools, colleges and universities.

**Taft Fellows:** This document is also applicable to Taft Fellowship holders with teaching responsibilities in this department. Graduate students with Graduate Scholarships, even though they may not be teaching, must attend the Fall Teaching Seminar. This document refers to them if/when they take teaching responsibilities.

**Desk Copies:** Copies of the text used in the classes taught by Graduate Assistants/ Graduate Student Lecturers will be distributed by the course supervisors. It may be necessary to return these desk copies at the end of the year or semester in which they are used.

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**APPENDIX 1. READING LISTS**  
(revised 2016 for Spanish; 2012 for French)

## M.A. READING LISTS

The Reading Lists that follow are required reading as the minimum materials that you should have read and studied in preparation for your Master's exams. **Please be aware that these materials may or may not be covered in the courses you will be taking during your graduate studies at UC. Reading lists and coursework are independent from each other, and students should not expect to have books from the lists included as course reading materials.** Students may also expect to be examined on any additional texts that read and discussed in their graduate classes. In addition, you should feel free to introduce other relevant materials that you have studied in your Baccalaureate program or which you have read on your own.

Because the M.A. Exams together with your course work ideally document mastery of your field, the M.A. Exams present an opportunity for you to demonstrate the breadth of your knowledge of literary history and the history of ideas, your understanding of a given text and of its relationship to other texts, as well as your ability to apply useful and appropriate critical approaches. You will be expected to demonstrate your ability to analyze literary texts through close reading.

For students entering the program in 2016 and later:

### 1. SPANISH MA Required Reading (Literature)

#### PENINSULAR LITERATURE

##### Medieval

1. *Poema de Mio Cid*.
2. *El conde Lucanor*.
3. Alfonso X, *Cantigas de Santa Maria* y las *Siete Partidas* (selecciones).
4. *Libro de Buen Amor*.
5. *Romancero* (selecciones).
6. *La Celestina*.

##### Golden Age

1. *Anthology of Spanish Renaissance poetry* ed. by either Cátedra (Ed. by E. Rivers).
2. or Castalia (Ed. by J. M. Blecua).
3. *Anthology of Spanish Baroque poetry* edited by either Cátedra or Castalia.
4. Anónimo, *Lazarillo de Tormes*.
5. Lope de Vega, *Fuenteovejuna*, and "Arte nuevo de hacer comedias".
6. Tirso de Molina, *El burlador de Sevilla*.
7. Calderón de la Barca, *La vida es sueño*.
8. Miguel de Cervantes, *Don Quijote*.
9. Francisco de Quevedo, *El Buscón*.
10. Baltasar Gracián, *Oráculo manual*.

##### Theater

1. Leandro Fernández de Moratín, *El sí de las niñas*.
2. José Zorrilla, *Don Juan Tenorio*.
3. Ramón María del Valle-Inclán, *Luces de bohemia*.

4. Antonio Buero Vallejo, *Historia de una escalera*.
5. Federico García Lorca, *La casa de Bernarda Alba*.

### **Poetry (XIX-XX centuries)**

1. Fanny Rubio, y J.L. Falcó, *Poesía española contemporánea* (1939-1980).
2. Juan Ramón Jiménez, *Antología poética*.
3. *Poesía de la generación del 98*. Selección, edición y notas de Pedro Aullón de Haro.
4. Federico García Lorca, *Romancero gitano*.
5. *Antología poética de la generación del 27* (eds. Cátedra or Castalia recommended)
6. *Antología de la poesía española* (1939-1975). Ed. de José Enrique Martínez.

### **Essay**

1. Feijoo, Benito. *Teatro crítico universal I* (Prólogo; “La voz del pueblo”; “Defensa de las mujeres, “El no sé qué”).
2. Jovellanos, Gaspar Melchor de. *Memoria sobre espectáculos* (Segunda Parte).
3. Larra, Mariano José de. *Artículos de costumbres* (“Vuelva Vd. mañana”; “El castellano viejo”; “La Nochebuena de 1836”; “Literatura”).
4. Unamuno, Miguel de. *En torno al casticismo* (“La tradición eterna”); *Mi religión y otros ensayos* (“Mi religión”).
5. Ortega y Gasset, José, *Meditaciones del Quijote* o *La deshumanización del arte* o *La rebelión de las masas*.

### **18 & 19th Century Narrative**

1. Cadalso, José. *Cartas marruecas* (VII, XI.I, XXI, LXXXIII).
2. Alas, Leopoldo (*Clarín*). *La regenta*
3. Bécquer, Gustavo Adolfo. *Leyendas* (“El caudillo de las manos rojas”; “El monte de las ánimas”; “El rayo de luna”; “La cueva de la mora”; “La promesa”; “La Rosa de Pasión”).
4. Böhl de Faber, Cecilia (*Fernán Caballero*). *La gaviota*.
5. Pérez Galdós, Benito. *La desheredada*.
6. Pardo Bazán, Emilia. *Los pazos de Ulloa*.

### **20th Century Narrative**

1. Martínez Ruiz, José (*Azorín*). *Castilla* (“Las nubes”; “Una ciudad, un balcón”).
2. Baroja, Pío. *El árbol de la ciencia* o *Camino de perfección*.
3. Unamuno, Miguel de. *San Manuel Bueno, mártir*.
4. Laforet, Carmen. *Nada*.
5. Cela, Camilo José. *La familia de Pascual Duarte* y *La colmena*.
6. Sánchez Ferlosio, Rafael. *El Jarama*.
7. Martín-Santos, Luis. *Tiempo de silencio*.
8. Martín Gaité, Carmen. *El cuarto de atrás* o *Entre visillos*.
9. Delibes, Miguel. *Los santos inocentes*.
10. Muñoz Molina, Antonio. *Beatus Ille*.

## Spanish Cinema

1. *El ángel exterminador* (dir. Luis Buñuel),
2. *El perro del hortelano* (dir. Pilar Miró),
3. *Cría cuervos* (dir. Carlos Saura),
4. *Muerte de un ciclista* (dir. Juan Antonio Bardem),
5. *¡Bienvenido, Mister Marshall!* (dir. Luis García Berlanga),
6. *El espíritu de la colmena* (dir. Víctor Erice),
7. *Los santos inocentes* (dir. Mario Camus).

## LATIN AMERICAN LITERATURE

### Pre-Independence Latin American Literature

1. Literatura maya. "Popol-Vuh" y "Libro del Chilam Balam" (Compilación y prólogo de Mercedes de la Garza: Caracas: Biblioteca Ayacucho, 1980).
2. *Crónicas de Indias* (antología), edición de Mercedes Serna (Cátedra).
3. Gonzalo Fernández de Oviedo, *Sumario de la natural historia de las Indias* (Historia 16).
4. Bernal Díaz del Castillo: *Historia verdadera de la conquista de Nueva España* (hasta el capítulo 94)
5. Sor Juana Inés de la Cruz: "Respuesta a Sor Filotea" y "Primero sueño".
6. Juan del Valle y Caviedes: *Diente del Parnaso*.

### Post-Independence Latin American Narrative

1. Esteban Echeverría. *El matadero*.
2. Jorge Isaacs. *María*.
3. Horacio Quiroga. "A la deriva," "El hijo," "El desierto," "El perro rabioso," "La gallina degollada" y "El almohadón de plumas".
4. Mariano Azuela. *Los de abajo*.
5. José Eustasio Rivera. *La vorágine*.
6. Miguel Ángel Asturias. *El señor presidente*.
7. Alejo Carpentier. *Los pasos perdidos*
8. Jorge Luis Borges. *Ficciones*
9. María Luisa Bombal. *La amortajada*.
10. Julio Cortázar. *Rayuela*
11. Juan Rulfo. *Pedro Páramo*.
12. Gabriel García Márquez. *Cien años de soledad*
13. Ricardo Palma, "Palla Huarcuna", "Don Dimas de la Tijereta" y "El Cristo de la agonía".  
Manuel Payno, "El cura y la ópera".  
Eduardo Wilde, "La lluvia".  
Baldomero Lillo, "La compuerta número 12".  
Eduardo L. Holmberg, "El ruiseñor y el artista".  
Manuel Gutiérrez Nájera, "Memorias de un paraguas".  
José Asunción Silva, "La protesta de la musa".  
Rubén Darío, "El rey burgués", "Huitzilopochtli", "El rubí", "El sátiro sordo", "El fardo".  
Ricardo Jaimes Freyre, "Justicia india".  
Carlos Reyle, "El sueño de rapiña".  
Manuel Díaz Rodríguez, "Cuento azul".  
Rufino Blanco Fombona, "El 'catire'".  
Javier de Viana, "Facundo imperial".  
Roberto J. Payró. "Poncho de verano".  
Tomás Carrasquilla, "El ángel".



Leopoldo Lugones, "La lluvia de fuego".  
 Ricardo Güiraldes, "El pozo".  
 Juan Bosch, "La mujer".  
 María Luisa Bombal, "El árbol".  
 Augusto Céspedes, "El pozo".  
 Lydia Cabrera, "El sapo guardiero".  
 Arturo Uslar Pietri, "El gallo".  
 Augusto Guzmán, "El macho pinto".  
 Lino Novás Calvo, "¡Trínqueme ahí a ese hombre!".  
 Mario Monteforte Toledo, "Un dictador".  
 Alejo Carpentier, "Viaje a la semilla".  
 Julio Ramón Ribeyro, "Los gallinazos sin plumas".  
 Rogelio Sinán, "La boina roja".  
 Juan José Arreola, "El guardagujas".  
 Augusto Monterroso, "Mister Taylor".  
 José María Arguedas, "La muerte de los Arango".  
 Rosario Castellanos, "La tregua".  
 Mario Benedetti, "La muerte".  
 Julio Cortázar, "Casa tomada", "Continuidad de los parques", "Axolotl", "Las babas del diablo".  
 Gabriel García Márquez, "El ahogado más hermoso del mundo", "La siesta del martes", "Los funerales de la Mamá Grande", "La increíble y triste historia de la cándida Eréndira y su abuela desalmada".  
 Luisa Valenzuela, "El lugar de su quietud".  
 Cristina Peri Rossi, "El ángel caído".  
 José Emilio Pacheco, "La zarpa".  
 Sergio Ramírez, "El centerfielder".  
 Rosario Ferré, "La muñeca menor".  
 Ana Lydia Vega, "Pollito chicken".  
 Carlos Fuentes. *La muerte de Artemio Cruz*  
 Mario Vargas Llosa. *La ciudad y los perros*.  
 Claribel Alegría, *Cenizas de Izalco*.  
 Manuel Puig, *El beso de la mujer araña*.  
 Ernesto Sábato. *Sobre héroes y tumbas*.  
 Teresa de la Parra. *Ifigenia*.  
 Antonio Skármeta: *Ardiente paciencia*.  
 Sergio Ramírez. *Margarita, está linda la mar*.  
 José Donoso. *El lugar sin límites*.  
 Manlio Argueta. *Un día en la vida*.

### Poetry

1. José Martí. *Antología*. Edición de Ivan Schulman.
2. Rubén Darío: *Antología*. Selección y prólogo de Jaime Torres Bodet.
3. *Antología de la poesía hispanoamericana moderna*. 2 vols. Caracas: Monte Ávila Editores.

### Essay

1. Domingo Faustino Sarmiento: *Facundo*.
2. José Enrique Rodó. *Ariel*.
3. José Martí. Selección: “Mi raza”, “Nuestra América”, “Tres héroes”, “Escena Neoyorquina”, “El terremoto de Charleston”, “El poeta Walt Whitman” y “Coney Island”.
4. Leopoldo Zea: *El pensamiento latinoamericano*.
5. Octavio Paz, *El laberinto de la soledad*.

### Latin American Film

1. *Nosotros los pobres* (dir. Ismael Rodríguez),
2. *Yo, la peor de todas* (dir. María Luisa Bemberg),
3. *El lugar sin límites* (dir. Arturo Ripstein),
4. *Memorias del subdesarrollo* (dir. Tomás Gutiérrez Alea),
5. *La oveja negra* (dir. Román Chalbaud),
6. *La estrategia del caracol* (dir. Sergio Cabrera),
7. *Madeinusa* (dir. Claudia Llosa),
8. *La historia oficial* (dir. Luis Puenzo),
9. *Rojo amanecer* (dir. Jorge Fons),
10. *Tiré dié* (dir. Fernando Birri),
11. *Pixote* (dir. Héctor Babenco),
12. *Central do Brasil* (dir. Walter Salles),
13. *XXY* (dir. Lucía Puenzo),
14. *Alsino y el cóndor* (dir. Miguel Littín).

## 2. FRENCH MA REQUIRED READING

### French and Francophone Studies MA Exam Reading List (revised 2012)

#### Novels

- Chrétien de Troyes, *Lancelot ou le chevalier de la charrette* (vers 1177-1181)  
Mme de Lafayette, *La princesse de Clèves* (1678)  
Prévost, *Manon Lescaut* (1731)  
Voltaire, *Candide* (1759)  
Chateaubriand, *Atala* (1801)  
Stendhal, *Le rouge et le noir* (1830)  
Balzac, *Peau de chagrin* (1831)  
Flaubert, *Madame Bovary* (1857)  
Zola, *Germinal* (1885)  
Gide, *La porte étroite* (1909)  
Proust, *Du côté de chez Swann* (1913)  
Colette, *Chéri* (1920)  
Sartre, *La nausée* (1938)  
Marguerite Duras, *L'amant* (1984)  
Annie Ernaux, *Une femme* (1988), *Passion simple* (1992)  
Michel Houellebecq, *Les particules élémentaires* (1998)  
Frédéric Beigbeder, *Un roman français* (2009)  
Driss Chraïbi, *La civilisation, ma mère!* (1972)

Leïla Sebbar, *Shérazade, 17 ans, les yeux verts...* (1982)  
 Tahar Ben Jelloun, *L'enfant de sable* (1985)  
 Maïssa Bey, *Entendez-vous dans les montagnes...* (2005)  
 Camara Laye, *L'enfant noir* (1953)  
 Ousmane Sembène, *Les bouts de bois de Dieu* (1960)  
 Mariama Bâ, *Une si longue lettre* (1979)  
 Ken Bugul, *Le baobab fou* (1984)  
 Fatou Diome, *Le ventre de l'Atlantique* (2003)  
 Simone Schwarz-Bart, *Pluie et vent sur Télumée Miracle* (1973)  
 Dany Laferrière, *Comment faire l'amour avec un nègre sans se fatiguer* (1985)  
 Patrick Chamoiseau, *Chronique des sept misères* (1986)  
 Maryse Condé, *Traversée de la mangrove* (1989)  
 Gisèle Pineau, *L'exil selon Julia* (1996)  
 Gabrielle Roy, *Bonheur d'occasion* (1945)  
 Marie-Claire Blais, *Une saison dans la vie d'Emmanuel* (1965)  
 Anne Hébert, *Kamouraska* (1970)  
 Jacques Poulin, *Volkswagen blues* (1984)  
 Louise Dupré, *La voie lactée* (2001)

### Short Stories

Marie de France, "Lais du Rossignol" et "Lais du Chèvrefeuille" (vers 1160)  
 Guilleragues, "Lettres portugaises" (1669)  
 Leprince de Beaumont, "La Belle et la Bête" (1756)  
 Prosper Mérimée, "Mateo Falcone" (1829)  
 Maupassant, "Boule de suif" (1880)  
 Marguerite Yourcenar, "Comment Wang-Fô fut sauvé" (1938)  
 Albert Camus, "L'hôte" (1957)  
 Eric Rohmer, "La boulangère de Monceau" (1962)  
 Roch Carrier, "La machine à détecter tout ce qui est américain" (1979)  
 Jean-Marie G. Le Clézio, "La ronde" et "Orlamonde" (1982)  
 Anne-Marie Niane, "L'étrangère" (1985)  
 Leïla Sebbar, "La jeune fille au turban" (1990)

### Poetry

<http://www.florilege.free.fr/florilege/index.htm>:

14ème: Christine de Pisan

Fin 15ème: Villon

Début 16ème: Marguerite de Navarre, Marot, Scève

Pléiade (16ème): Joachim du Bellay, Louise Labé, Ronsard

Baroque (16ème): Agrippa d'Aubigné, Jean de Sponde

Précieux (fin 16ème-début 17ème): Honoré d'Urfé, Théophile de Viau, Tristan L'Hermite

Classique (17ème): La Fontaine

Pré-romantisme (18ème): Chénier

Romantisme (fin 18ème-début 19ème): Lamartine, Vigny, Hugo, Nerval

Parnasse (19ème): Alfred de Musset, Théophile Gautier, Baudelaire, Mallarmé, Heredia

Poètes maudits (19ème): Verlaine, Lautréamont, Rimbaud

Symbolisme (19ème): Verhaeren, Laforgue, Claudel, Valéry, Péguy

Modernisme (fin 19ème): Anna de Noailles, Ramuz, Segalen, Apollinaire, Supervielle, Cendrars

Surréalisme (fin 19ème-début 20ème): Cocteau, Eluard, Aragon, Ponge, Michaux, Desnos, Prévert, René Char

Après-guerre: Bosquet, Cadou, Philippe Jaccottet, Gaston Miron  
Léon-Gontran Damas, *Pigments* (1937)  
Alain Mabankou, *Poésie africaine: Six poètes d'Afrique francophone* (2010)

### **Theater**

Corneille, *Cinna* (1640-1641)  
Molière, *Tartuffe* (1664-1669), *Le bourgeois gentilhomme* (1670)  
Racine, *Andromaque* (1667), *Phèdre* (1677)  
Marivaux, *Le jeu de l'amour et du hasard* (1730)  
Beaumarchais, *Le mariage de Figaro* (1784)  
Hugo, *Hernani* (1830)  
Musset, *On ne badine pas avec l'amour* (1834)  
Anouilh, *Antigone* (1944)  
Sartre, *Les mouches* (1943), *Huis clos* (1944)  
Beckett, *En attendant Godot* (1953), *Fin de partie* (1957)  
Genet, *Les bonnes* (1947), *Le balcon* (1956)  
Ionesco, *La cantatrice chauve* (1950)  
Aimé Césaire, *La tragédie du roi Christophe* (1963)  
Michel Tremblay, *Les belles-sœurs* (1968)  
Marie N'Diaye, *Papa doit manger* (2003)

### **Culture and Civilization**

Lagarde Michard, *Moyen-Age-XVIème siècle*: Introduction, le roman courtois, François Villon, Rabelais, La Pléiade et Montaigne.  
Lagarde Michard, *XVIIème siècle*: Introduction, Diderot, Rousseau et Montesquieu.  
Lagarde Michard, *XVIIIème siècle*: Introduction, Descartes, Le théâtre, Pascal, Lettres et mémoires.  
Aimé Césaire, *Discours sur le colonialisme* (1950)  
Frantz Fanon, *Peau noire, masques blancs* (1952)  
Theodore Zeldin, Un chapitre de *The French* (1982) et 2 chapitres au choix de *L'histoire des passions françaises* (5 volumes) (1981)  
Pierre Nora, 2 chapitres au choix de *Les lieux de mémoire* (1984)  
Marcel Détiéne, *L'identité nationale, une énigme* (2010)  
Dominic Thomas, *Black France: Colonialism, Immigration, and Transnationalism* (2007)  
Manifeste "Pour une 'littérature-monde' en français." *Le Monde des Livres* 15 mars 2007, [http://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde\\_883572\\_3260.html](http://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde_883572_3260.html)  
Jacques Chaurand, *Histoire de la langue française*, Puf, collection "Que sais-je" (2011)

### **Films**

Jean Renoir, *La grande illusion* (1937)  
Jean-Luc Godard, *A bout de souffle* (1960)  
Gillo Pontecorvo, *La bataille d'Alger* (1966)  
Mathieu Kassovitz, *La haine* (1995)  
Michael Haneke, *Code inconnu: Récit incomplet de divers voyages* (2000) ou *Caché* (2005)  
Ismaël Ferroukhi, *Le grand voyage* (2004)

### **Recommended Readings**

<http://wheatoncollege.edu/academic/academicdept/French/ViveVoix/Resourcess/liberte.html>  
Alec Hargreaves, Charles Forsdick and David Murphy, eds. *Transnational French*

*Studies: Postcolonialism and Littérature-monde* (2010) (3 chapitres au choix)  
Patrick Weil, *Liberté, égalité, discriminations* (2009) ou *La France et ses étrangers*  
(2005) ou *La République et sa diversité* (2005)  
Achille Mbembe, "Figures of Multiplicity: Can France Reinvent its Identity?" In *Frenchness and the African Diaspora* (2009)

### **3. MA IN PEDAGOGY (SPANISH) – REQUIRED READING**

#### **PENINSULAR LITERATURE**

##### **Medieval**

1. *Poema de mío Cid*.
2. *Libro de buen amor*.
3. *La Celestina*.

##### **Golden Age**

1. Anthology of Spanish Renaissance poetry (Cátedra or Castalia) Anthology of Spanish Baroque poetry (Cátedra or Castalia).
2. *Lazarillo de Tormes*.
3. Lope de Vega, *Fuenteovejuna*, "Arte nuevo de hacer comedias".
4. Calderón de la Barca, *La vida es sueño*.
5. Miguel de Cervantes, *Don Quijote*.
6. Baltasar Gracián, *Oráculo manual*.

##### **18th-, 19th-, & 20th-Century Theatre**

1. Leandro Fernández de Moratín, *El sí de las niñas*.
2. Ramón M. del Valle-Inclán, *Luces de Bohemia*.
3. Federico García Lorca, *La casa de Bernarda Alba*.
4. Antonio Buero Vallejo, *El tragaluz*.

##### **19th- & 20th-Century Poetry**

1. Anthology of the poetry of the generation of '98 (*Selección*; ed. Pedro Aullón de Haro)
2. Poetry Anthology, Generation of '27, edited by either Cátedra or Castalia.
3. Federico García Lorca, *Romancero gitano*.
4. *Antología de la poesía española (1939-1975)*(ed. José Enrique Martínez).

##### **18th- & 19th-Century Narrative & Essay**

1. Larra, *Artículos de costumbres*.
2. Fernán Caballero (Cecilia Böhl de Faber), *La gaviota*.
3. Emilia Pardo Bazán, *Los Pazos de Ulloa*.
4. Leopoldo Alas, "Clarín", *La regenta*.
5. Benito Pérez Galdós, *Misericordia* o *La desheredada*.

### **20th-Century Narrative & Essay**

1. Ortega y Gasset, *La rebelión de las masas*.
2. Miguel de Unamuno, *San Manuel Bueno, mártir*.
3. Camilo J. Cela, *La familia de Pascual Duarte*.
4. Luis Martín Santos, *Tiempo de silencio*.
5. Carmen Martín Gaité, *El cuarto de atrás*.

## **LATIN AMERICAN**

### **Pre-Independence Latin American Literature**

1. "Popul-Vuh," "Libro del Chilam Balam de Chumael," in *Literatura maya: Compilación* (ed. Mercedes de la Garza).
2. Crónicas de Indias. Antología (Ed. Cátedra).
3. Sor Juana Inés de la Cruz, "Respuesta a Sor Filotea...," "Primero sueño".

### **Post-Independence Latin American Narrative**

1. Esteban Echeverría, *El matadero*.
2. Jorge Isaacs, *María*.
3. Horacio Quiroga, "A la deriva," "El Higo," "El desierto," "El perro rabioso," "La gallina degollada," "El almohadón de plumas".
4. Mariano Azuela, *Los de abajo*.
5. José Eustasio Rivera, *La vorágine*.
6. Miguel Angel Asturias, *El señor presidente*.
7. Alejo Carpentier, *Los pasos perdidos*.
8. Jorge Luis Borges, *Ficciones*.
9. Julio Cortázar, *Rayuela*.
10. Juan Rulfo, *Pedro Páramo*.
11. Gabriel García Márquez, *Cien años de soledad*.
12. Alexander Coleman, *Cinco maestros* (all the stories by Borges, Cortázar, Donoso, Rulfo, García Márquez).
13. Carlos Fuentes, *La muerte de Artemio Cruz*.
14. Mario Vargas Llosa, *La ciudad y los perros*.
15. Elena Poniatowska, *Querido Diego, te abraza Quiela*.
16. Manuel Puig, *El beso de la mujer araña*.
17. Angeles Mastretta, *Arráncame la vida*.

### **Post-Independence Latin American Poetry**

1. Rubén Darío, *Antología* (ed. Jaime Torres Bodet).
2. José Olivio Jiménez, *Antología de la poesía hispanoamericana contemporánea*.

### **Post-Independence Latin American Essay**

José Martí, "Mi raza," "Nuestra América," "Tres héroes," "Escena Neoyorquina," "El terremoto de Charleston," "El poeta Walt Whitman"  
John Skirius, *El ensayo hispanoamericano del siglo veinte*.

Octavio Paz, *El laberinto de la soledad*.

## **PEDAGOGY**

### **Foreign Language Teaching Methods**

1. Lee, James F. & VanPatten, Bill. (2003). *Making Communicative Language Teaching Happen*. New York: McGraw-Hill.
2. Farley, Andrew P. (2004). *Structured Input: Grammar Instruction for the Acquisition Oriented Classroom*. New York: McGraw-Hill.
3. Decco, Wilfried. (2001). On the mortality of language learning methods. Given as the James L. Barker lecture on November 8th 2001 at Brigham Young University.  
<http://www.ua.ac.be/main.aspx?c=wilfried.decco&n=5030>
4. Butzkamm, Wolfgang. (2003). We only learn language once. The role of the mother tongue in FL classrooms: death of a dogma. *Language Learning Journal*, Spring, 28, 29–39.

### **Second Language Acquisition**

1. Lightbown, Patsy & Spada, Nina. (2006). *How Languages are Learned*. Oxford: Oxford University Press.
2. McLaughlin, B. (1990). Restructuring. *Applied Linguistics*, 11(2), 113–128.
3. Ellis, Rod. (1997). *Second Language Acquisition*. Oxford: Oxford University Press.

### **Computer Assisted Language Learning**

1. Hubbard, Phil. An Invitation to CALL: Foundations of Computer-Assisted Language Learning. <http://www.stanford.edu/~efs/callcourse/index.htm>
2. Levy, Michael. (1997). CALL in context II: an interdisciplinary perspective. In M Levy (Ed.), *Computer-Assisted Language Learning*. (pp. 47–75). Oxford: Oxford University Press.
3. Hwu, Fenfang. (2004). On the applicability of input enhancement hypothesis and input processing theory in multimedia CALL: The case of Spanish preterite and imperfect instruction in an input application. *CALICO Journal*. 21(2), 317–338.
4. Noriko Nagata. (1996). Computer vs. workbook instruction in second language acquisition, *CALICO Journal*, 14(1), 53–75.
5. Heift, T. (2004). Corrective Feedback and Learner Uptake in CALL. *ReCALL Journal*, 16(2), 416–431.
6. Elizabeth G. Joiner. (1997). Teaching listening: how technology can help. In Michael D. Bush and Robert M. Terry (Eds.) *Technology-enhanced language learning*. (pp. 77–120). Lincolnwood, IL: National Textbook Company.
7. Hoven, D. (1999). A model for listening and viewing comprehension in multimedia environments. *Language Learning & Technology*, 3(1), 88–103.
8. Rézeau, Joseph. (2001). Concordances in the classroom: The evidence of the data. In Chambers, Angela and Graham Davies (Eds.), *ICT and Language Learning: A European Perspective*. (pp. 147–166). Lisse, The Netherlands: Swets & Zeitlinger.
9. Plass, J. L., Chun, D. M., Mayer, R. E., and Leutner, D. (1998). Supporting visual and verbal learning preferences in a second-language multimedia learning environment. *Journal of Educational Psychology*, 90(1), 25–36.

16. Bernstein, Jared, Najmi, Amir, & Ehsani, Farzad. (1999). Subarashii: Encounters in Japanese spoken language education. *CALICO Journal*, 16(3), 361–377.
17. Smith, B. (2003). Computer-mediated negotiated interaction: An expanded model. *The Modern Language Journal*, 87, 38–57.
18. Dalby, Jonathan & Kewley-Port, Diane. (1999) Explicit Pronunciation Training Using Automatic Speech Recognition Technology. *CALICO Journal*, 16(3), 425–445.
19. US Department of Education. (2010). Evaluation of evidence-based practices in online learning. A meta-analysis and review of online learning studies. <http://www2.ed.gov/rschstat/eval/tech/evidence-based-practices/finalreport.pdf>

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#### 4. MA IN PEDAGOGY (FRENCH) – REQUIRED READING (revised 2012)

##### Novels

Chrétien de Troyes, *Lancelot ou le chevalier de la charrette* (vers 1177-1181)  
 Mme de Lafayette, *La princesse de Clèves* (1678)  
 Prévost, *Manon Lescaut* (1731)  
 Voltaire, *Candide* (1759)  
 Chateaubriand, *Atala* (1801)  
 Stendhal, *Le rouge et le noir* (1830)  
 Balzac, *Peau de chagrin* (1831)  
 Flaubert, *Madame Bovary* (1857)  
 Zola, *Germinal* (1885)  
 Gide, *La porte étroite* (1909)  
 Proust, *Du côté de chez Swann* (1913)  
 Colette, *Chéri* (1920)  
 Sartre, *La nausée* (1938)  
 Marguerite Duras, *L'amant* (1984)  
 Annie Ernaux, *Une femme* (1988), *Passion simple* (1992)  
 Michel Houellebecq, *Les particules élémentaires* (1998)  
 Frédéric Beigbeder, *Un roman français* (2009)  
 Driss Chraïbi, *La civilisation, ma mère!* (1972)  
 Leïla Sebbar, *Shérazade, 17 ans, les yeux verts...* (1982)  
 Tahar Ben Jelloun, *L'enfant de sable* (1985)  
 Maïssa Bey, *Entendez-vous dans les montagnes...* (2005)  
 Camara Laye, *L'enfant noir* (1953)  
 Ousmane Sembène, *Les bouts de bois de Dieu* (1960)  
 Mariama Bâ, *Une si longue lettre* (1979)  
 Ken Bugul, *Le baobab fou* (1984)  
 Fatou Diome, *Le ventre de l'Atlantique* (2003)  
 Simone Schwarz-Bart, *Pluie et vent sur Têlumée Miracle* (1973)  
 Dany Laferrière, *Comment faire l'amour avec un nègre sans se fatiguer* (1985)  
 Patrick Chamoiseau, *Chronique des sept misères* (1986)  
 Maryse Condé, *Traversée de la mangrove* (1989)  
 Gisèle Pineau, *L'exil selon Julia* (1996)



Gabrielle Roy, *Bonheur d'occasion* (1945)  
Marie-Claire Blais, *Une saison dans la vie d'Emmanuel* (1965)  
Anne Hébert, *Kamouraska* (1970)  
Jacques Poulin, *Volkswagen blues* (1984)  
Louise Dupré, *La voie lactée* (2001)

### Short Stories

Marie de France, "Lais du Rossignol" et "Lais du Chèvrefeuille" (vers 1160)  
Guilleragues, "Lettres portugaises" (1669)  
Leprince de Beaumont, "La Belle et la Bête" (1756)  
Prosper Mérimée, "Mateo Falcone" (1829)  
Maupassant, "Boule de suif" (1880)  
Marguerite Yourcenar, "Comment Wang-Fô fut sauvé" (1938)  
Albert Camus, "L'hôte" (1957)  
Eric Rohmer, "La boulangère de Monceau" (1962)  
Roch Carrier, "La machine à détecter tout ce qui est américain" (1979)  
Jean-Marie G. Le Clézio, "La ronde" et "Orlamonde" (1982)  
Anne-Marie Niane, "L'étrangère" (1985)  
Leïla Sebbar, "La jeune fille au turban" (1990)

### Poetry

<http://www.florilege.free.fr/florilege/index.htm>:

14ème: Christine de Pisan

Fin 15ème: Villon

Début 16ème: Marguerite de Navarre, Marot, Scève

Pléiade (16ème): Joachim du Bellay, Louise Labé, Ronsard

Baroque (16ème): Agrippa d'Aubigné, Jean de Sponde

Précieux (fin 16ème-début 17ème): Honoré d'Urfé, Théophile de Viau, Tristan L'Hermitte

Classique (17ème): La Fontaine

Pré-romantisme (18ème): Chénier

Romantisme (fin 18ème-début 19ème): Lamartine, Vigny, Hugo, Nerval

Parnasse (19ème): Alfred de Musset, Théophile Gautier, Baudelaire, Mallarmé, Heredia

Poètes maudits (19ème): Verlaine, Lautréamont, Rimbaud

Symbolisme (19ème): Verhaeren, Laforgue, Claudel, Valéry, Péguy

Modernisme (fin 19ème): Anna de Noailles, Ramuz, Segalen, Apollinaire, Supervielle, Cendrars

Surréalisme (fin 19ème-début 20ème): Cocteau, Eluard, Aragon, Ponge, Michaux, Desnos, Prévert, René Char

Après-guerre: Bosquet, Cadou, Philippe Jaccottet, Gaston Miron

Léon-Gontran Damas, *Pigments* (1937)

Alain Mabanckou, *Poésie africaine: Six poètes d'Afrique francophone* (2010)

### Theater

Corneille, *Cinna* (1640-1641)

Molière, *Tartuffe* (1664-1669), *Le bourgeois gentilhomme* (1670)

Racine, *Andromaque* (1667), *Phèdre* (1677)

Marivaux, *Le jeu de l'amour et du hasard* (1730)

Beaumarchais, *Le mariage de Figaro* (1784)

Hugo, *Hernani* (1830)  
Musset, *On ne badine pas avec l'amour* (1834)  
Anouilh, *Antigone* (1944)  
Sartre, *Les mouches* (1943), *Huis clos* (1944)  
Beckett, *En attendant Godot* (1953), *Fin de partie* (1957)  
Genet, *Les bonnes* (1947), *Le balcon* (1956)  
Ionesco, *La cantatrice chauve* (1950)  
Aimé Césaire, *La tragédie du roi Christophe* (1963)  
Michel Tremblay, *Les belles-sœurs* (1968)  
Marie N'Diaye, *Papa doit manger* (2003)

### **Culture and Civilization**

Lagarde Michard, *Moyen-Age-XVIème siècle*: Introduction, le roman courtois, François Villon, Rabelais, La Pléiade et Montaigne.  
Lagarde Michard, *XVIIème siècle*: Introduction, Diderot, Rousseau et Montesquieu.  
Lagarde Michard, *XVIIIème siècle*: Introduction, Descartes, Le théâtre, Pascal, Lettres et mémoires.  
Aimé Césaire, *Discours sur le colonialisme* (1950)  
Frantz Fanon, *Peau noire, masques blancs* (1952)  
Theodore Zeldin, Un chapitre de *The French* (1982) et 2 chapitres au choix de *L'histoire des passions françaises* (5 volumes) (1981)  
Pierre Nora, 2 chapitres au choix de *Les lieux de mémoire* (1984)  
Marcel Détiéne, *L'identité nationale, une énigme* (2010)  
Dominic Thomas, *Black France: Colonialism, Immigration, and Transnationalism* (2007)  
Manifeste "Pour une 'littérature-monde' en français." *Le Monde des Livres* 15 mars 2007, [http://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde\\_883572\\_3260.html](http://www.lemonde.fr/livres/article/2007/03/15/des-ecrivains-plaident-pour-un-roman-en-francais-ouvert-sur-le-monde_883572_3260.html)  
Jacques Chaurand, *Histoire de la langue française*, Puf, collection "Que sais-je" (2011)

### **Films**

Jean Renoir, *La grande illusion* (1937)  
Jean-Luc Godard, *A bout de souffle* (1960)  
Gillo Pontecorvo, *La bataille d'Alger* (1966)  
Mathieu Kassovitz, *La haine* (1995)  
Michael Haneke, *Code inconnu: Récit incomplet de divers voyages* (2000) ou *Caché* (2005)  
Ismaël Ferroukhi, *Le grand voyage* (2004)

### **Recommended Readings**

<http://wheatoncollege.edu/academic/academicdept/French/ViveVoix/Resources/liberte.html>  
Alec Hargreaves, Charles Forsdick and David Murphy, eds. *Transnational French Studies: Postcolonialism and Littérature-monde* (2010) (3 chapitres au choix)  
Patrick Weil, *Liberté, égalité, discriminations* (2009) ou *La France et ses étrangers* (2005) ou *La République et sa diversité* (2005)  
Achille Mbembe, "Figures of Multiplicity: Can France Reinvent its Identity?" In *Frenchness and the African Diaspora* (2009)

## PEDAGOGY

### Foreign Language Teaching Methods

1. Lee, J. & VanPatten, B. (2003). *Making communicative language teaching happen*. New York: McGraw-Hill.
2. Nassaji, H., & Fotos, S. (2011). *Teaching grammar in second language classrooms: Integrating form-focused instruction in communicative context*. New York: Routledge.
3. Glisan, E. W., & Donato, R. (2017). *Enacting the work of language instruction: High-leverage teaching practices*. Alexandria, VA: ACTFL Press.
4. Decco, W. (2001). On the mortality of language learning methods. Given as the James L. Barker lecture on November 8th 2001 at Brigham Young University.  
<http://www.ua.ac.be/main.aspx?c=wilfried.decco&n=5030>
5. Butzkamm, W. (2003). We only learn language once. The role of the mother tongue in FL classrooms: Death of a dogma. *Language Learning Journal, Spring, 28*, 29–39.
6. Richards, J. C., & Rodgers, T. S. (2014). Task-based language teaching. In *Approaches and methods in language teaching* (pp.175-199). Cambridge, UK: University Press.

### Second Language Acquisition

1. Lightbown, P. & Spada, N. (2006). *How languages are learned*. Oxford: Oxford University Press.
2. Atkinson, D. (Ed.). (2011). *Alternative approaches to second language acquisition*. London & New York: Routledge.
3. McLaughlin, B. (1990). Restructuring. *Applied Linguistics, 11*(2), 113–128. Ellis, R. (1997). *Second Language Acquisition*. Oxford: Oxford University Press.
4. Douglas Fir Group. (2016). A transdisciplinary framework for SLA in a multilingual world. *The Modern Language Journal, 100*(S1), 19-47.
5. Swain, M. (1993). The output hypothesis: Just speaking and writing aren't enough. *Canadian Modern Language Review, 50*(1), 158-164.

### Computer Assisted Language Learning

1. Hubbard, P. An invitation to CALL: Foundations of computer-assisted language learning.  
<http://www.stanford.edu/~efs/callcourse/index.htm>
2. Smith, B. (2003). Computer-mediated negotiated interaction: An expanded model. *The Modern Language Journal, 87*, 38–57.
3. Heift, T. (2004). Corrective feedback and learner uptake in CALL. *ReCALL Journal, 16*(2), 416–431.
4. Hwu, F. (2004). On the applicability of input enhancement hypothesis and input processing theory in multimedia CALL: The case of Spanish preterit and imperfect instruction in an input application. *CALICO Journal, 21*(2), 317–338.
5. Levy, M. (1997). CALL in context II: An interdisciplinary perspective. In M. Levy (Ed.), *Computer-assisted language learning*. (pp. 47–75). Oxford: Oxford University Press.
6. Rézeau, J. (2001). Concordances in the classroom: The evidence of the data. In A. Chambers and G. Davies (Eds.), *ICT and language learning: A European perspective*. (pp. 147– 166). Lisse, The Netherlands: Swets & Zeitlinger.

7. Chapelle, C. (2001). Computer-assisted language learning. In C. Chapelle (Ed.), *Computer applications in second language acquisition*. (pp. 44-74). Cambridge: Cambridge University Press.
8. Collentine, K. (2013). Using tracking technologies to study the effects of linguistic complexity in CALL input and SCMC output. In P. Hubbard, M. Schulze, & B. Smith (Eds.), *Learner-computer interaction in language education: A festschrift in honor of Robert Fischer* (pp. 46–65). San Marcos, TX: CALICO.
9. Neri, A., Cucchiarini, C., Strik, H., & Boves, L. (2002). The pedagogy-technology interface in computer assisted pronunciation training. *CALICO Journal*, 15(5): 441-467.
10. Pellettieri, J. (2010). Online chat in the foreign language classroom: From research to pedagogy. *Mextesol Journal*, 34(1), 41-57.
11. Blake, B., & Guillén, G. (2020). *Brave new digital classroom: Technology and foreign language learning* (3<sup>rd</sup> ed.). Washington, D.C.: Georgetown UP.

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## 5. DOCTORAL READING LISTS (For students entering the program in 2016 and after)

### SPANISH. Ph.D. Required Reading list

#### PENINSULAR LITERATURE

##### Part 1: Medieval Literature

[Since graduate courses on Medieval literature are not offered as frequently, this reading list will be incorporated into comparative questions in other exams. Students are responsible for independent preparation of this list]

*Poema de Mio Cid*

*El conde Lucanor*

Alfonso X . *Selecciones de las Cantigas de Santa Maria y las Siete Partidas* (selecciones)

*Libro de Buen Amor*

*Romancero* (selecciones)

*La Celestina*

Gonzalo de Berceo. *Milagros de Nuestra Señora; Vida de San Millán*

Diego de San Pedro. *Cárcel de Amor*

Clemente Sánchez. *Libro de los Enxemplos por A.B.C. Cancioneros de Stúñiga, de General, y de Baenna*, (selecciones)

Marqués de Santillana (selecciones)

Leonor López de Córdoba. *Memorias*

Teresa de Cartagena. *Arboleda de los enfermos*

*Vida de Santa María Egipcíaca*

Alfonso Martínez de Toledo. *El Corbacho*

## **Part 2: Spanish Golden Age (XVI & XVII)**

Anthology of Spanish Renaissance poetry ed. by either Cátedra (Ed. by E. Rivers) or Castalia (Ed. by J. M. Blecua).

Anthology of Spanish Baroque poetry edited by either Cátedra or Castalia.

Anónimo, *Lazarillo de Tormes*

Lope de Vega, *Fuenteovejuna*, "Arte nuevo de hacer comedias"

Tirso de Molina, *El burlador de Sevilla*

Calderón de la Barca, *La vida es sueño*

Cervantes, *Don Quijote*

Francisco de Quevedo, *El Buscón*

Baltasar Gracián, *Oráculo manual, Agudeza y arte de ingenio*

Juan de Valdés, *Diálogo de la lengua* or Alfonso de Valdés's *Diálogo de las cosas ocurridas en Roma*

Francisco Delicado, *La lozana andaluza*

San Juan de la Cruz, *Poesías completas*

Teresa de Jesús, *Vida*

Mateo Alemán, *Guzmán de Alfarache*

Fray Bartolomé de Navarrete (atrib.), *La pícaro Justina*

Luis de Góngora, *Soledades, Polifemo*

Miguel de Cervantes, *Entremeses. Novelas ejemplares*

Lope de Vega, *El caballero de Olmedo* o *El perro del hortelano*

Francisco de Quevedo, *Los sueños*

Tirso de Molina, *Don Gil de las calzas verdes* o *El vergonzoso en palacio*

Calderón de la Barca, *El médico de su honra*.

Ana Caro, *Valor, agravio y mujer*

María de Zayas, *Novelas ejemplares y amorosas* o *Los desengaños amorosos*

Zabaleta, Juan de, *El día de fiesta por la mañana y por la tarde*

## **Golden Age Literature: Secondary works**

Bataillon, Marcel. *Erasmus y España*.

Brownlee, Marina S. and Hans Ulrich Gumbrecht eds. *Cultural Authority in Golden Age Spain*.

Castro, Américo. *Cervantes y los casticismos españoles*.

Elliott, John. *Imperial Spain 1469-1716*.

López Estrada, Francisco. *Siglos de oro: Renacimiento*. Vol. 2 de *la Historia y crítica de la literatura española española* (Barcelona Crítica, 1983) y Primer suplemento (Barcelona Crítica, 1991).

Maravall, José Antonio. *La cultura del Barroco*.

Mariscal, George. *Contradictory Subjects*.

McKendrick, Melveena. *Woman and Society in the Spanish Drama of the Golden Age A Study of the "mujer varonil."*

Rico, Francisco. *La novela picaresca y el punto de vista*.

Riley, Edward C. *Cervantes Theory of the Novel*.

Roses Lozano, Joaquín. *Una poética de la oscuridad* La recepción ... de las *Soledades* en el siglo XVII. Saint-Saëns, Alain ed. *Sex and Love in Golden Age Spain*.

Smith, Paul Julian. *Writing in the Margin. Spanish Literature of the Golden Age*. Wardropper, Bruce W. *Siglos de Oro Barroco*. Vol. 3 de *la Historia y crítica de la literatura española* (Barcelona: Crítica, 1983) + Primer suplemento

## **Peninsular Literature, Part 3. Spanish Theatre, 18th, 19th and 20th Centuries**

Leandro Fernández de Moratín. *El sí de las niñas*  
José Zorrilla. *Don Juan Tenorio*.  
Ramón del Valle-Inclán. *Luces de Bohemia*.  
Federico García Lorca. *La casa de Bernarda Alba*.  
---. *El Público*.  
Miguel Mihura. *Tres sombreros de copa*.  
Antonio Buero Vallejo. *El tragaluz*.  
Alfonso Sastre. *Escuadra hacia la muerte*.  
Fernando Arrabal. *El cementerio de automóviles*.  
Paloma Pedrero. *La llamada de Lauren*.

#### **Spanish Theatre, 18th, 19th, and 20th Centuries: Recommended Related Texts**

Manuel Tamayo y Baus, Manuel. *Locura de amor*.  
Jacinto Benavente. *Los intereses creados*.  
Rafael Alberti. *El hombre deshabitado*.  
Enrique Jardiel Poncela. *Eloísa está debajo de un almendro*.  
Antonio Buero Vallejo. *El sueño de la razón*.

#### **Part 4. Spanish Poetry, 19th and 20th Centuries**

Juan Ramón Jiménez. *Antología*.  
*Poesía de la generación del 98*: selección. Ed. y notas de P. Aullón de Haro.  
Federico García Lorca. *Romancero gitano y Poeta en Nueva York*  
*Antología poética de la generación del 27* (eds. Cátedra or Castalia recommended)  
*Antología de la poesía española* (1939-1975). José Enrique Martínez, ed.  
Miguel de Unamuno. *Antología*  
Antonio Machado. *Campos de Castilla*  
Dámaso Alonso, *Hijos de la ira*  
Luis Cernuda. *La realidad y el deseo*  
Vicente Aleixandre. *La destrucción o el amor, o Espadas como labios*.  
Gloria Fuertes. *Obras Incompletas*  
José María Castellet. *Nueve novísimos poetas españoles. Antología*.  
Gabriel Celaya. *Antología*  
Jaime Gil de Biedma. *Las personas del verbo*  
Luis García Montero. *Las flores del frío o Diario cómplice*  
Jesús Munárriz y Noni Benegas. *Ellas tienen la palabra, antología poética*.

#### **Spanish Poetry, 19th and 20th Centuries: Recommended Related Texts**

Rubén Darío. *Azul*  
Rosalía de Castro. *Antología*.  
Jorge Guillén. *Cántico*.  
Rafael Alberti. *Antología*.  
Claudio Rodríguez. *Don de la ebriedad*

#### **Spanish Poetry, 19th and 20th Centuries: Secondary Texts**

Andrew Debicky. *Spanish Poetry of the Twentieth Century: Modernity and Beyond*.  
Juan Cano Ballesta. *La poesía española entre pureza y revolución*.  
Fanny Rubio, y J.L. Falcó, *Poesía española contemporánea* (1939-1980)  
Luis Antonio de Villena. *Teorías y poetas: panorama de una generación completa en la última poesía española, 1980-2000*.

## **Part 5. Spanish Narrative, 18th and 19th Centuries**

Gustavo Adolfo Bécquer, *Leyendas*

Fernán Caballero, *La gaviota*

José Cadalso, *Cartas marruecas*

Leopoldo Alas Clarín, *La regenta*

Mariano José de Larra, *Artículos de costumbres*

Emilia Pardo Bazán, *Los pazos de Ulloa* y *La cuestión palpitante* (extractos. Please contact Prof. Pérez-Simón)

Benito Pérez Galdós, *La desheredada*

Vicente Blasco Ibáñez, *Cañas y barro*

Gaspar Melchor de Jovellanos, *Ensayos en prosa*

Juan Valera, *Pepita Jiménez*

Benito Pérez Galdós, *Tristana*

## **Spanish Narrative, 18th and 19th Centuries: Related Texts in Another Language**

Gustave Flaubert. *Madame Bovary*

## **Spanish Narrative, 18th and 19th Centuries: Secondary Texts**

Gertrudis Gómez de Avellaneda, *Sab.*

## **Part 6. Spanish Prose, 20th Century**

Pío Baroja, *El árbol de la ciencia*

Camilo José Cela, *La colmena* y *La familia de Pascual Duarte*

Miguel Delibes, *Los santos inocentes*

Juan Marsé, *Últimas tardes con Teresa*

Carmen Martín Gaité, *El cuarto de atrás*

Luis Martín Santos, *Tiempo de silencio*

Antonio Muñoz Molina, *Beatus Ille*

José Ortega y Gasset, *La rebelión de las masas*

Miguel de Unamuno, *San Manuel bueno, mártir*

Juan Benet, *Volverás a Región*

Javier Cercas, *Soldados de Salamina*

Juan Goytisolo, *Señas de identidad*

Carmen Laforet, *Nada*

Javier Marías, *Todas las almas*

Ana María Matute, *Los Abel*

Eduardo Mendoza, *La verdad sobre el caso Savolta*

José Ortega y Gasset, *La deshumanización del arte*

Ramón J. Sender, *Réquiem por un campesino español*

Miguel de Unamuno, *Niebla*

Ramón María del Valle-Inclán, *Tirano Banderas*

## **Spanish Narrative, 20th Century: Related Texts in Another Language**

Jorge Semprún. *L'écriture ou la vie.*

## **Spanish Narrative, 20th Century: Secondary Texts**

Ramón Pérez de Ayala. *Luna de miel, luna de hiel.*

## **LATIN AMERICAN LITERATURE**

## Part 1: Pre-Independence Latin American Literature

1. Literatura maya: Compilación y prólogo de Mercedes de la Garza (Caracas: Biblioteca Ayacucho, 1980). Leer: "Popul-Vuh" y "Libro del Chilam Balam de Chumael."
2. *Ollantay-Cantos y narraciones quechuas*: versiones de José María Arguedas, César Miro y S. Salazar Bondy (Lima: Patronato del Libro Peruano, 1957).
3. *Crónicas de Indias* (antología), edición de Mercedes Serna (Cátedra).
4. Bernal Díaz del Castillo: *Historia verdadera de la conquista de Nueva España* Editorial Porrúa (hasta el capítulo 94).
5. Álvaro Núñez Cabeza de Vaca, *Naufragios*, edición de Juan Francisco Maura (Cátedra).
6. Fray Bartolomé de las Casas: *Brevísima relación de la destrucción de Indias* (Cátedra).
7. Gonzalo Fernández de Oviedo, *Sumario de la natural historia de las Indias* (Historia 16).
8. Sor Juana Inés de la Cruz: "Respuesta a Sor Filotea...", "Primero sueño", Selecciones de cualquier antología (romances, redondillas y sonetos).
9. Juan del Valle y Caviedes: *Diente del Parnaso*.
10. *Literatura del México Antiguo*: Ed., estudios introductorios y versiones de textos de Miguel León Portilla (Caracas: Biblioteca Ayacucho, 1978). Leer: Capítulo V: "La obra poética de Netzahualcoyotl (1401/1472) y de Aquiauhztzin de Ayapanco (hacia 1430/1490)" y Capítulo X: "Visión de los vencidos. El testimonio indígena acerca de la conquista".
11. Alonso de Ercilla: *La Araucana*.
12. Bernardo de Balbuena: *Grandeza mexicana*.
13. José Joaquín Fernández de Lizardi: *El periquillo Sarniento*.
14. Andrés Bello, *Silvas americanas* y "Autonomía cultural de América."

## Pre-Independence Latin American Literature: Secondary Texts

1. Tzvetan Todorov: *La conquista de América*. (Originally in French, trans. into English, Spanish and other languages).
2. Miguel León Portilla: *Los antiguos mexicanos a través de sus memorias y cantares*.
3. Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*.
4. Irvine Leonard: (?) *Baroque Times in Colonial Latin America*.
- 5.- Mark Burckholder: *Colonial Latin America*.
6. Francisco Javier Cevallos, Nina Scott, et al. *Coded Encounters: Writing, Gender and Ethnicity in Colonial Latin America*.
7. Jerry Williams and Robert Lewis, ed. *Early Images of the Transfer and Invention*.

## Part 2: Post-Independence Latin American Narrative

### MA Required Reading (Also included in the PhD required reading)

1. Esteban Echeverría. *El matadero*.
2. Jorge Isaacs. *María*.
3. Horacio Quiroga. "A la deriva," "El hijo," "El desierto," "El perro rabioso," "La gallina degollada" y "El almohadón de plumas."
4. Mariano Azuela. *Los de abajo*.
5. José Eustasio Rivera. *La vorágine*.
6. Miguel Ángel Asturias. *El señor presidente*
7. Alejo Carpentier. *Los pasos perdidos*
8. Jorge Luis Borges. *Ficciones*
9. María Luisa Bombal. *La amortajada*.



10. Julio Cortázar. *Rayuela*
11. Juan Rulfo. *Pedro Páramo*.
12. Gabriel García Márquez. *Cien años de soledad*
13. Burgos, Fernando. *Antología del cuento latinoamericano*. Editorial Castalia.
14. Carlos Fuentes. *Aura*.
15. Mario Vargas Llosa. *La ciudad y los perros*,
16. Claribel Alegría, *Cenizas de Izalco*.
17. Manuel Puig, *El beso de la mujer araña*.
18. Ernesto Sábato. *Sobre héroes y tumbas*.
19. Teresa de la Parra. *Ifigenia*.
20. Antonio Skármeta: *Ardiente paciencia*.
21. Sergio Ramírez. *Margarita, está linda la mar*.
22. José Donoso. Un lugar sin límites.
23. Manlio Argueta. *Un día en la vida*.

**PhD Required Reading            CHOOSE EITHER GROUP I or GROUP II**

**I: From Independence through Latin American Modernism and the Avant-Garde**

- 1 José Mármol. *Amalia*.
2. Cirilo Villaverde. *Cecilia Valdés*.
3. Gertrudis Gómez de Avellaneda, *Sab*.
4. Juan Manzano, *Autobiografía de un esclavo*
5. Horacio Quiroga. *Cuentos* (selecciones): "A la deriva," "El desierto," "El hombre muerto," "El hijo," "El perro rabioso," "La gallina degollada," "El almohadón de plumas," "Juan Darién" y "Anaconda."
6. Rómulo Gallegos. *Doña Bárbara*
7. Miguel Ángel Asturias. *Leyendas de Guatemala*.
8. Alejo Carpentier. "Viaje a la semilla" y *El acoso*.
9. José María Arguedas. *Los ríos profundos*.
- 10.- Rosario Castellanos. *Balún-Canan*.
- 11.- Juan Carlos Onetti. *La vida breve* o *El astillero*.
10. Jorge Luis Borges. "Tlon, Uqbar, Orbis Tertius," "Pierre Menard, autor del Quijote," "Las ruinas circulares," "La biblioteca de babel," "El jardín de senderos que se bifurcan," "Funes el memorioso," "La muerte y la brújula," "El milagro secreto," "El Sur," "Emma Zunz," "La intrusa," "La casa de Asterión," "La escritura del Dios," "Borges y yo".
11. Rafael Arévalo Martínez. "El hombre que parecía un caballo".
12. Salarrué. *Cuentos de barro*.
13. Felisberto Hernández. "Las hortensias," "El cocodrilo," "Nadie encendía las lámparas," "La casa inundada," "El balcón" y "La mujer parecida a mí".
14. Alvaro Mutis "Lamansión de Araucaíma" y "La muerte del estratega".

**II. From the boom through the Post-Modern**

1. Julio Cortázar. "Continuidad de los parques," "Casa tomada," "Carta a una señorita en París," "Axolotl," "La noche boca arriba," "El perseguidor," "Las babas del diablo" y "Apocalipsis en Solentiname."
2. Juan Rulfo. *El llano en llamas*.
3. Mario Vargas Llosa. *La casa verde*.
4. Gabriel García Márquez: "Isabel viendo llover en Macondo," "La siesta del martes," "La prodigiosa tarde de Baltazar," "Los funerales de la Mamá Grande," "El ahogado más hermoso del mundo" y "Un

hombre muy viejo con unas alas enormes."

6. José Donoso: *El obsceno pájaro de la noche* y "Paseo," "Santelices," "Este domingo," "Veraneo" y "El charleston."

7. José Lezama Lima. *Paradiso*.

8. Guillermo Cabrera Infante. *Tres tristes tigres*.

9. Manuel Puig: *Boquitas pintadas*.

10. Severo Sarduy. *De donde son los cantantes*.

11. Isabel Allende. *La casa de los espíritus*.

12. Roberto Piglia. *Respiración artificial*.

13. Alfredo Bryce Echenique. *Un mundo para Julius*.

14. Mempo Giardinelli.

15. Mayra Santos Febres, *Sirena Selena, vestida de pena*.

16. Magali García Ramis, *Felices días, tío Sergio*.

17. Edgardo Rodríguez Juliá, *La renuncia del héroe Baltasar*.

19. Leonardo Padura, *Máscaras*.

20. Mayra Montero, *La última noche que pasé contigo*.

#### **Also Recommended:**

1. Agustín Yáñez. *Al filo del agua*.

2. Lisandro Chávez Alfaro. *Trágame tierra*.

3. Alejo Carpentier. *El recurso del método*.

4. Reinaldo Arenas. *Arturo la estrella más brillante*.

5. José Emilio Pacheco. *Morirás lejos*.

6. Elena Garro. *Recuerdos del porvenir*.

7. Elena Poniatowska. *Querido Diego, te abraza Quiela*.

8. Álvaro Mutis. *Empresas y tribulaciones de Maqroll el Gaviro*. Vol. 1.

9. Rosario Ferré. *Papeles de Pandora*.

10. Edgardo Rodríguez Juliá. *La noche oscura del niño Avilés*.

11. Luis Rafael Sánchez. *La guaracha del Macho Camacho*.

12. Marcela Serrano. *Nosotras que nos queremos tanto*.

13. Pedro Lemebel. *Loco afán: Crónica de Sidario*.

14. Carmen Boullosa. *Soy vaca, somos puercos*.

15. Laura Esquivel. *Como agua para chocolate*.

16. Osvaldo Soriano. *No habrá más penas ni olvidos*.

17. Lisandro Chávez Alfaro. *Trágame tierra*.

#### **Post Independence Latin American Narrative: Secondary Texts**

1. Irlemar Chiampi. *El realismo maravilloso: forma e ideología de la novela hispanoamericana*.

2. César Fernández Moreno. *América latina en su literatura*.

3. Jorge Ruffinelli. Jorge Ruffinelli. *La escritura invisible: Arlt, Borges, García Márquez, Roa Bastos, Rulfo, Cortázar, Fuentes, Vargas Llosa*.

4. Paul Julian Smith. *Representing the Other: "Race," Text, and Gender in Spanish and Spanish American Narrative*.

5. John Beverly, Jose Oviedo, and Michael Aronna, eds. *The Postmodern Debate in Latin America*.

#### **Post Independence Latin American Narrative: Related Works in Foreign Languages and Latino/a literature**

1. Albert Camus. *El extranjero*.
2. Alain Robbe-Grillet. *En el laberinto* o *La doble muerte del Professor Dupont* (Les Gommès), *La Celosia*.
3. Marguerite Duras. *Moderato Cantabile*.
4. Italo Calvino. *El barón rampante*.
5. William Faulkner. Choose 1: *Absalom, Absalom! As I Lay Dying* or *The Wild Palms*.
6. James Joyce. *Ulysses* or *A Portrait of the Artist as a Young Man*.
7. Tomás Rivera, *Y no se lo tragó la tierra*.
8. Cristina García, *Dreaming in Cuban*.
9. Achy Obejas, *We Came All the Way from Cuba So You Could Dress Like This?*
10. Luis Rafael Sánchez, *La guagua aérea*.
11. Junot Díaz, *The Brief Wondrous Life of Oscar Wao*.
12. Óscar Hijuelos, *The Mambo Kings Play Songs of Love*.
13. Julia Álvarez, *In The Time of the Butterflies* or *How the García Girls Lost Their Accent*.

### **Part 3: Post-Independence Latin American Poetry**

#### **MA Required Reading (Also included in the PhD required reading)**

1. José Martí. *Antología*. Edición de Ivan Schulman.
2. Rubén Darío: *Antología*. Selección y prólogo de Jaime Torres Bodet.
3. José Olivio Jiménez. *Antología de la poesía hispanoamericana contemporánea*.
4. *Antología* más reciente. (Please contact professor in this area.)

#### **PhD Required Reading**

1. José Hernández: *Martin Fierro*.
2. Rubén Darío. *Azul...y Cantos de vida y esperanza*.
- 3.- Leopoldo Lugones: *Antología poética*. Selección e introducción de Jorge Luis Borges.
- 4.- Delmira Agustini: *Antología*. Edición de Magdalena García Pinto.
- 5.- Gabriela Mistral. *Antología*. Edición de Hugo Montes Brunet.
- 6.- César Vallejo: *Obra poética*. Edición de Américo Ferrari.
- 7.- Vicente Huidobro: *Obra selecta*. Selección de Luis Navarrete Orta.
- 8.- Jorge Luis Borges: *Obra poética*. Selección del autor.
- 9.- Pablo Neruda: *Obras completas*. Edición de Hernán Loyola. Volumen I.
- 10.- Octavio Paz: *Lo mejor de Octavio Paz. El fuego de cada día* (Antología poética).
- 11.- Gonzalo Rojas: *Del relámpago*. Selección del autor.
- 12.- Alvaro Mutis: *Summa de Maqroll el Gaviero*. Introducción de Carmen Ruiz Barrio Nuevo.
- 13.- Blanca Varela: *Canto villano*.
- 14.- José Lezama Lima, *Muerte de Narciso*. Selección de David Huerta.
15. Carlos Martínez Rivas. *La insurrección solitaria*.
16. Juan Sánchez Peláez. *Antología*.
17. Fernando Charri Lara. *Antología*.
18. César Dávila Andrade. *Antología*.
19. Olga Orozco. *Antología*.
20. Pablo Antonio Cuadra. *Antología*.



### **Latin American Poetry: Additional Readings**

- 1.- Octavio Paz: *El arco y la lira*.
- 2.- Guillermo Sucre: *La máscara, la transparencia*.
- 3.- Hugo Verani, *Las vanguardias literarias en Hispanoamérica*.

### **Latin American Poetry: Readings in Another Language**

- 1.- Edgar Allan Poe: *Philosophy of the Composition*.
- 2.- Albert Begin: *El alma romántica y el sueño*.
- 3.- Marcel Raymond: *De Baudelaire al Surrealismo*.
- 4.- Renato Poggioli: *The Theory of the Avant-Garde*

## **Part 4: Post-Independence Latin American Theatre**

### **MA Required Reading (Also included in the PhD required reading)**

- 1.- Rodolfo Usigli, *Le gesticulador*.
- 2.- René Marqués: *Los soles truncos*.
- 3.- Jorge Díaz: *El cepillo de dientes*.
- 4.- Griselda Gambaro: *Los siameses*.
- 5.- José Triana: *La noche de los asesinos*.

### **PhD Required Reading**

- 1.- Florencio Sánchez: *Barranca abajo*.
- 2.- Enrique Buenaventura, *En la diestra de Dios padre*.
- 3.- Osvaldo Dragún: *Historias para ser contadas*.
- 4.- Luis Rafael Sánchez: *La pasión según Antígona Pérez*.
- 5.- Griselda Gambaro: *El campo y Antígona furiosa*.
- 6.- Eduardo Pavlovsky: *Potestad*
- 7.- Sabina Berman: *Entre Villa y una mujer desnuda y Feliz nuevo siglo Doktor Freud*.
- 8.- Juan Radrigán: *Testimonios de las muertes de Sabina*. o *Las brutas*.
- 9.- Roberto Arlt: *Saverio el cruel y Trescientos millones*.

### **Post-Independence Latin American Theatre Secondary texts**

1. Antonin Artaud: *El teatro y su doble*.
2. Eric Bentley: *The Theory of Modern Stage: An Introduction to Modern Theatre and Drama*.
3. Augusto Boal: *El teatro del oprimido*.
4. Patrice Pavis: *Languages of the Stage*.
5. Mark Fortier: *Theory/Theatre: An Introduction*.
6. Diana Taylor and Juan Villegas: *Negotiating Performance, Gender, Sexuality and Theatricality in Latin/o America*.
7. Beatriz Risk: *Posmodernismo y teatro en Latino América. Teorías y prácticas en el umbral del siglo XXI*.

### **Recommended Related Readings**

- 1.- Agustín Cuzzani: *Una libra de carne*.
- 2.- Alejandro Jodorowsky, *Juegos pánicos*.
- 3.- Eduardo Pavlovsky: *El señor Galíndez*.
- 4.- Isaac Chocrón: *La revolución*.

- 5.- Isidora Aguirre: *El retablo de Yumbel*.
- 6.- Cristina Escofet: *Solas en la madriguera*.
- 7.- Vicente Leñero: *Nadie sabe nada*.

**Post-Independence Latin American Theatre; Recommended texts in another language:**

1. Eugene Ionesco: *La cantante calva* (one act).
2. Bertoldt Brecht: *El círculo de tiza caucasiano*.
3. Samuel Beckett: *Esperando a Godot*.
4. Harold Pinter: *El montacargas* y *Un leve dolor* (one act plays).
5. Arthur Miller: *La muerte de un vendedor viajero*.

**Part 5: Latin American Essay:**

**MA Required Reading (Also included in the PhD required reading)**

- 1.- Domingo Faustino Sarmiento: *Facundo*.
- 2.- José Enrique Rodó. *Ariel*.
3. José Martí. Selección: “Mi raza,” “Nuestra América,” “Tres héroes,” “Escena Neoyorquina,” “El terremoto de Charleston” y “El poeta Walt Whitman.” “Coney Island”
4. Leopoldo Zea: *El pensamiento latinoamericano*.
5. Octavio Paz, *El laberinto de la soledad*.

**PhD Required Reading**

1. Ezequiel Martínez Estrada: *Radiografía de la Pampa*.
2. José Carlos Mariátegui: *Siete ensayos sobre la realidad peruana*.
3. Octavio Paz: *Los signos en rotación*.
4. Rafael Humberto Moreno Durán. *De la barbarie a la imaginación. La experiencia leída*
5. Ernesto Sábato. *El escritor y sus fantasmas*.
- 6.- Mariano Picón Salas: *De la conquista a la independencia*.
7. Roberto Fernández Retamar: *Calibán: contra la leyenda negra*.
8. Néstor García Canclini: *Culturas híbridas. Estrategias para entrar y salir de la modernidad*.
9. Carlos Monsiváis: *Los rituales del caos*.
10. José Joaquín Bruner: *América Latina: Cultura y modernidad*.
11. Antonio Benítez Rojo: *La isla que se repite: El Caribe y la perspectiva postmodernista*
12. Ángel Rama: *Transculturación narrativa en Latino América*.
13. Eduardo Galeano: *Las venas abiertas de América latina*.
14. Carlos Fuentes: *El espejo enterrado*.

**Recommended Related Readings**

- 1.- George Yúdice, Jean Franco, and Angel Flores: *On the Edge: The Crisis of Contemporary Latin American Culture*.
- 2.- Fernando Ortiz: *Etnia y sociedad*.
- 3.- Elena Poniatowska: *La noche de Tlatelolco*.
- 4- José Luis González: *El país de cuatro pisos y otros ensayos*.
- 5.- Jaime Manrique: *Eminent Maricones: Arenas, Lorca, Puig, and Me*.
- 6.- Rigoberta Menchú: *Me llamo Rigoberta Menchú y así me nació la conciencia*.
- 7.- Reinaldo Arenas: *Antes que anochezca*.

## **Appendix 2: Checklists**

**MA CHECKLIST**

**SPANISH LITERATURE or FRENCH AND FRANCOPHONE STUDIES TRACK**

Name \_\_\_\_\_

BA date \_\_\_\_\_ University \_\_\_\_\_

MA Romance Language \_\_\_\_\_ Second Language \_\_\_\_\_ Completed \_\_\_\_\_

The M.A. requires a minimum of **32 cr. hrs. of graduate course work** NOT including language courses and research credits.

**Required Preparatory courses** (these credits **DO NOT** count for graduation). Check when done:

Graduate Teaching Orientation RLL 7050 (2 cr.) \_\_\_\_\_

Teaching Practicum (1 cr. each) Fall 7001 \_\_\_\_\_ Spr 7002 \_\_\_\_\_

**Required courses (12 cr. These courses DO count for graduation).** Check when done:

Intro to Literary Criticism RLL 7010 or equivalent (4 cr.) \_\_\_\_\_

Introduction to Graduate Studies RLL 7001 (4 cr.) \_\_\_\_\_

Language Teaching Methods RLL 7051 (4 cr.) \_\_\_\_\_

**Spanish or French literature, film, or culture** (a minimum of 2 courses or 8 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

**Latin American or Francophone literature, film, or culture** (a minimum of 2 courses or 8 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

**AND 1 course (4 credits) in the area of specialization, either Spanish or French literature, film, or culture or Latin American or Francophone literature, film or culture.**

1. \_\_\_\_\_

Total number of credit hours: \_\_\_\_\_  
\_\_\_\_\_

Total number of courses: \_\_\_\_\_



**MA CHECKLIST - SPANISH PEDAGOGY or FRENCH PEDAGOGY TRACK**

Name \_\_\_\_\_

BA date \_\_\_\_\_ University \_\_\_\_\_

MA Romance Language \_\_\_\_\_ Second Language \_\_\_\_\_ Completed \_\_\_\_\_

The M.A. requires a minimum of **32 cr. hrs. of graduate course work** NOT including language courses or research credit hours.

**Required Preparatory courses** (these credits **DO NOT** count for graduation). Check when done:

Graduate Teaching Orientation RLL 7050 (2 cr.) \_\_\_\_\_

Teaching Practicum (1 cr. each) Fall 7001 \_\_\_\_\_ Spr 7002 \_\_\_\_\_

**Required courses (16 cr. These courses DO count for graduation).** Check when done:

Introduction to Graduate Studies RLL 7001 (4 cr.) \_\_\_\_\_

Language Teaching Methods /RLL 7051 (4 cr.) \_\_\_\_\_

Second Lang Acquisition RLL7052 (4 cr.) \_\_\_\_\_

Computer Ass. Lang RLL 7053 (4 cr.) \_\_\_\_\_

**Spanish or French literature, film or culture** (a minimum of 2 courses or 8 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

**Latin American or Francophone literature, film or culture** (a minimum of 2 courses or 8 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

Total number of credit hours: \_\_\_\_\_

Total number of courses: \_\_\_\_\_

\_\_\_\_\_

## MA CHECKLIST – FRANCO-ARABIC STUDIES

Name \_\_\_\_\_

BA date \_\_\_\_\_ University \_\_\_\_\_

**The M.A. track in the Franco-Arabic track requires a minimum of 32 credit hours of graduate coursework NOT including language courses.**

**Arabic Language Requirement** (these credits DO NOT count for the 32 graduate credit minimum)

First Year ARAB 4010 and 4011

Second Year ARAB 4031 and 4032

Students may demonstrate equivalent levels from previous study. Students are encouraged to fulfil the some of the Arabic language requirement through a summer study abroad program.

**General MA Required courses** (8cr. These courses DO count for graduation). Check when done:

Introduction to Graduate Studies RLL 7001 (4 cr.) \_\_\_\_\_

AND one of the following:

Language Teaching Methods RLL 7051 (4 cr.) \_\_\_\_\_

OR

Intro to Literary Criticism RLL 7010 or equivalent (4 cr.) \_\_\_\_\_

**Franco-Arabic Studies Track Required courses (8 cr. hours, or 2 courses of 4 cr. each)**

FREN 7087 The Maghreb (4 cr.) \_\_\_\_\_

ARAB 7022 Arabic Literature in Translation (4 cr.) or another approved course that encompasses the French and Arabic-speaking worlds (such as French/Arabic 7036: The Perils of Honor)

\_\_\_\_\_

**French or Francophone literature, film or culture** (a minimum of 4 courses or 16 cr.)

At least one of the 4 courses in this category should take a transnational perspective (for example FREN-8064 / French and Francophone Cinema, FREN-8072 / Africa Today, or FREN-7086 / African Feminisms). A seminar on 18<sup>th</sup> century literature and/or culture is also recommended.

1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_ 4. \_\_\_\_\_

Total number of credit hours: \_\_\_\_\_

Total number of courses: \_\_\_\_\_

\_\_\_\_\_

**CHECKLIST FOR DOCTORAL STUDENTS IN ROMANCE LANGUAGES**

Name \_\_\_\_\_ MA date \_\_\_\_\_

\_\_\_\_\_ University \_\_\_\_\_ Additional Language \_\_\_\_\_

(different from MA): \_\_\_\_\_ Completed: \_\_\_\_\_

Note: **The Ph.D. requires 60 hrs. of course work beyond the MA/MS degree.** The Graduate School requires a minimum total of 90 graduate credits, of which a maximum of 32 may be earned at the Master’s level.

**Required Preparatory courses** (these credits DO NOT count for graduation)

Graduate Teaching Orientation RLL7050 (2 cr.) \_\_\_\_\_

Teaching Practicum (1 cr. Each) Fall 7001 \_\_\_\_\_ Spr \_\_\_\_\_

**Required courses (these credits DO count for graduation)**

Intro to Literary Criticism (4 cr.) RLL 7010 \_\_\_\_\_

Introduction to Graduate Studies RLL 7001 (4 cr.) \_\_\_\_\_

Language Teaching Methods RLL 7051 (4 cr) \_\_\_\_\_

**Major Field /Dissertation Area** (a minimum of 4 courses or 16 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_ 4. \_\_\_\_\_

**Related field/ Support Area** (a minimum of 3 courses or 12 cr.)

1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_

**Electives** (a minimum of 2 courses or 8 cr.). These can also be RLL courses from either area.

1. \_\_\_\_\_ 2. \_\_\_\_\_

Graduate Research (at least )12 cr

Total number of cr. hrs. : \_\_\_\_\_  
courses: \_\_\_\_\_

Total number of

**Internships** (Internships are not acceptable as academic courses. Only 8 hrs. of internship may count as research hrs.): \_\_\_\_\_

**MODEL CURRICULUM FOR PH.D. IN ROMANCE LANGUAGES & LITERATURES**

	<b>FALL</b>	<b>SPRING</b>
<b>First Year</b> Required Courses and Pre- Requisites**	RLL 7050 Orientation (2cr) Span/Fren 7001 Practicum (1 cr) RLL 7001 Intro Grad Stud (4 cr) RLL 7051 Lang Teach Methods (4 cr) 1 Graduate Seminar (4 cr) Total 15 cr	RLL 7002 Practicum (1 cr) RLL 7010 Intro Lit. Criticism (if applicable) (4 cr) 2 Graduate Seminars (8 cr)  Total 13 cr
<b>Second Year</b>	3 Graduate seminars (12 cr)	3 Graduate seminars (12 cr)
<b>Third Year</b>	<b>FALL</b>	<b>SPRING</b>
	Research SPAN 8090 (12 cr) Candidacy Exams	SPAN 8090 (12 hours) Research (alternatively may include internship hours)****
Internships (optional)	Teaching 8001 Research 8002 Service 8003	Teaching 8001 Research 8002 Service 8003
<b>Fourth Year</b>	Research SPAN 9090 (1-12 cr.) Dissertation Defense	Dissertation Defense

**Dissertation Prospectus**

Title: \_\_\_\_\_

Candidacy Date \_\_\_\_\_ Director: \_\_\_\_\_

Reader 1: \_\_\_\_\_ Reader 2 : \_\_\_\_\_ **Candidacy**

**exams (two in the dissertation area, the third in a related area). Date:**

\_\_\_\_\_

**Dissertation Defense**

**Completed on** \_\_\_\_\_