

Spanish MA Handbook

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I. PRESENTATION OF MA SPANISH PROGRAM

A. OVERVIEW OF THE MA PROGRAM

The Spanish MA requires the completion of 30 units of approved coursework as listed under the Department of Modern and Classical Languages in the General Catalog, a minimum GPA of 3.0 in applicable coursework, successful performance on the Spanish Language Exam and the Spanish Qualifying Exam. The student will also decide on a culminating experience: Either take the Spanish Comprehensive Exam or write a thesis or project. Please note that all students are required to know how to use either a PC or MAC computer, as all exams are administered at either a PC or MAC lab so as to ensure confidentiality.

Additionally, all students are required to adhere to the requirements of the Division of Graduate Studies included toward the end the General Catalog (or <http://www.csufresno.edu/gradstudies/>). A five year limit applies to the completion of all requirements for the degree. The purpose of the present *Spanish MA Handbook* is to provide useful, supplementary details concerning the MA Program in Spanish and does **not** substitute General Catalog statements concerning Graduate Studies at CSU, Fresno, or the MA program in Spanish for which the student is responsible. It is also essential that students take the initiative and adhere to published deadlines in taking tests and submitting necessary paperwork. It is suggested that the student use Appendix A to keep track of progress toward the degree.

B. ADVISEMENT

Professors of Spanish who teach in the MA program are available to respond to general questions regarding the graduate program. However, since MA Spanish students' files are located in the Modern and Classical Languages and Literatures Office (PB 393), Dr. Doub, Graduate Program Coordinator, invites MA Spanish students to meet with her at least once each semester to review their progress toward the degree. Send an email to her at ydoub@csufresno.edu or call 278-5756 for an appointment.

Students are asked to be mindful of appropriate protocol when speaking or writing emails to any faculty member.

*Any student who has a specific issue or problem related to the program, including their progress, financial aid appeal letters, and signatures for required Graduate Studies paperwork should contact Dr. Doub immediately for an appointment.

Office hours and summer availability: Faculty maintain regular office hours in Fall and Spring semesters. Over the summer, many faculty members travel to conduct research; therefore, faculty availability over the summer may be limited, and can not be guaranteed. Please allow extra time for responses to emails in the summer.

C. DEGREE STEPS:

ADMISSION

To apply to the MA Spanish program, a student must possess:

- A BA in Spanish (otherwise students are assigned Spanish 119, 121A and/or 121B, 140, 142 and 143 as prerequisite coursework in Spanish to make up prior to Classified Standing);
- A GPA of 3.0 or higher in all previous coursework in Spanish;
- A GPA of at least 2.5 in the last 60 semester units of college work;
- 3 letters of recommendation;
- A writing sample of 10–15 pages in Spanish;
- A statement of purpose, in Spanish or English (the same one submitted for the University is acceptable).

Complete the online application at www.csummentor.edu, and submit any transcripts from other universities to Graduate Admissions as directed. The Graduate Admissions Office will forward your Application to the Department of Modern and Classical Languages and Literatures. There is no separate application to the MA Spanish Program, and GRE scores are not required; however, please submit the recommendation letters, writing sample, and statement of purpose directly to the Spanish Graduate Program Coordinator (Dr. Doub).

CONDITIONALLY CLASSIFIED GRADUATE STANDING

Most students are admitted to the MA Spanish Program as “Conditionally Classified.” This means that they must satisfy certain conditions during their first semester(s) of graduate studies. For example, they must take and pass the Spanish Language Exam. Students who did not major in Spanish as undergraduates must complete prerequisite courses prescribed by the coordinator: Spanish 119, 121A and/or 121B, 140, 142, and 143.

SPANISH LANGUAGE EXAM

All students are advised to take the *Spanish Language Exam* during their first semester in the program since it is a requirement to attain Classified Graduate Standing. The purpose of this test is to verify the ability of students to write effectively at an appropriate level in Spanish.

The M.A. Language Exam is a diagnostic exam that assesses knowledge of basic areas of Spanish grammar. The exam covers fundamental grammar areas that students are expected to understand upon graduating with the B.A. in Spanish and/or upon entering the M.A. program in Spanish. The areas the exam assesses are taught in several of our undergraduate Spanish courses. Topics that may be covered on the exam include the following:

- Verb conjugation in all tenses and moods. Students need to know the names of verb tenses and how to conjugate regular and irregular verbs in all tenses.
- The uses of the pronoun *se*
- Correct spelling and rules of accent mark usage.
- Subject and object pronouns
- The correct use of relative pronouns in relative clauses

- Formal and informal commands (= the imperative)
- Morphology reflecting agreement between words
- Essays of different styles
- Comprehension of reading texts

The Language Exam is given every August and January, approximately one week before the start of classes.

A student may take the Spanish Language Exam a total number of **two** (2) times. If a student does not pass the exam twice, the student may write a formal letter to the Spanish Section to petition to take the exam for a third and **final** time. If a student does not pass the exam for a total number of three (3) times, the student will be disqualified from the Spanish MA program. Please note that all students are required to know how to use either a PC or Mac computer, as the Spanish Language exam is administered at either a PC or Mac lab –so as to ensure confidentiality.

Classified Graduate Standing

Once the Spanish Language Exam is passed, the student has taken and passed a total of 9.0 units with a GPA of 3.0 or above, and has completed any other conditions of “Conditionally Classified Standing,” it is the responsibility of the student to notify the Graduate Coordinator to complete a “Classified Graduate Standing Request” to the Division of Graduate Studies on the student’s behalf. This should happen no later than the end of the semester in which the student completes 10 units to be used toward the MA in Spanish (see [General Catalog](#)).

SPANISH MA: GRADUATE ENGLISH WRITING REQUIREMENT

Goals:

This is a University Requirement for Advancement to Candidacy. During their first semester of graduate studies, MA Spanish students are required to write three five-page research papers. In the three essays, students will be required to meet the writing objectives set forth in the Graduate Writing Requirement document endorsed by the Academic Senate, including “comprehensibility, clear organization of ideas, an ability to arrange ideas logically so as to establish a sound scholarly argument, thoroughness and competence in documentation, and an ability to model the discipline’s overall style as reflected in representative journals.” The student’s research papers will be read and evaluated by the Spanish MA Coordinator. In the event that students demonstrate poor English writing skills the first semester of their graduate studies, they will be required to continue to work on those skills.

Policy:

In order to command scholarly and professional credibility, graduate students in Spanish must demonstrate writing skills commensurate with society’s expectations of persons who hold advanced degrees and develop the ability to write in formats and styles appropriate to our discipline. In accordance with requirements of the State of California, students must demonstrate competence in written English before they apply for advancement to candidacy. For pedagogical reasons, they should demonstrate such competence as early in their programs as possible.

Objectives:

The student's writing should demonstrate:

- 1) Comprehensibility;
- 2) Clear organization and presentation of ideas;
- 3) An ability to arrange ideas logically so as to establish a sound scholarly argument;
- 4) Thoroughness and competence in documentation;
- 5) An ability to express in writing a critical analysis of existing scholarly / professional literature in the student's area of interest; and
- 6) An ability to model the discipline's overall style as reflected in representative journals.

Standards:

Writing competency should be measured against specific standards (e.g., representative journals in the field), which are stated in the program's catalog entry, and in similar material.

Appeals process:

1. The student will have two opportunities to turn in 15 pages that meet the requirements stated above. If after two opportunities, the student's paper does not meet the requirements, the student may appeal for a third and final time to turn in work that meets the aforementioned standards established by the State of California and the University.

QUALIFYING EXAM

This exam requires students to demonstrate their general knowledge of either Hispanic Literature or Linguistics depending on their choice of emphasis. The Qualifying Exam should be taken in either the second or the third semester of MA studies. A student may take the Spanish Qualifying Exam a total number of **two** (2) times. If a student does not pass the exam twice, the student may write a formal letter to the Spanish Section to petition to take the exam for a third and **final** time. If a student does not pass the exam for a total number of three (3) times, the student will be disqualified from the Spanish MA program. Please note that all students are required to know how to use either a PC or MAC computer, as the Qualifying Exam is administered at either a PC or MAC lab –so as to ensure confidentiality.

To prepare for the Qualifying Exam, students should prepare each of the fourteen (14) pre-announced questions. (See Appendix C). During the Qualifying Exam, students write on three of the fourteen questions chosen at random the day the exam is administered. Students are allowed three (3) hours to answer the three questions. In order to pass the exam, a student must receive a minimum score of 80% on each of the three questions.

PLEASE NOTE: All exams are administered in a computer lab and students' copies are coded to ensure confidentiality. Two faculty members proctor the tests and give the sealed and signed envelopes to the Coordinator. The envelopes are the only key to test takers' identities, and the seals are broken only after all exams have been graded and only before the presence of all the Spanish faculty that graded the exams. Hence, all exams are read and corrected **confidentially and encoded** by the professors who teach in the graduate program in Spanish.

****In order to ensure that the exams are graded "blindly," during the grading process, students should not reveal to any Spanish faculty (other than the proctors) that they**

have taken the Qualifying Exam, nor discuss any aspect of their answers with any of the Spanish faculty until after the exam results have been released. A breach of confidentiality is a serious matter; as a result, any student who fails to maintain this confidentiality may be disqualified from the exam for that semester.

ADVANCEMENT TO CANDIDACY

Once the student has passed the Qualifying Exam, the student must contact the Graduate Coordinator to advance to candidacy –the final step in completing the Spanish MA. The Advancement to Candidacy process provides you with a list of approved coursework, including a culminating experience, for you to complete your degree. To be eligible for the Graduate Program Coordinator to submit your Advancement to Candidacy form to the Division of Graduate Studies Office, you must first have accomplished the following:

1. Pass the Spanish Language Exam;
2. Achieve Classified Graduate Standing;
3. Satisfy the Graduate English Writing Proficiency Requirement;
4. Maintain a cumulative GPA of at least 3.0 *in all coursework* from the semester in which the first course is taken toward the MA Spanish degree; NOTE: “all courses” also includes courses **not** used toward the degree;
5. Maintain a GPA of at least 3.0 *in courses taken toward the MA Spanish program*; no grade below a “C” in program courses may count toward the degree;
6. Maintain a cumulative GPA of at least 3.0 on CSUF coursework if part of your MA Spanish program includes *coursework transferred from another university*;
7. Pass the Spanish Qualifying Exam;

(Reference: General Catalog, “Division of Graduate Studies”). The Advancement to Candidacy form is available online at www.csufresno.edu/gradstudies/

DEADLINE: You must achieve Advancement to Candidacy by the Division of Graduate Studies *no later than the semester prior to the one in which you plan to finish all requirements* and formally apply for the granting of the MA degree.

Besides the two exams the student must pass (Language and Qualifying), the student must also choose a culminating experience: Take the Spanish Comprehensive Exam **or** write a thesis **or** write a project.

The Culminating Experience (*choose one*): Comprehensive Exam, Thesis or Project

To be eligible to take the Comprehensive Exam the student must be **ADVANCED TO CANDIDACY**. The same is true of those who enroll in Thesis 299 or Project 298 units.

COMPREHENSIVE EXAM

A comprehensive examination is an assessment of the student’s ability to integrate the knowledge of the area, show critical and independent thinking, and demonstrate mastery of the subject matter. The results of the examination must evidence independent thinking,

appropriate organization, critical analysis, and accuracy of documentation. A record of the examination questions and responses shall be maintained. Please note that all students are required to know how to use either a PC or MAC computer, as the Comprehensive Exam is administered at either a PC or MAC lab –so as to ensure confidentiality.

The Comprehensive Exam is normally taken during the student's final semester. Only one exam may be taken in a given semester. As with the Language and Qualifying Exams, all exams are administered in a computer lab and students' copies are coded to ensure confidentiality. The Assistant Coordinators proctor the tests and give the sealed and signed envelopes to the Coordinator. The envelopes are the only key to test takers' identities, and the seals are broken only after all exams have been graded and only before the presence of all the Spanish faculty that graded the exams. Hence, all exams are read and corrected **confidentially and encoded** by the professors who teach in the graduate program in Spanish.

**PLEASE NOTE:* In order to ensure that the exams are graded “blindly,” during the grading process, students should not reveal to any Spanish faculty (other than the proctors) that they have taken the Comprehensive Exam, nor discuss any aspect of their answers with any of the Spanish faculty until after the exam results have been released. A breach of confidentiality is a serious matter; as a result, any student who fails to maintain this confidentiality may be disqualified from the exam for that semester.

Final Comprehensive Examination

All students who select this option will take a common exam, either in Literature or in Linguistics depending on their choice of emphasis. **Please see Dr. Keith Johnson regarding the Spanish Linguistics Comprehensive Exam.* The Literature Comprehensive Exam consists of the following parts.

Part I: During the Comprehensive Exam for literature, students write on three of the thirty questions chosen at random the day the exam is administered. Students are allowed three (3) hours to answer the three questions. In order to pass this portion of the exam, a student must receive a minimum score of 80% on each of the three questions.

Part II: A pre-announced research question is chosen at random that the student will have one week to prepare. It is not permitted for students to switch questions with each other.

Part I will be administered approximately two weeks prior to the beginning of the semester, and the student will have three hours to complete it. At the end of Part I, the student will be given a research question and will have one (1) week to investigate the topic before returning to the computer lab the following week to write an essay on that topic. The student may bring five (5) 5x7 note cards with quotes to be included in the essay. The student may take this exam a total number of two (2) times. If a student does not pass the exam twice, the student may write a formal letter to the Spanish Section to petition to take the exam for a third and **final** time. If a student does not pass the exam for a total number of three (3) times, the student will be disqualified from the Spanish MA program.

THESIS

For those who intend to enter a doctoral program, or those who would like to leave a part of their own philosophy recorded for the years to come, the thesis is the best option. Students who desire to write a thesis should consult with available faculty to determine the viability of their ideas. After a professor of Spanish has been selected to direct the thesis, two additional readers may be found from among the Department of Modern and Classical Languages and Literatures Faculty, or according to Thesis Committee Policy, one member may be from another relevant discipline or profession. The thesis director and the second reader **must** be tenured or tenure-track. The third reader may be a full time lecturer with a terminal degree in the field. Thesis Information and Master's Thesis Committee Assignment Forms are available through the Graduate Division Office website: www.csufresno.edu/gradstudies or you may also find the forms in the Graduate Studies office: Thomas Administration Building, 132.

Before embarking on writing a thesis, a thesis candidate should attend a thesis workshop offered at the beginning of each semester. Phone the Thesis Consultant Chuck Radke at 278-2448 to register for the thesis workshop. Deadlines for submitting theses to the Graduate Office are published in calendars included in the General Catalog, the Schedule of Classes, and on the Division of Graduate Studies website. An earlier deadline will be set by the thesis committee chair so that there will be sufficient time for all members of the committee to review the thesis prior to the deadline published by the Graduate Office. A maximum of 6 units of Thesis 299 may count toward the 30 units required for the degree.

SPANISH MA: GUIDELINES FOR WRITING THE THESIS:

1. The thesis committee cannot guarantee that the student will be able to graduate by a specific date. The thesis will not be approved until and unless it meets the approval of all three thesis committee members.
2. It is solely the student's responsibility to download and learn how to use the thesis template from the Graduate Studies website and to put the thesis in the format required by Graduate Studies. It is also the student's responsibility to put the citations and bibliography in the format required by the latest MLA Handbook. It is strongly recommended that the student purchase the MLA Handbook.
3. The thesis must contain an original idea that the student will develop and support. The thesis must constitute an original, significant contribution to Spanish letters.
4. The student's thesis topic and bibliography must be approved by the advisor **before** the student begins writing the thesis. In addition, the student will write a proposal explaining the topic of the thesis in detail. Once the topic and proposal have been approved by the advisor, the student may not deviate from the content of the proposal without consulting the thesis advisor.
5. The student must turn in each chapter for the advisor's approval before beginning work on the following chapter. The topic and general content of each chapter must be

approved beforehand by the advisor. It is advisable to turn in small portions of the thesis, rather than turn in sizeable sections or multiple chapters.

6. It is the student's responsibility to order all of the texts needed from the library or through interlibrary loan in a timely manner. It is also the student's responsibility to look for bibliographical sources by searching all of the relevant databases, including (but not limited to) ALIS, JSTOR, MLA, Muse and MELVYL.

7. The student must consult with his/her advisor in order to determine what Internet pages are valid sources of information.

8. All deadlines are set by Graduate Studies, and it is the student's responsibility to keep track of all deadlines.

9. All advisors are available while courses are in session, unless explicit arrangements have been made with the advisor to meet during the summer or the winter break.

PROJECT, SPANISH 298

GUIDELINES

This may be done in lieu of the Comprehensive Exam or Thesis, in particular if the student's goal in obtaining the MA is advancement in a job in the public school system. The Project should have practical application in the field of education, or be an original creative work. The Project, unlike the Thesis, is handled entirely through the Department of Modern and Classical Languages and Literatures, and is not submitted to the Division of Graduate Studies. Project students must follow procedures attached to the Spanish 298 Project Committee Approval Form.

Membership on the Committee:

1. Participation on project committees is an academic obligation for professors of graduate courses;
2. The committee chair shall be a faculty member in Spanish and shall have the primary responsibility for the supervision of the student's work.

Responsibilities of the Committee:

1. The primary concern of every committee member shall be the quality of the student's project research and writing. The chair of the project is assumed to attest to the high standards expected of a master's project when s/he signs the final copies. The University Catalog (2007-2008, p. 493), using the language of the CSU system, defines a project as follows:

- * The finished project must evidence originality, appropriate organization, clarity of purpose, critical analysis, and accuracy and completeness of documentation where needed.
- * Critical and independent thinking should characterize every project. Mere description, cataloging, compilation, and other superficial procedures are not adequate.
- * The quality of writing, format, and documentation must meet standards appropriate for publication in the scholarly journals of the field, or be consistent with the dictates of an authorized stylebook.

Furthermore, the Graduate Studies website (www.csufresno.edu/gradstudies) defines the project as follows:

- * A project reflects applied field research or creative effort, often suited to the student's individual and/or professional goals;
 - * A project allows application of technical skills and knowledge with a practical emphasis.
2. The chair of the committee shall meet initially with the student to approve the project, bibliography and methodology. A timetable shall be established to include reasonable deadlines for completion;
 3. The chair of the committee will sign the project to indicate approval.

Eligibility for a Project 298:

To be eligible to enroll in thesis or project units, students must have:

- a. been advanced to candidacy for the master's degree;
- b. maintained a *B* (3.0) program grade point average;
- c. completed at least 9 units of their approved program on the Fresno campus;

Final Disposition of the Project:

1. A copy of the project will be deposited in the Department files, in order to be made available to the committee which evaluates the Spanish MA program every five years;
2. Issuance of the MA Clearance Form is dependent upon filing the copy of the project in the Department;

NOTE ON THESIS AND PROJECT GRADES: Enrollment in Thesis or Project courses require that the student receive a final grade as is the case in any university course. However, each semester that the student is working on the Thesis or project an "RP" (Report in Progress) grade is automatically recorded on the student's transcript. The Spanish MA Coordinator forwards the final grade to the Division of Graduate Studies Office on a Graduate Degree Clearance form once the student has completed the Thesis or Project.

Students may not drop Thesis 299 or Project 298 units once an RP grade has been awarded. Withdrawal from thesis 299 or Project 298 must therefore take place by the published deadline for doing so in the initial semester of enrollment.

MA COURSE WORK IN SPANISH

In addition to the two exams (Language and Qualifying), and a culminating experience (comprehensive exam, thesis, or project), the MA Spanish degree requires students to complete 30 units of approved coursework. At least 18 of these units must be Spanish graduate level courses 201 and above. A minimum of 24 units must be at the 200 level. Two courses from the 100 series may therefore be applied toward the degree if they were not taken and used previously toward the BA in Spanish. Graduate students who wish to apply a 100 series Spanish course toward their program must do additional work in the course since it is designed primarily for undergraduates. Consult with the instructor for details. Three units are allowed for a course from another department (see Appendix B). Credential courses, including CTET 161, are **not** allowed as part of the 30 approved units. A maximum of 6 units of Spanish 290 (Independent Study) are allowed.

Spanish 202 (Literary Theory and Criticism), SPAN 203 (Applied Theory) and Spanish 249 (Golden Age) are the only **required** courses for the Spanish MA. The student may choose the any of the rest of the courses to complete the 30 units required. *Linguistics-track students should consult with Dr. Johnson for a tailored program of study. Linguistics students are still required to take SPAN 202.

PLEASE NOTE: 9 units per semester is considered “full-time” for graduate students. Spanish MA coursework above 9 units will be dropped by the program unless the student petitions the Graduate Coordinator for permission to take 12 units. Petitions will only be considered from students with a 4.0 in the previous semester of their graduate work.

Culminating Experience: Again, for those who choose to enroll in Thesis or Project, a maximum of 6 units of Thesis 299 or Project 298 may count toward the 30 units required for the degree. No units are given for taking a Comprehensive Examination.

Spanish courses that currently count toward the Spanish MA include:

| 100 series courses | | Any 200 series courses in Spanish | |
|--------------------|--|-----------------------------------|-------------------------------|
| 130 | Introduction to Hispanic Linguistics | | The student MUST take: |
| 137 | Spanish Applied Linguistics | | Spanish 202 |
| 145 | Mexican Literature | | Spanish 203 |
| 147 | 20 th Century Latin American Lit. | | Spanish 249 |
| 148T | Major Figures in Hispanic Literature | | |
| 149 | Golden Age Literature | | |
| 150 | 20 th Century Peninsular Literature | | |
| 165 | Mod-1950 | | |

For the description of these courses, consult the General Catalog, Department of Modern and Classical Languages and Literatures.

Continuous Enrollment Requirement

University policy requires graduate students to be continuously enrolled at the university: (1) while completing a grade of “RP” in either thesis or project, or a grade of “RP” or “I” in any other course; (2) while preparing to take a comprehensive examination; or (3) during the semester in which an application for the degree to be granted is filed. This policy does not apply to those who are either enrolled in a course for a letter grade or who have been officially granted a planned leave of absence. All students must maintain continuous enrollment during all Fall and Spring Semesters and during any Summer Term in which they apply to graduate. To maintain the required enrollment, students must enroll in Graduate Studies Continuation through Extended Education (Extension) or in GS 299 (Regular University Enrollment).

Application for Master’s Degree to Be Granted

An application for the Master’s degree to be granted (which includes a graduation application fee payable at the Cashier’s Window in Joyal Administration Building) must be filed within the first two weeks of the semester in which the work is to be completed. Applicants must be enrolled (See “Continuous Enrollment” above). During the summer, the application must be filed before the end of the third week of the first summer session.

D. APPEAL PROCESS

Grade Protests and Spanish MA Exams (Language, Qualifying and Comprehensive) Appeals are also handled through this process.

The University Student Academic Petitions Committee has the responsibility of handling grade protests for all students, undergraduate and post-baccalaureate/graduate. Students, who believe they have been graded unfairly or incorrectly by an instructor, should consult first with the faculty member concerned within the first 15 working days of the following semester and make every effort to resolve the issue. (On many occasions when students contact the instructor about a grade thought to be assigned unfairly, they learn that the instructor actually made a recording error. This will be remedied when the instructor obtains a Grade Correction Request form from the departmental secretary and submits the completed form to the Admissions and Records Office.) If the issue is not resolved, students should then consult with the Department Chair who will give the student an answer in ten working days. If a student still believes that the grade was assigned unfairly or incorrectly after completing this process, the student then may request that the Student Academic Petitions Committee review the issue. Before requesting such a review, students should make an appointment with an academic counselor in the Office of Advising Services (Joyal Building, Rm. 224; Phone 278-1787) to discuss their particular situation and to receive a copy of the university's grade protest policy as well as additional procedural instructions. Students then must submit a written statement no later than mid semester setting forth all pertinent details to the Director of Advising Services, who chairs the Petitions Committee.

Graduate Program Requirement Appeals

Appeals concerning State of California and University Graduate Program requirements are handled by the University Graduate Committee.

II. Financial Aid and Assistance for Graduate Students

To find information on financial aid, go to the following web sites:

<http://www.csufresno.edu/gradstudies/financial/index.htm>

http://studentaffairs.csufresno.edu/financial_aid/

<http://www.csufresno.edu/gradstudies/handbook/secE.htm>

III. Qualifications for the Position of Teaching Associate (TA) in Spanish

A number of teaching associateships and graduate assistantships are available to graduate students who are enrolled in a Master's degree program and whose previous records show outstanding achievement in academic work, outstanding subject matter competence in their major field(s), and the special qualities necessary to do the duties assigned. Graduate Associate teaching positions are intended primarily to provide financial support to students who demonstrate promise as future scholars and teachers. Under the supervision of the TA Coordinator, Graduate Associates in Spanish acquire teaching experience through paid teaching experience by teaching classes of elementary Spanish at CSU, Fresno. Eligibility for an initial appointment as a teaching associate or assistant in Spanish requires possession of a baccalaureate degree and admission to the Master's degree program in Spanish, with at least Conditional Classified Graduate Standing. Subsequent appointments require that students maintain a minimum GPA of 3.0, and demonstrate satisfactory progress toward completion of their graduate degree.

Selection Criteria:

- Must have taken Span 201: Teaching Spanish at the Post Secondary Level, or concurrently take 201 the first semester of teaching;
- Past academic performance and future academic promise;
- Ability to speak, read, and write Spanish *and English* at advanced levels;
- Enrollment in a minimum of six units of approved coursework for use toward the MA in Spanish (Note: In order to make satisfactory progress toward the MA degree, the student normally needs to take a minimum of nine units, or three courses, of MA coursework each semester.)
- If interested, please contact the TA Coordinator, Keith Johnson (kejohnson@csufresno.edu).

Reappointment Criteria:

- Availability of necessary funds in the Department of Modern and Classical Languages and Literatures;
- High academic performance;
- Satisfactory progress toward completion of the MA (not only in classes but on required MA exams as well. In other words, number of classes successfully completed, no Incomplete Grades, not putting off the taking of MA exams, etc.);
- Must maintain a minimum GPA of 3.0 in applicable coursework (See Advancement to Candidacy above);
- NOTE: Once TA's have completed 30 units of coursework, they are **not** eligible to continue as Graduate Associates (with exception of the possibility of one extension to complete a culminating experience: comprehensive exam, thesis or project).
- Satisfactory evaluations from the Coordinator, and good student evaluations.

IV. Professional and Ethical Behavior of Spanish MA students

SPANISH M.A. STUDENTS ARE EXPECTED TO BEHAVE ETHICALLY AND PROFESSIONALLY AS TEACHERS AND SCHOLARS. THEREFORE, THESE STUDENTS MUST FOLLOW THE UNIVERSITY'S HONOR CODE AS LISTED IN THE LATEST VERSION OF THE ACADEMIC POLICY MANUAL. ADDITIONALLY, THESE STUDENTS MUST FOLLOW SPANISH M.A. PROGRAM'S GUIDELINES FOR PROFESSIONAL AND ETHICAL BEHAVIOR, WHICH ARE BASED ON EXCERPTS TAKEN FROM THE MODERN LANGUAGE ASSOCIATION OF AMERICA'S "STATEMENT OF PROFESSIONAL ETHICS" (2004 REVISION OF THAT PUBLISHED IN *PROFESSION 92*). AS M.A. STUDENTS BECOME FULL-TIME PROFESSIONAL TEACHERS AND SCHOLARS, AND THEIR DUTIES AS SUCH INCREASE, THEY SHOULD BECOME FAMILIAR WITH THE MLA'S STATEMENT IN ITS ENTIRETY.

THE ENTIRE STATEMENT IS AVAILABLE ONLINE AT:

WWW.MLAJOURNALS.ORG

"[...]" MARKS A BREAK BETWEEN MATERIAL, OR A SUBSTITUTION OF (OR ADDITION TO) WORDS EXCERPTED VERBATIM FROM THE STATEMENT.

THE FOLLOWING ARE EXCERPTS THAT FUNCTION AS PROGRAM GUIDELINES:

[...]

AS A COMMUNITY OF TEACHERS AND SCHOLARS, [SPANISH M.A. STUDENTS] SERVE THE LARGER SOCIETY BY PROMOTING THE STUDY AND TEACHING OF THE MODERN LANGUAGES AND LITERATURES. IN ORDER TO EMBRACE THIS ENTERPRISE, WE REQUIRE FREEDOM OF INQUIRY. HOWEVER, THIS FREEDOM CARRIES WITH IT THE RESPONSIBILITIES OF PROFESSIONAL CONDUCT. WE INTEND THIS STATEMENT TO EMBODY REASONABLE NORMS FOR ETHICAL CONDUCT IN TEACHING AND LEARNING AS WELL AS IN SCHOLARSHIP...

[...]

[...] OUR INTEGRITY AS TEACHERS AND SCHOLARS REQUIRES THE RESPONSIBLE USE OF EVIDENCE IN DEVELOPING ARGUMENTS AND FAIRNESS IN HEARING AND READING THE ARGUMENTS OF BOTH COLLEAGUES AND STUDENTS.

[...] AS A COMMUNITY VALUING FREE INQUIRY, WE MUST BE ABLE TO RELY ON THE INTEGRITY AND THE GOOD JUDGMENT OF OUR MEMBERS. FOR THIS REASON, WE SHOULD NOT

• EXPLOIT OR DISCRIMINATE AGAINST OTHERS ON GROUNDS SUCH AS

[LANGUAGE], RACE, ETHNICITY, NATIONAL ORIGIN, RELIGIOUS CREED, AGE, GENDER, SEXUAL PREFERENCE, OR DISABILITY

- SEXUALLY HARASS STUDENTS, COLLEAGUES, OR STAFF MEMBERS
- USE LANGUAGE THAT IS PREJUDICIAL OR GRATUITOUSLY DEROGATORY
- MAKE CAPRICIOUS OR ARBITRARY DECISIONS AFFECTING WORKING CONDITIONS, PROFESSIONAL STATUS, OR ACADEMIC FREEDOM
- MISUSE CONFIDENTIAL INFORMATION
- PLAGIARIZE THE WORK OF OTHERS
- PRACTICE DECEIT OR FRAUD ON THE ACADEMIC COMMUNITY OR THE PUBLIC...

[...]

[...] OUR TEACHING AND INQUIRY MUST RESPECT OUR OWN CULTURES AND THE CULTURES WE STUDY.

ETHICAL CONDUCT IN SERVICE AND SCHOLARSHIP

[...] A [M.A. STUDENT] WHO BORROWS FROM THE WORKS AND IDEAS OF OTHERS, INCLUDING THOSE OF STUDENTS, SHOULD ACKNOWLEDGE THE DEBT, WHETHER OR NOT THE SOURCES ARE PUBLISHED. UNPUBLISHED SCHOLARLY MATERIAL—WHICH MAY BE ENCOUNTERED WHEN IT IS READ ALOUD, CIRCULATED IN MANUSCRIPT, OR DISCUSSED—IS ESPECIALLY VULNERABLE TO UNACKNOWLEDGED APPROPRIATION, SINCE THE LACK OF A PRINTED TEXT MAKES ORIGINALITY HARD TO ESTABLISH.

[...] SUCH RELATIONSHIPS IMPOSE ON RESEARCHERS A SPECIAL RESPONSIBILITY TO GUARD THE STUDENTS INVOLVED FROM SUCH ABUSES AS BREACH OF CONFIDENTIALITY AND RESEARCH-RELATED HARM. [M.A. STUDENTS] SHOULD INFORM THEMSELVES OF AND OBSERVE INSTITUTIONAL REGULATIONS AND GUIDELINES ON THE USE OF HUMAN SUBJECTS IN RESEARCH.

[...]

• **V. Appendices**

APPENDIX A: MA Spanish Student's Check List

| Date Completed | Major Degree Steps | Remarks |
|---|---|---|
| TO APPLY TO THE MA, FOLLOW THESE STEPS | | |
| 1 | Submit Graduate/Postbaccalaureate Application (online application) | Graduate Admissions is located in Joyal Administration Bldg, 121: phone 278-4073. The application is at: http://www.csumentor.edu |
| 2 | Submit three letters of recommendation to Dr. Doub | Address these to Dr. Doub, Graduate Program Coordinator, MA Spanish . For more info: ydoub@csufresno.edu |
| 3 | Submit a writing sample to Dr. Doub | The writing sample (written in Spanish) should be between 10 and 15 pages. A combination of essays will suffice, or a long essay will do as well. |
| 4 | Submit a statement of purpose | You may submit the same statement of purpose you wrote for the University application; this document may be written in Spanish or English. |
| ONCE YOU'RE ACCEPTED FOLLOW THESE NEXT STEPS | | |
| 5 | Attend Mandatory Orientation (in August) ; Complete Conditionally Classified Standing Prerequisites | Take and pass Spanish Language Exam Call department for Exam date: 278-2386. Complete all prerequisites |
| 6 | Contact Dr. Doub to request Classified Standing | Contact Dr. Doub for an appointment (278-5756 or ydoub@csufresno.edu) |
| 7 | Complete CSUF Graduate English Writing Requirement | Three research papers are described in the Spanish MA Handbook . Contact Dr. Doub concerning Advancement to Candidacy: ydoub@csufresno.edu |
| 8 | Attain Advancement to Candidacy (ATC) | Requirements are listed in Spanish MA Handbook , and include passing the Qualifying Exam (administered two weeks prior to the beginning of every semester). Call department for specific Qualifying Exam date: 278-2386. Dr. Doub will recommend your candidacy to the Graduate Dean for approval. |
| 9 | Completed all coursework listed on the ATC form | See details in Spanish MA Handbook available from Dr. Doub: 278-5756 |
| 10 | Complete Culminating Experience listed on the ATC form | See details in Spanish MA Handbook . Call department for Comprehensive Test Dates: 278-2386. <u>Thesis students do not take these.</u> |
| 11 | Observe Continuous Enrollment Requirement | See details in Spanish MA Handbook . |
| 12 | Observe deadline for Degree Application | See details in Spanish MA Handbook. Deadline is published in General Catalog and Schedule of Courses. |

APPENDIX B

Approved Courses From Other Departments

The following courses have been approved by the Spanish Graduate Committee for use toward the student's MA Spanish Program. Only three (3) units from this list may be used as part of the 30-unit program. To include any other course not on this list, the student must obtain the prior approval in writing from the Spanish Graduate committee. Note that credential courses in the Kremen School of Education, such as CTET 161, may not be used toward the MA degree in Spanish.

| | | |
|--------------------|------|---|
| Art | | |
| | 173 | Pre-Columbian Mexico |
| | 175 | Pre-Columbian Andes |
| CLAS | | |
| | 112 | Pre-Hispanic Civilizations |
| English | | |
| | 250T | Seminar in Literature |
| | | Seminar in Critical Theory |
| Geography | | |
| | 170T | Latin American Regions |
| | 172* | Cultural Geography of Ancient America* |
| History | | |
| | 145 | Spain and Portugal |
| | 160 | The Great American Civilizations: Maya, Aztec, Inca |
| | 162 | South America |
| | 166 | United States-Latin American Diplomacy |
| | 169T | Studies in Latin American history |
| | 188 | Early California |
| Linguistics | | |
| | 139 | General Phonetics |
| | 142 | Phonology |
| | 148 | Sociolinguistics |
| | 238 | History of Linguistics |
| | 245 | Seminar in Historical Linguistics |
| | 249 | Field Methods in linguistics |
| Philosophy | | |
| | 146 | Philosophy of Language |

* Since Geography 172 (Ancient Peru) was formerly a Capstone Course prior to Fall 1999, it may not be used on a student's MA Spanish program if taken prior to Fall 1999.

APPENDIX C
CSU, FRESNO: SPANISH MA QUALIFYING EXAM QUESTIONS
EFFECTIVE FALL 2006

Students are to prepare to answer all 14, but only 3 will be selected randomly for the written essays in the actual Qualifying Exam. The exam will last for 3 hours, and will be given two weeks prior to each semester. The student must notify the department that he/she will take the exam.

PREGUNTAS: HISPANOAMÉRICA

1. Sor Juana: Utilice las ideas que la monja presenta en tanto Respuesta a sor Filotea, como en su poesía para desarrollar un ensayo que discuta cómo ella resiste y subvierte el discurso dominante que impera en la colonia.

Requisitos mínimos para contestar la pregunta de manera adecuada: Explicar cuál es el discurso dominante que impera en la colonia y cómo Sor Juana lo resiste y subvierte (refiriéndose también al canon literario que domina en esta época). Utilizar las ideas que presenta Sor Juana en su obra dando ejemplos concretos.

2. Modernismo: Los modernistas renovaron la poética hispánica al recuperar e introducir nuevas técnicas, formas, estéticas y filosofías a su poesía. Discuta en un ensayo el desarrollo temático y estético de los poetas modernistas, y presente el impacto que esta manifestación poética tuvo en la poesía hispánica. Ejemplifique con autores y obras.

Requisitos mínimos para contestar la pregunta de manera adecuada: Discutir el desarrollo temático y estético de los poetas modernistas, considerando a sus precursores y figuras más destacadas. Mencionar el impacto que esta manifestación poética tuvo en las generaciones posteriores de la poesía hispanoamericana. Ejemplificar con autores y obras.

3. Vanguardia: Escriba un ensayo en el cual discuta cómo la Vanguardia representa una variedad de movimientos que irrumpe en la noción del orden, cuestiona y transforma los conceptos de la realidad y la verdad absolutas. Presente el impacto que esta manifestación poética tuvo en la poesía hispánica. Ejemplifique con autores y obras.

Requisitos mínimos para contestar la pregunta de manera adecuada: Referirse al contexto histórico y artístico en los cuales surgen los movimientos de vanguardia europeos, mencionar los movimientos artísticos más importantes y sus características principales, y discutir su impacto en la poesía vanguardista hispanoamericana y en las generaciones posteriores. Ejemplificar con autores y obras.

4. Crónica: Elabore una comparación y un contraste entre los escritos de Hernán Cortés, Bernal Díaz del Castillo, Inca Garcilaso y Cabeza de Vaca, enfatizando los conceptos de crónica e identidad (transculturación).

Requisitos mínimos para contestar la pregunta de manera adecuada: Después de identificar los títulos de las obras de los autores mencionados, será necesario incluir lo siguiente:

1. Definir y analizar el concepto de crónica y transculturación.
2. Describir y analizar la motivación afectiva o utilitaria de estos escritores, mencionando y analizando la importancia del destinatario en cada obra.
3. Ejemplificar el proceso de transculturación con indicios concretos de los acontecimientos que narran dichos cronistas.

5. Literatura, siglo XIX: Un importante debate surgido en Hispanoamérica a mediados del siglo XIX fue el de la contraposición entre civilización y barbarie. Dicha oposición no sólo se expresó en destacadas obras de esa época, sino que ha tenido repercusiones en la literatura hispanoamericana posterior. ¿En qué se basa la contraposición entre civilización y barbarie y quién impulsó este debate? ¿Qué autores y qué obras manifiestan esta visión dicotómica de la sociedad latinoamericana? ¿Podría mencionar una obra literaria del siglo XX en que también se refleja esta dicotomía?

Requisitos mínimos para contestar la pregunta de manera adecuada: Señalar en qué se caracteriza la oposición entre civilización y barbarie y quién comenzó este debate. Mencionar cómo diversos autores hispanoamericanos del siglo XIX y XX manifestaron en sus obras esta oposición entre civilización y barbarie. Ejemplificar con autores y obras.

1. Discutir las características principales sobre el debate entre civilización y barbarie.
2. Mencione el autor, la obra, y la situación socio-política en la cual el debate surgió.
3. Mencione por lo menos dos autores y textos relevantes del siglo XIX (prosa y/o poesía).
4. Mencione por lo menos un texto relevante del siglo XX (novela o cuento).

6. Narrativa, siglo XX: Escriba un ensayo en el cual mencione autores importantes y describa la evolución de la novela hispanoamericana durante el siglo XX. Tome en cuenta la temática y algunas de las técnicas narrativas usadas, tales como: lenguaje empleado, dislocación del tiempo cronológico, participación activa del lector, monólogo interior y flujo de conciencia, punto de vista y perspectiva vital del narrador, yuxtaposición de planos narrativos, escritura automática, aprovechamiento de técnicas cinematográficas, entre otras.

Requisitos mínimos para contestar la pregunta de manera adecuada: Escribir un ensayo sobre la evolución de la novela hispanoamericana del siglo XX, mencionando autores y obras importantes. Considerar en este análisis panorámico los temas y técnicas narrativas más usadas.

1. Dé un breve trasfondo cronológico de las novelas y cuentos más importantes del Siglo XX.
2. Cite autores y títulos relevantes como ejemplos concretos, y explique qué temas y técnicas narrativas (de las mencionadas en la pregunta) ejemplifica cada una.
3. Haga uso del contexto socio-histórico que enmarca la producción literaria.

7. Cuentistas: Quiroga, Borges y Cortázar son quizás los mejores cuentistas del siglo XX en Hispanoamérica. Escriba un ensayo en el cual después de diferenciar cuento y novela, explique, analice y contraste la temática y algunas formas de la ironía narrativa que dichos creadores explicitan en sus obras.

Requisitos mínimos para contestar la pregunta de manera adecuada:

1. Definir el género.
2. Ordenar cronológicamente a los autores e identificar los títulos completos de por lo menos tres cuentos.
3. Elaborar un análisis comparativo de los cuentos.
4. Analizar y comparar los recursos estilísticos de los autores mencionados, enfatizando las marcas de la ironía narrativa mencionada en la pregunta.

PREGUNTAS: ESPAÑA

8. Cervantes: Comente las diferencias y semejanzas entre por lo menos tres géneros narrativos distintos de los siglos XVI y XVII, primero sin citar a Don Quijote como ejemplo. Luego, comente la influencia, la función, y el contexto de estos géneros citados en Don Quijote.

Comente la influencia, la función, y el contexto en el cual se encuentran incorporados los distintos géneros narrativos de los siglos XVI y XVII dentro de la novela Don Quijote.

Requisitos mínimos para contestar la pregunta de manera adecuada:

Es obligatorio que se cite el género de los libros de caballerías, explicando también cómo Cervantes modifica el género cambiando personajes, lugares y acontecimientos.

A citar otros géneros narrativos citados es esencial explicar el contexto en el cual se encuentran en la novela, y cómo estos conforman o no con las características fundamentales que existen antes de que se incorporen en Don Quijote. Algunos ejemplos: la picaresca, la novela italiana (imitada por Lope, María de Zayas, y Cervantes), la novela (o “romance” en inglés) bizantina, la novela pastoril, y la crónica como narrativa.

9. Teatro, siglo XX: ¿Hasta qué punto es el teatro español del siglo XX socialmente comprometido y hasta qué punto se dedica a la experimentación artística? Cite ejemplos de unas obras que representen cada fenómeno y otras que mezclen las dos.

Requisitos mínimos para contestar la pregunta de manera adecuada:

Hay que citar ejemplos de cuatro autores, entrando en detalle sobre lo artístico experimental y lo socialmente comprometido, según el autor. Los autores elegidos deben ser representativos de cuatro épocas distintas: la Generación del 98, la Generación del 27, la posguerra, y los finales del franquismo en las décadas 60 y 70.

10. Teatro, Siglo de Oro: Comente sobre los temas principales que funcionan como el motor de la trama en la comedia del Siglo de Oro. Explique en cada caso si son los temas, incluso acciones de otros personajes en las cuales se manifiestan los temas, que dominan al personaje y guían su destino, o si el personaje logra controlar su propia situación y así logra ser más que una figura puramente simbólica del tema. Explique en cada caso cómo los temas se manifiestan a través de las acciones de los personajes.

Requisitos mínimos para contestar la pregunta de manera adecuada:

Es esencial citar el honor y/o la honra como tema en las comedias de temática más seria y el amor como tema en las comedias de temática más cómica, usando una obra distinta para cada tema. Hay que citar por lo menos un ejemplo de Lope, otro de Tirso y otro de Calderón. No

basta citar el tema y las acciones sin establecer un vínculo entre los dos; es decir no se puede omitir un comentario sobre la “tematización” de las acciones y los personajes que las toman.

11. Poesía, Siglo de Oro: Unos editores de antologías han dividido la poesía del Siglo de Oro entre dos períodos: “Renacimiento” y “Barroco.” Tome el Renacimiento como punto de partida para explicar cómo tanto los poetas místicos como los barrocos se ven influidos por la poesía de dicha época. ¿Cuáles son las características principales de cada movimiento? ¿Qué temas prevalecen en la poesía renacentista que se reevalúan con los poetas posteriores?

Requisitos mínimos para contestar la pregunta de manera adecuada

1. Definir claramente las características principales y situación socio-histórica del Renacimiento. Discutir un autor con sus obras.
2. Discutir la situación socio-histórica del Misticismo (San Juan, Santa Teresa). Definir claramente las características principales del Misticismo. ¿Qué temas resaltan que se influyen del Renacimiento? ¿Cómo cambian con esta etapa? Discutir dos autores y sus obras.
3. Discutir la situación socio-histórica del Barroco. Definir claramente las características principales del Barroco. ¿Qué temas resaltan que se influyen del Renacimiento? ¿Cómo cambian con esta etapa? Discutir dos autores y sus obras.

12. Literatura medieval: Discuta el trasfondo cultural y literario de la época medieval para caracterizar los temas más importantes: la honra, la salvación del alma, lo moral/religioso, y la centralización del poder castellano. Explique y cite cómo la enseñanza se logra a través de la literatura difundida en esa época. Ejemplifique con autores y obras para cada tema.

Requisitos mínimos para contestar la pregunta de manera adecuada:

Es esencial citar El cantar de mío Cid y El conde Lucanor. Para El cantar de mío Cid hay que analizar “la centralización del poder castellano” y/o “la honra” y cómo estos temas se revelan a través de las aventuras del personaje central. Para El conde Lucanor hay que analizar “lo moral” a través de la técnica cuentística, es decir marcos narrativos, presentación, desarrollo, suspenso, desenlace.

13. Novela, siglo XIX y XX: En España, la novela moderna aparece en el siglo XIX, bajo la influencia del Realismo europeo. Luego, por varios cambios históricos e influencias filosóficas y estéticas la novela cambia de una manera notable a finales del siglo XIX, y, otra vez después de la Guerra Civil (1936-1939). Trace estos cambios, citando a los autores y obras más importantes. Explique los factores históricos y filosóficos y las estéticas que influyeron en el desarrollo de la novela a través de los siglos XIX y XX. También, caracterice el movimiento literario a que pertenece cada novela o autor.

Requisitos mínimos para contestar la pregunta de manera adecuada

Identifique los movimientos literarios a los cuales pertenecen las novelas más importantes de esta época: el Realismo, la Generación del 98 y el Neorrealismo / Tremendismo. Explique el contexto sociohistórico y filosófico y las características de cada movimiento o estética, indicando cómo la novela española cambia a través del tiempo. También identifique por lo menos una novela importante de cada movimiento y explique cómo el contenido de la novela

refleja las características del movimiento o estética al cual pertenece.

14. Poesía española, siglo XIX y XX: Tres de los movimientos poéticos más importantes en la historia literaria de España son el Romanticismo, el Modernismo y la Generación del 27. Explique los orígenes de estos tres movimientos y las características más sobresalientes de cada uno. También, nombre a los poetas más importantes de cada movimiento, y explique cómo la poesía de cada escritor refleja la estética del movimiento literario al cual pertenece.

Requisitos mínimos para contestar la pregunta de manera adecuada

1. Identificar los orígenes y las características principales de cada movimiento poético (Romanticismo, Modernismo, Generación del 27).
2. Nombrar dos poetas de cada movimiento. Ejemplos: Romanticismo—Espronceda, Bécquer, Modernismo—Machado, Juan Ramón Jiménez, Generación del 27—Cernuda, Lorca
3. Para cada poeta, explicar cómo su poesía refleja las características principales del movimiento poético. Identificar un poema importante o dos (o un libro de poesía) de cada poeta, explicando cómo ese poema es típico o característico del poeta y del movimiento literario.

Appendix D

CSU, FRESNO: SPANISH MA LITERATURE COMPREHENSIVE EXAM QUESTIONS (for Part 1 of Exam) EFFECTIVE FALL 2011

HISPANOAMÉRICA

1. Analice la forma en que el indígena es representado en *Carta del descubrimiento* de Cristóbal Colón, *Brevísima relación de las Indias* de Bartolomé de las Casas, *Comentarios reales* del Inca Garcilaso, y *La Araucana* de Alonso de Ercilla. Examine las diferencias y similitudes en cada uno de estos textos, enfatizando cómo el contexto histórico y cultural influye en dicha representación.
2. Se dice que Sor Juana es la única que rompe el silencio en la Colonia. Tome el *Primero sueño* de Sor Juana como punto de partida para desarrollar cómo la escritora plasma en esta obra una visión filosófica sobre el cuerpo, la lógica y el conocimiento.
3. El proyecto de nación de las nuevas repúblicas americanas se basa en una tentativa por implementar un concepto de civilización ante una mayoría definida como barbarie. ¿Cómo se ve esta oposición en *Facundo*, “El matadero” y *Martín Fierro*? Examine las diferencias y similitudes en cada uno de estos textos, enfatizando cómo la ideología de cada uno de los autores y la estética del romanticismo influyen en la producción literaria.
4. Modernismo: Examine las características principales del modernismo en dos obras de Darío, explicando después cómo este autor influye en la producción literaria posterior de **cuatro obras** de autores de América Latina y España.
5. Explique y compare cómo a finales del siglo XIX José Martí y José Enrique Rodó utilizan un concepto de nacionalismo cultural para intentar configurar una nueva identidad latinoamericana en sus ensayos “Nuestra América” y *Ariel*. Además, establezca algunas correlaciones con el uso de este concepto en el ensayo “Calibán” que Roberto Fernández Retamar publica un siglo más tarde.
6. Plantee cómo Horacio Quiroga inicia el quiebre epistemológico que se manifiesta después en “Las islas nuevas” de María Luisa Bombal, “El aleph” de Jorge Luis Borges, “Axolótl” de Julio Cortázar, y “Luvina” de Juan Rulfo. Destaque cómo estas obras posteriores revisan y reescriben la visión científica decimonónica.
7. Comente semejanzas y diferencias que aparecen en la visión crítica de la Revolución mexicana que se presenta en **por lo menos tres** de las siguientes obras: *Los de abajo* de Mariano Azuela, *El gesticulador* de Rodolfo Usigli, *Pedro Páramo* de Juan Rulfo, “El guardaguasas” de Juan José Arreola, *El laberinto de la soledad* de Octavio Paz y *La muerte de Artemio Cruz* de Carlos Fuentes.
8. Analice cómo la naturaleza influye en la representación de los personajes en **por lo menos TRES** de las siguientes novelas: *María* de Jorge Isaacs, *Sab* de Gertrudis Gómez de

Avellaneda, *Doña Bárbara* de Rómulo Gallegos, *La vorágine* de José Eustasio Rivera, *Don Segundo Sombra* de Ricardo Güiraldes. Establezca similitudes y diferencias entre estas obras, enfatizando las características románticas o realistas que se observan en ellas.

9. La obra de Alejo Carpentier *El reino de este mundo* es considerada precursora de la nueva novela histórica hispanoamericana de los años 80. Analice las características del incipiente revisionismo histórico que se presenta en la obra de Carpentier y compárela con ejemplos de *Maldito amor* de Rosario Ferré y *Seva* de Luis López Nieves.

10. **Vanguardia:** Explique cómo la Vanguardia responde y continúa la postura filosófica modernista en la poesía de Vicente Huidobro y César Vallejo. Además, analice cómo la obra de estos dos autores vanguardistas abre camino epistemológico a la producción literaria de Nicolás Guillén y el negrismo.

11. Boom: Examine la influencia estilística y temática que la obra de Jorge Luis Borges tiene en el “Boom” de la narrativa hispanoamericana. Escoja **por lo menos** tres de las siguientes obras: *Los recuerdos del porvenir* de Elena Garro, *Cien años de soledad* de Gabriel García Márquez, *Rayuela* de Julio Cortázar, y *Tres tristes tigres* de Guillermo Cabrera Infante.

12. Analice la construcción de identidad en relación con los conceptos de género, raza, clase y /o subjetividad femenina que se presenta en la obra de **por lo menos tres** de los siguientes autores: María Luisa Bombal, Rosario Castellanos, José Donoso, Manuel Puig, Isabel Allende, Rosario Ferré y Ana Lydia Vega. Mencione títulos específicos para cada ejemplo que utilice.

13. Desarrolle cómo Delmira Agustini, Alfonsina Storni, y Gabriela Mistral recuperan -- como herederas de Sor Juana-- una voz poética que replantea la temática del cuerpo y la identidad. Además discuta cómo esta voz poética de principios del siglo XX influye en la producción poética de Rosario Castellanos y Nancy Morejón.

14. Desarrolle y compare el compromiso político que se plasma **en cuatro** de las siguientes obras poéticas: *Poemas humanos* de César Vallejo, *West Indies, Ltd.* de Nicolás Guillén, *Canto general* de Pablo Neruda, *Piedra de sol* de Octavio Paz, *Epigramas* de Ernesto Cardenal, y *Poemas y antipoemas* de Nicanor Parra.

15. Diga cómo Luisa Valenzuela (*Cambio de armas*), Miguel Barnet y Esteban Montejo (*Biografía de un cimarrón*), Elena Poniatowska (*Hasta no verte, Jesús mío* y / o *La noche de Tlatelolco*), y Ariel Dorfman (*La muerte y la doncella*) documentan la situación política (en cuanto a la violencia, aspectos de género y raza, entre otros) de sus países a través de un discurso que reescribe y cuestiona la historia oficial.

ESPAÑA

1. Explique las semejanzas y diferencias en cuanto al uso de marcos narrativos y las intervenciones del autor en *El conde Lucanor* y *El libro de buen amor*. Después, comente

cómo las semejanzas y diferencias entre las dos obras apoyan y/o subvierten la instrucción moral.

2. Según su juicio, ¿por qué puso Fernando de Rojas el término “tragicomedia”, y no “tragedia” ni “comedia”, para el título final de *La tragicomedia de Calisto y Melibea*? Respalde su respuesta con ejemplos concretos de la obra. Estos ejemplos deben estar vinculados directamente con explicaciones generales de la estructuración y la función de la tragedia y la comedia como fenómenos literarios.

3. Compare cómo se recuperan y modifican modelos clásicos en las obras de Garcilaso de la Vega y Góngora. Muestre semejanzas y diferencias usando el Soneto XXIII (Garcilaso), Égloga I (Garcilaso), la *Soledad Primera* (Góngora), y *La fábula de Polifemo y Galatea* (Góngora) como textos de base.

4. ¿Cómo se comunica la moraleja a través del desarrollo del protagonista y sus parlamentos en las dos obras siguientes: *El condenado por desconfiado* y *El burlador de Sevilla*

5. En *Don Quijote de la Mancha*, ¿cómo usa Cervantes los libros de caballerías como punto de partida para cuestionar la distinción entre la realidad y la ficción? Cmoente otros elementos aparte de la locura de don Quijote. Además, será necesario discutir la problematización de autoría en esta obra.

6. ¿Cuáles son los elementos (personajes, acciones, lugares, temas, tono, etc.) con que *Lazarillo de Tormes* forma el patrón para futuras novelas picarescas, y hasta qué punto sigue o no sigue *El buscón* de Quevedo el patrón de *Lazarillo*?

6. Citando dos obras de Lope de Vega en las cuales se subleva el pueblo, explique los impulsos y los límites de cada rebelión. ¿Por qué en cada caso, aunque la sublevación es legitimada y violenta, ésta no pone en riesgo el poder de la monarquía?

8. El Romanticismo español es un movimiento caracterizado por el pesimismo y por la imposibilidad de comprender los misterios de la vida. Explique cómo obras específicas de José de Espronceda, el Duque de Rivas, Gustavo Adolfo Bécquer y Rosalía de Castro ejemplifican la imposibilidad del individuo de alcanzar sus ideales políticos, artísticos, o personales.

9. La novela española de finales del siglo XIX está caracterizada por un enfoque en la crítica social, política y religiosa. Esto se logra a través de un narrador omnisciente cuyo relato intenta abarcar varios aspectos de la sociedad a través de un retrato realista. Explique qué aspectos de la sociedad española se critican en *Pepita Jiménez* de Juan Valera, *Doña Perfecta* de Benito Pérez Galdós y *La Regenta* de Leopoldo Alas (Clarín). ¿Cuál es el mensaje que cada autor quiere comunicar al lector?

10. La novela de la Generación del 98 se destaca por su exploración de corrientes filosóficas a través del protagonista de la obra. Identifique y explique las filosofías examinadas en *Niebla* y *San Manuel Bueno, mártir* de Miguel de Unamuno, y *El árbol de la ciencia* y *Camino de perfección* de Pío Baroja.

11. La poesía española de las primeras décadas del siglo XX se caracteriza por la innovación y la influencia de corrientes artísticas extranjeras. Explique cómo el modernismo hispanoamericano influyó en la obra de Antonio Machado, y cómo las vanguardias europeas influyeron en la poesía de la Generación del 27, específicamente en la de Pedro Salinas, Luis Cernuda y Federico García Lorca.

12. La crítica sociopolítica es un aspecto fundamental del teatro español del siglo XX. Explique la cosmovisión crítica que se presenta en las obras *Luces de bohemia* de Ramón del Valle-Inclán, *La casa de Bernarda Alba* de Federico García Lorca, *En la ardiente oscuridad* de Antonio Buero Vallejo y *El cementerio de los automóviles* de Fernando Arrabal.

13. La novela de la Posguerra española se caracteriza por su estética neorealista y su visión crítica de los valores franquistas. Explique cómo *La familia de Pascual Duarte* de Camilo José Cela, *Nada* de Carmen Laforet, *El Jarama* de Rafael Sánchez Ferlosio y *Réquiem por un campesino español* de Ramón Sender presentan una perspectiva crítica de la sociedad española. ¿Cuál es el mensaje de cada novela?

14. La novela posmoderna española se caracteriza en parte por su ruptura con la estética neorrealista. Estas novelas contienen una crítica social y política presentada de forma compleja e innovadora. Caracterice estas innovaciones y técnicas refiriéndose a la función de la voz narrativa y la estructura de cada novela. Dé ejemplos de **por lo menos** tres novelas.

15. La poesía española a partir de los años 60 se caracteriza por su uso de la cultura popular y las referencias intertextuales y cultas con fines estéticos y temáticos. Citando poemas específicos de Guillermo Carnero, Leopoldo María Panero y Ana Rossetti, explique cómo cada autor utiliza estos elementos y cuál es la crítica implícita en el poema.

COMPREHENSIVE FINAL EXAM, SPANISH M.A.,

SAMPLE RESEARCH QUESTION (for Part II of exam)

General instructions: When you return to the next exam sitting, you will have three hours to develop and write out your research question essay. Please write a logical coherent essay developing the question which you were assigned. You will be allowed to bring in five 3X5 cards which have the title and reference of quotes you may wish to use. These five 3X5 cards may only contain citations and reference sources to be used in the essay answer and may not be used for writing an outline or portions of the answer (beyond citations), ahead of time.

Publicada en 1963 por Seix Barral, la novela de Mario Vargas Llosa *La ciudad y los perros* marca el inicio del boom latinoamericano y editorial al obtener el Premio Biblioteca Breve de 1962 y el Premio de la Crítica en 1963. Uno de los aspectos más comentados por los críticos es la experimentación con las formas narrativas, especialmente a través del punto de vista de múltiples narradores. Discuta las técnicas narrativas y descriptivas que se utilizan para articular la trama y presentar a los protagonistas de la novela. ¿Cuál es el estilo narrativo y qué función tiene en la novela? ¿Qué tipo de narradores se encuentran en el texto? Dar ejemplos.

Appendix E

MA REFERENCE LIST: COMPREHENSIVE AND QUALIFYING EXAMS – EFFECTIVE FALL 2006

LITERATURA PENINSULAR

Note: The course numbers listed in parentheses reflect which readings have been taught with some regularity in certain courses in the past, but the listings do not guarantee inclusion of the reading in the course every semester. Please consult course syllabi to confirm whether or not the reading is included in the listed course during this or any other semester.

JUGLARÍA

Anónimo. Poema de Mío Çid (226)

Varios. Romances fronterizos, líricos y novelescos. (226, 148T poetic traditions)

CLERECÍA

Gonzalo de Berceo. Milagros de Nuestra Señora (226)

Juan Ruiz, Arcipreste de Hita. El libro de buen amor (226)

POESÍA LÍRICA

Jorge Manrique. Coplas por la muerte de su padre (142, 149, 226)

PROSA

Don Juan Manuel. El conde Lucanor (140, 142, 130, 149)

Diego de San Pedro. Cárcel de amor

Fernando de Rojas. La Celestina (142, 149)

DRAMA

Anónimo. Auto de los reyes Magos (142, 216)

Lope de Rueda, El paso de las aceitunas (142, 216)

Lope de Vega y Carpio. El caballero de Olmedo, El perro del hortelano, y [Peribáñez y el comendador de Ocaña o Fuenteovejuna]. (149, 142, 216)

Juan Ruiz de Alarcón, La verdad sospechosa (216)

Tirso de Molina, El burlador de Sevilla, El condenado por desconfiado (216, 218T Golden Age)

Calderón de la Barca. La vida es sueño, El alcalde de Zalamea, El médico de su honra, La dama duende (142, 149, 216, 218T Golden Age)

NARRATIVA

Anónimo. Lazarillo de Tormes (142, 149)

Miguel de Cervantes Saavedra. Don Quixote, Novelas ejemplares: "El casamiento engañoso",

"El coloquio de los perros", y "El licenciado Vidriera" (222)

Francisco de Quevedo y Villegas: El buscón (142, 218T Golden Age)

POESÍA

Selecciones de los siguientes poetas (en Elías Rivers, Renaissance and Baroque Poetry of Spain):

* Garcilaso de la Vega, *Fray Luis de León, *San Juan de la Cruz, *Lope de Vega y *Francisco de Quevedo. *Luis de Góngora: Fábula de Polifemo y Galatea, sonetos. (140, 226)

Lope de Vega, El arte nuevo de hacer comedias en España (142, 149)

Siglo XIX

POESÍA

Espronceda: El estudiante de Salamanca (226)

Bécquer: Rimas (150)

Rosalía de Castro: A las orillas del Sar (150)

DRAMA

Duque de Rivas: Don Álvaro y la fuerza del sino (216)

José Zorilla: Don Juan Tenorio

NOVELA

Juan Valera: Pepita Jiménez

Emilia Pardo Bazán: Los pazos de Ulloa (215)

Pérez Galdós: Doña Perfecta (148T Modernism), Misericordia

Miguel de Unamuno: San Manuel Bueno, mártir (140), Niebla (142, 150, 214)

Leopoldo Alas Clarín, La Regenta

Pío Baroja: El árbol de la ciencia o Camino de perfección (214)

ENSAYO:

Miguel de Unamuno. En torno al casticismo (214, 226)

José Ortega y Gasset. La rebelión de las masas o La deshumanización del arte

POESÍA

Antonio Machado: Soledades, Campos de Castilla (140, 142, 226, 150, 214)
Juan Ramón Jiménez: Platero y yo (226)
Jorge Guillén: Cántico
Vicente Aleixandre: Espadas como labios
Pedro Salinas: La voz a ti debida (150, 226)
Rafael Alberti: Sobre los ángeles
Luis Cernuda: Los placeres prohibidos (150)
Federico García Lorca: El romancero gitano, Poeta en Nueva York (140, 142, 150, 226)
Miguel Hernández: Viento del pueblo (226)

TEATRO

Ramón del Valle Inclán: Luces de Bohemia (214, 216)
Jacinto Benavente: Los intereses creados (214)
Federico García Lorca: Bodas de sangre, Yerma, La casa de Bernarda Alba (216, 218T, 140, respectively)

LITERATURA DESDE LA GUERRA CIVIL

NOVELA

Camilo José Cela: La familia de Pascual Duarte (150)
Carmen Laforet, Nada (150)
Rafael Sánchez Ferlosio: El Jarama (250)
Ana María Matute: Primera memoria (250)
Ramón Sender: Réquiem por un campesino español (250)
Luis Martín Santos: Tiempo de silencio (250)
Juan Goytisolo: La reivindicación del conde don Julián (250)
Carmen Martín Gaité: El cuarto de atrás (150, 250)

POESÍA

Dámaso Alonso, Los hijos de la ira (150, 250)
Blas de Otero, Ángel fieramente humano: Redoble de conciencia (250)
Guillermo Carnero, Dibujo de la muerte (250)
Ana Rossetti, Devocionario (250)
Leopoldo María Panero, Agujero llamado Nevermore (250)

TEATRO

Buero Vallejo, En la ardiente oscuridad, Historia de una escalera (250)
Alfonso Sastre, Escuadra hacia la muerte (250)
Fernando Arrabal, El cementerio de los automóviles, El triciclo (250)

LITERATURA LATINOAMERICANA COLONIA

NARRATIVA

Cabeza de Vaca, Nafragios (143, 139)

Inca Garcilaso, Comentarios Reales (Anderson Imbert) (143)

Sor Juana Inés de la Cruz, Respuesta a Sor Filotea (143, 145, 215)

Fernández de Lizardi, El periquillo sarniento (143)

Popol-Vuh (selecciones) (143)

Fray Bernardino de Sahagún: Códice Florentino (Historia general de las cosas de la Nueva España:

Libros I, II, III, XII) (143, 145)

Cristóbal Colón, “Carta de descubrimiento” (143)

Bartolomé de las Casas, Brevísima relación de la destrucción de las Indias (143)

Hernán Cortés, “Carta II” (143, 145)

Bernal Díaz del Castillo, Historia verdadera de la conquista de la Nueva España, capítulos 27-111 (143, 145)

Juan Rodríguez Freile, El carnero

Concolocorvo, Lazarillo de ciegos caminantes: “Prólogo y dedicatoria”, “Jurisdicción de Jujuy” (viii), “El Cuzco” (xvi), “Acusaciones a los españoles”, “los ruegos” (xx), “Juicio del visitador sobre el itinerario histórico”

POESÍA

Miguel León Portilla. Poesía náhuatl: Literatura del México antiguo (145)

"Los soles o edades que han existido", "Quetzalcóatt: versión de los anales de Cuauhtitlán", "Canto a Huitzilopochtli", "Canto de Tlaloc", "Canto a la madre de los dioses", "Canto a Xochipilli", "Canto a Cihuacoatl", "Canto a Xippe Totec", "Canto a Chicomecoatl" (De Xopincuatl) "Príncipe de los cantos", "Las aves sagradas", "Comienza, cantor... tañe tu tambor florido", "Dolor y amistad", "El árbol florido de la amistad", "Amistad en la tierra".

Alonso de Ercilla: La Araucana, selección de Anderson Imbert (143)

Sor Juana Inés de la Cruz, selección de A Sor Juana Anthology (A. Trueblood) (145)

SIGLO XIX

NARRATIVA

Esteban Echeverría, La cautiva. El matadero (143, 210)

Domingo Faustino Sarmiento, Facundo (143)

Jorge Isaacs, María (224)

POESÍA

José Hernández, Martín Fierro (143)
José Martí, Versos sencillos (143, 226)
Manuel Gutiérrez-Nájera, Poesías (145, 226)
Asunción Silva, El libro de versos
Rubén Darío, Azul, Prosas profanas y otros poemas, Cantos de vida y esperanza (140, 148T Modernism, 226)
Leopoldo Lugones, Lunario sentimental
Julio Herrera y Reissig, Los parques abandonados (143, 226)

NOVELA

Horacio Quiroga, Cuentos de amor, de locura y de muerte (143, 148T Modernism, 210)
Baldomero Lillo, Sub-terra (210)
Pedro Prado, Alsino

ENSAYO

José Enrique Rodó: Ariel (140, 143)

SIGLO XX

NARRATIVA

Mariano Azuela, Los de abajo (129, 145)
Martín Luis Guzmán, El águila y la serpiente (145)
José Eustasio Rivera, La vorágine
Ricardo Güiraldes, Don Segundo Sombra (227)
Rómulo Gallegos, Doña Bárbara
María Luisa Bombal, La última niebla (148T Modernism, 215, 227)
Miguel Ángel Asturias, El señor presidente
Mario Vargas Llosa, La ciudad y los perros (227, 224)
Alejo Carpentier, El reino de este mundo (247) o Los pasos perdidos
Ernesto Sábato, El túnel
Jorge Luis Borges, El aleph, Ficciones (143, 148T Modernism, 210)
Julio Cortázar, Las armas secretas, Todos los fuegos el fuego (140, 210)
Agustín Yáñez, Al filo del agua (145)
Juan Rulfo, El llano en llamas (210), Pedro Páramo (145)
Carlos Fuentes, Aura, La muerte de Artemio Cruz (145, 247)
José Emilio Pacheco, Las batallas en el desierto (145, 227)
Gabriel García Márquez, Cien años de soledad (147, 247)
José Donoso, Lugar sin límites (247)
Manuel Puig, Boquitas pintadas (247, 227)
Guillermo Cabrera Infante, Tres tristes tigres (247, 227)
Luisa Valenzuela, Cambio de armas (215, 247, 227)
Cristina Peri Rossi, “Cosmoagonías,” “El museo de los esfuerzos inútiles” (215, 247)
Marta Traba, Conversación al sur (215)

Rosario Castellanos, Balún Canán (227)
Elena Garro, Los recuerdos del porvenir (215, 247, 227)
Elena Poniatowska, [Lilus Kikus -o- Querido Diego, te abraza Quiela] y Hasta no verte, Jesús mío (145, 215, 218T Memory/Trauma, 227)
Isabel Allende, La casa de los espíritus (224, 247)
José María Arguedas, Los ríos profundos (227)

POESÍA

Juana de Ibarbourou, Lenguas de diamante (226)
Gabriela Mistral, Desolación, Lagar (148T Modernism, 215, 226)
Alfonsina Storni, El dulce daño (226)
Vicente Huidobro, El espejo de agua, Altazor (148T Modernism, 226)
César Vallejo, Los heraldos negros, Trilce, Poemas humanos (148T Modernism, 226)
Jorge Luis Borges, Fervor de Buenos Aires, El hacedor (148T Modernism, 226)
Nicolás Guillén, Sóngoro Cosongo (148T Modernism, 226)
Pablo Neruda, 20 poemas de amor y una canción desesperada, Odas elementares, Canto general (148T Modernism, 226)
Octavio Paz, Libertad bajo palabra, Salamandra, Piedra de sol (145, 148T Modernism, 226)
Alejandra Pizarnik, Árbol de Diana (215)
Xavier Villaurrutia, Nocturnos (1931), Nostalgia de la muerte (145, 226)
Rosario Castellanos, Poesía no eres tú (145, 215, 226)
José Lezama Lima, Muerte de Narciso (226)
Efraín Huerta, Poemas prohibidos y de amor (226)
José Emilio Pacheco, Alta traición (145)
Nicanor Parra, Poemas y antipoemas (143, 226)
Raúl Zurita, Anteparaíso (226)
Coral Bracho, Peces de piel fugaz (145, 215)

DRAMA

Emilio Carballido, Yo también hablo de la rosa (145, 216)
Rodolfo Usigli, El gesticulador (145, 216)
Ariel Dorfman, La muerte y la doncella (216)
Egon Wolff, Los invasores

ENSAYO

Octavio Paz, El arco y la lira (226) Laberinto de la soledad (125, 129, 145)
José Carlos Mariátegui, 7 ensayos de interpretación de la realidad peruana
Rosario Castellanos, Mujer que sabe latín (145, 215)

CRÍTICA LITERARIA

Hazard Adams, Critical Theory Since Plato y Critical Theory Since 1965 (202)

VI. Students with disabilities:

The Department of Modern and Classical Languages and Literatures cooperates with the Office of Services for Students with Disabilities (SSD) to make reasonable accommodations for qualified students with disabilities. If you have a disability and have not registered with SSD, we encourage your to do so. After meeting with your SSD counselor, present your written accommodation request to your instructor as soon as possible. If you experience any problems getting reasonable accommodations, please contact the Chair of the Department of Modern and Classical Languages and Literatures, Dr. Saúl Jiménez-Sandoval (278-2386) or SSD (278-2811).