The University of Texas at Arlington
Department of Modern Languages
Graduate Student Handbook
December 2011

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WELCOME!

The M.A. in Modern Languages is a 36-hour degree designed to meet the educational needs of recent graduates as well as those in our community who desire to acquire greater proficiency in French or Spanish and greater knowledge of the fields of linguistics, literature and cultural studies.

Like traditional Masters programs in a specific language, this program enables students to integrate the study of the language, literature and culture of the countries in which French and Spanish, respectively, are spoken. However, because our program is also comparative, it gives students the opportunity to situate their language within a larger context of concerns common to all linguistic and cultural study.

The interdisciplinary nature of our degree is unique in North Texas. Students in our program gain invaluable experience and research skills in both language specific literature and linguistics, as well as in comparative contexts, such as translation, literary theory and cultural history.

Through our dedicated and student-centered graduate faculty, our innovative, supportive program provides students with unique opportunities to broaden their knowledge and skills as scholars, teachers, and citizens of the world.

HOW TO USE THIS QUICK GUIDE

The purpose of this Quick Guide is to supplement the online Graduate Catalog, available on the Department of Modern Languages homepage at http://www.uta.edu/modl/. It is important that students remain abreast of all deadlines and more specific instructions relating to their graduate career in our department by being mindful of the Graduate Catalog. Our Graduate Advisor also sends emails to graduate students with reminders about deadlines and other protocols to be followed in our program. For this reason, it is important that students should ensure that they check their current, active UTA email address. Remember: this Quick Guide is a starting point, a place to get oriented. Students need to master the details through the MODL and Graduate School webpage.

THE BASICS OF THE APPLICATION PROCESS

You must apply to both the UTA Graduate School and the UTA Department of Modern Languages in order to be considered for the Master of Arts in Modern Languages. The first step is to fill out your application available at:

http://grad.uta.edu/prospective/apply/

Your transcripts need to be sent to the UTA Graduate Office but your letters of recommendation should be sent to the Graduate Advisor in Modern Languages at:

UTA
Department of Modern Languages
Graduate Advisor
Box 19557
Arlington, TX 76019.

When you fill out your application, you will find a recommendation form that you can print out. Please be sure to fill out the top of the form (the waiver), sign it, and give it to the person from whom you will be requesting a recommendation, along with an addressed and stamped envelope. Please allow two weeks for the recommender to complete the recommendation and mail it in. Three recommendations are required and the preference should be for someone who knows your work as a student. Please note that professors are under no obligation to write a letter of recommendation. Moreover, many faculty members will not agree to write recommendations unless the right of access to the letter is waived. We recommend that students waive their right of access to the recommendation on the official UTA recommendation form.

International students will need TOEFL scores, GRE scores, translations as well as US equivalencies for your transcripts. There are many agencies that provide this service that can be found through a Google search.

A QUICK GUIDE TO GRADUATE ADVISING

In applying to our program, students will meet our graduate advisor. The graduate advisor is a full-time member of the graduate faculty who serves the department by acting as a mentor to prospective, incoming and resident students in our program. In addition to helping students with their graduate student business, the advisor is a professor, and a scholar, and as such, is not available 24/7 to answer queries or meet with students. In order to meet with the graduate advisor, students must make an appointment or attend his or her open office hours. It is important for students to realize that the graduate advisor is not a staff person, but a member of the graduate faculty responsible for their academic training, who has offered his or her services to mentor graduate students.

It is very important, before meeting with the advisor, to review this handbook and the online catalog. The better prepared a student is when they meet with the advisor, the more they will accomplish! This helps the student, and it helps their advisor advise them more effectively.

THE GRADUATE FACULTY

The graduate faculty of the Department of Modern Languages is composed of professors with doctorates in their respective fields of expertise and who are active scholars. This means that each graduate class taught by our faculty reflects the latest developments and discussions in the fields of literary, linguistic and cultural study. Below is a current list of our graduate faculty (see Department website for their biographies and research interests):

Dr. Amy Austin [Spanish: Literature]
Dr. Jinny Choi [Spanish: Linguistics]
Dr. Christopher Conway [Spanish: Literature]
Dr. A. Raymond Elliott [Spanish: Linguistics]
Dr. Lonny Harrison [Russian: Literature]
Dr. Aimée Israel-Pelletier [French: Literature]
Dr. Sonia Kania [Spanish: Linguistics]
Dr. Lana Rings [German: Linguistics]
Dr. Alicia Rueda-Acedo [Spanish: Literature]
Dr. Ignacio Ruiz Pérez [Spanish: Literature]
Dr. Antoinette Sol [French: Literature]
Dr. Christopher Stewart [French:Linguistics]
Dr. Kimberly Van Noort [French: Literature]
Dr. Sonja Watson [Spanish: Literature]

COURSEWORK: OVERVIEW

Students working toward their Master's degree take three kinds of courses:

1. Most of a student's coursework (27-30 credit hours) will be in their field of study (French or Spanish). These 5000 level classes are normally held Tuesdays, Wednesdays and Thursdays from 5 PM to 8 PM, and only meet once a week. For a full list of 5000 level French and Spanish courses, see the Graduate Catalog. For a list of current and upcoming offerings, please see the Course Catalog on MyMav.
2. Students are also required to take between two and three courses (6-9 credit hours) in Modern Languages (course code abbreviation MODL). Only one MODL course is required of all students: MODL 5304: Currents in European and Latin American Literature and Thought. Students may take any one or two additional courses in MODL. MODL courses are not taught in French or Spanish, but in English, and are populated by both French and Spanish graduate students. These interdisciplinary courses intersect thematically and methodologically with coursework in Spanish or French and will be an asset to the academic career of our students and their future professional endeavours. Typically, only one MODL course is offered a semester on Monday evenings, from 5 to 8 PM. For a full list of 5000 level French and Spanish courses, see the Graduate Catalog. For a list of current and upcoming offerings, please see the Course Catalog on MyMav. Also, there's a tentative rotation of MODL courses on the Modern Languages webpage.
3. Students may also earn a limited amount of credit for courses in topics not ordinarily offered in the Department by arrangement with a professor to organize either FREN 5391 or SPAN 5391, INDEPENDENT STUDY. To submit such a request, students are required to propose a course of study with a rigorous reading list and set of goals. 5391 courses are subject to approval by the sponsoring faculty member, the Department Chair and the Graduate Advisor. Ordinarily, students may apply no more than six hours of 5391 to their MA Final Program of Work. Please note that Independent Study courses are offered only under very special circumstances.

Sometimes, graduate students are permitted to take senior level undergraduate courses (4000 level courses taught by a member of the graduate faculty) if the Spanish or French section head, the graduate advisor and the instructor agree to admit the student in his or her class. The Department discourages this practice.

Upon submission of transcripts and approval by French or Spanish section head, students may apply a maximum of 6 hours of graduate course work completed at another university to their Final Program of Work. It is key that students realize that our Spanish, French and Modern Languages courses are structured to help them pass our Master's Examination whereas courses from other Institutions do not. It is always best for students

to do the entirety or most of their coursework in Modern Languages for this simple, common sense reason.

COURSEWORK: REGISTERING

Students may only register for classes after being cleared by the graduate advisor. Graduate course offerings are posted on line in MyMav and course descriptions are available online on the Department of Modern Languages' website or in the graduate catalog.

To get cleared, students must give the Advisor their student identification number and a list of the courses they plan on taking. Students should not put off advising until the last minute or come unprepared to their skype or face-to-face appointment with the advisor.

There is no Graduate Advising during late December or early January and the advising schedule for the summer varies year by year. Students should not postpone advising to the last minute.

The Department of Modern Languages main office staff cannot clear graduate students to register. Students must plan ahead and work with the graduate advisor to gain course clearance.

Students must sign up for classes in a timely fashion. <u>If course minimums are not met by the week before the start of classes, classes will be cancelled.</u> More than once a class that would have had many students was cancelled due to students waiting until first week to register.

WHAT FACULTY EXPECT FROM GRADUATE STUDENTS

Being a graduate student is not the same as being an undergraduate student. In fact, being a graduate student presupposes a superior level of maturity, academic discipline, student engagement and commitment to learning. Our faculty expects our graduate students to be hard-working, disciplined, engaged and serious about the learning process. Students will be doing a great deal of reading, perhaps more than they have ever done before in their academic career, and will be expected to master new skills. In order to succeed and to develop a strong relationship with their mentors, students need to be involved in their own learning process. Most importantly, they are encouraged to appreciate the richness and value of academic study and the intellectual life. Without that, students miss out on most of the personal rewards that studying for a Master's Degree can offer.

Finally, it is important for students to understand that it is important to take advantage of the resources available to them. That means working with the graduate advisor to get good advice, and proactively seeking help and advice from your professors.

Our most successful graduate students are those who are always well prepared, both administratively and academically, and who are most willing to seek constructive advice and guidance from faculty.

A QUICK GUIDE TO FORMS

Filling out forms and successfully meeting deadlines will be an important part of the success of each graduate student in our program. All forms are available from the Graduate School, the Department's Graduate Advisor, and the Graduate School's web pages. Part of each student's job is to be mindful of these forms as they study the online graduate catalog and the Graduate School web pages. Missing deadlines will slow down student progress and cause unnecessary stress. Again, being proactive and well-informed will ensure that students manage the submission of all forms in a correct and timely fashion.

Below, please find some approximate deadlines relating to each graduate student's career at UTA. (Since deadlines vary from year to year, it is important that each graduate student monitor the pertinent Graduate School Calendar Web Pages and remain in touch with their advisor to ensure that they meet their deadlines.)

At the Beginning: Status and Program of Work.

The information on your admission status can be found in the letter or email of admission sent to you by the Graduate School. The different categories are unconditional admission, conditional admission, and probationary admission. The second two (conditional and probationary admission) require that certain conditions be met in order to gain unconditional admission. Please remember there are time constraints in satisfying the requirements for unconditional admission. If these requirements are not met students will not be able to register for the following semester. It is the student's responsibility to not only meet the requirements but also inform the graduate advisor and the graduate school when they are met.

During Your Second to Last Semester. *For specific deadlines, see the Graduate Academic Calendar.

1. Submit Degree Plan Worksheet to the Graduate Advisor: Fall (around September 21); Spring (Around February 16)
2. Meet with M.A. committee to discuss the reading list.

During Your Last Semester. *For specific deadlines, see the Graduate Academic Calendar.

1. File Application for Graduation and pay the fee: Fall (mid-September); Spring (mid-February)
2. Pay the Graduation Fee: Fall (mid-September); Spring (mid-February)
3. Take Master's Examination: Fall (late November); Spring (mid-April)

4. Submit Exam Report (check Graduate Calendar for dates.)
   *For specific deadlines, see the Graduate Academic Calendar.

THE M.A. EXAM: HOW TO PREPARE AND EXAM FORMAT

The Master's Examination is the culmination of each student's work in our program. Students need to take care in planning ahead and preparing for this three day long written examination. To succeed in passing their examination, they need to not only prepare academically, but also be aware of certain procedures and protocols.

Let's talk about the mechanical, administrative end of things first. In their last semester, students need to fill out some forms. Each student must submit a (1) Final Program of Work in the penultimate semester, (2) apply to graduate from the University and (3) pay a graduation fee. It is very important that students download the necessary forms and be familiar with them and their deadlines in order to smoothly navigate their final semester and graduate in a timely fashion. Being bureaucratically unprepared in this final stage of their graduate career may result in the postponement of their examination and graduation (upon the passing of the exam). Students need to be proactive: they should master the bureaucracy ahead of time, meet with the advisor if they have questions, and file everything on time.

Another key administrative aspect of their examination is the selection of an M.A. examination committee. This committee, composed of three members of the graduate faculty, will both prepare and evaluate your examination. They will be the faculty you work the most closely with in your final semester and in preparation of taking the exam. An Examination committee is appointed at the start of the fall semester for each language. You should meet and discuss your exam with the members of your committee.

Although laborious, filling out forms in advance of the exam is generally a straightforward and predictable affair. What is most challenging is mastering all the material needed to master for the M.A. examination. Students may think that they will only be tested on what they have studied in class but this is not the case. Students are tested on the contents of the Master's Reading List in each respective language field. If a student has not covered something on that list by the semester they are scheduled to take the examination, they will have to study those materials on their own in consultation with their committee members, who can help and mentor them. Often, graduate faculty configure their courses around sections of the M.A. Reading List in French or Spanish, which means that a student's coursework will often cover what is on the list. Even when a specific course does not cover something on the list, students should be attentive to how a specific course is providing them with the necessary tools to master certain works that appear on the list.

Studying the Reading List is, in some ways, one of the most difficult things students will do to successfully complete their Master's Degree. The best way to avoid a stressful final semester is for students to be proactive and monitor the list every semester,

scratching off works that they have studied in their current courses, and using the summers to fill in the gaps as needed. By spreading their work out in that way, they will be doing themselves a great favor at the end of the process. Taking good notes in each of their courses, as well as participating, teaches students how to study and understand the complex subjects they are studying. In a very real sense, preparation for the Master's Exam is always taking place during each graduate course a student is taking.

According to Graduate School regulations, all students must be enrolled during the semester in which they are taking their exams. FREN/SPAN 5101 or 5102, which is a 1-credit course, may be taken during the semester that the student takes the MA exam, if the student was unable to take the exam during previous semesters and had completed all requirements for taking the comprehensive examinations. If the student is a GTA or a grant holder, then the enrollment requirements may differ. You are responsible for finding out what they are according to your situation.

Let's say a student has submitted all the pertinent forms. They have registered for FREN/SPAN 5101 or 5102 and feel prepared to take the exam. What should they expect? The written exam will be given over a 3-day period: Monday, Wednesday and Friday, from 9 to noon. See below for Exam formats in French and in Spanish.

<u>DAY ONE</u> PART ONE: (9:00 am-12:00 pm)

French: Students will be asked to answer ONE question out of two in Medieval and ONE from two in Renaissance Literatures.

Spanish: Students will answer TWO questions out of four in Peninsular Literature.

<u>DAY ONE</u> PART TWO: (2:00 pm-3:30 pm)

French: Linguistics- Students will be asked to answer ONE question out of two in the area.

<u>DAY TWO</u> (9:00 am-12:00 pm)

French: ONE question out of two in 17th century and One out of two in 18th century Literatures

Spanish: TWO questions out of four in Latin American Literature

<u>DAY THREE</u> (9-12)

French ONE question out of two in 19th century and ONE question out of two in Contemporary Literatures.

Spanish: TWO questions out of four in Linguistics

Students may not use texts or notes during the exam. All personal belongings, such as backpacks, notebooks, books, etc.) will be stored in the main office of Modern Languages and cannot be taken into the testing room. In addition, all cell phones, PDA's, or any other electronic devices not previously approved by the Graduate Advisor, major professor or chair of the department, are strictly prohibited. Cheating will result in failure of the examination and suspension from the program. If there is any doubt as to the integrity of the exam, the exam will be suspended and the student may apply to take the exam the following semester. Possible grades for each question on the examination will be high pass, pass, low pass and fail. A student may only retake the entire exam or individual sections of the exam once. All appropriate forms must be filed, within graduate school deadlines, once again, when retaking the exam.

Upon the successful completion of the written exams, an oral conference will be scheduled. However, the examination committee may waive the oral based on a student's performance on the written examinations. If a student should fail the Master's exam, they may, at the discretion of their exam committee, be permitted to schedule a retake of the examination. If a student fails the second time, they will be dismissed from the program, unless the committee agrees there is just cause for that student to take the exam yet a third and final time. The most important thing to remember is that a student's committee and the graduate faculty are invested in each student's success. The exam is not an adversarial process.

APPENDIX 1: DEPARTMENT POLICY ON THE USE OF GRADUATE TEACHING ASSISTANTS

Graduate teaching assistants teach on a regular basis in French and Spanish. GTAs and part-timers are responsible for teaching the assigned course(s), administering and grading quizzes and exams, maintaining office hours and serving as the official teacher of record. All GTAs and Part-timers are supervised by a tenured, tenure-track faculty member or a fulltime Adjunct Supervisor who is in charge of the lower-division language courses.

In order to be in compliance with SACS guidelines and to afford teaching opportunities to incoming graduate students, in 1997 we created the TA position in order to differentiate between graduate teaching assistants who have completed the minimum of 18 hours of coursework and those who had not. Graduate students wishing to gain teaching experience but have fewer than 18 hours are classified as "Graduate Teaching Assistants I" (GTA One) and those with 18 graduate hours in the discipline or more, are classified as "Graduate Teaching Assistants 2" or GTA 2's (GTA Twos).

POSITIONS AND TITLES:

1. **GRADUATE TEACHING ASSISTANT I (GTA 1's):** an incoming graduate student who is generally working on the M.A. degree and has not completed 18 hours (6 courses) at the graduate level. A GTA I will gain classroom experience by team-teaching with someone who has fulfilled state requirements.

2. **GRADUATE TEACHING ASSISTANT II (GTA 2's):** a continuing graduate student who is assigned particular lower-division courses and may function additionally as a team-teacher/mentor or a preceptor. A GTA II has completed a minimum of 18 hours of coursework at the graduate level.

3. **LECTURERS/PART-TIMERS:** any person who has met state requirements as mandated by SACS and is employed in the department to teach lower-division courses. A lecturer may function additionally as a team-teacher/mentor but generally does not serve as the preceptor.

4. **PRECEPTOR:** A preceptor serves as an assistant to the Supervisor of Lower-Level Language Instruction. In addition to teaching, the preceptor helps with semester scheduling, exam construction and classroom observations. The preceptor position has been limited to Spanish only.

Teacher Evaluation

Instructional improvement and evaluation procedures include:

1. All GTA 1's, GTA 2's, Part-timers, and faculty, tenured, tenure-track and fulltime adjuncts, are required to administer student opinion surveys in all classes every semester. The surveys provide an opportunity for student feedback and input into the instructional process. Student opinion surveys are read by respective supervisors and eventually by the Chair. The results of the surveys become part of the dossier for each individual. The Supervisors of Lower-Level Language Instruction use the results of the survey when making teaching assignments.

2. Classroom observations are viewed as a useful tool for furthering the development of instructional techniques. The supervisor of lower level language classes will do in-class observations. The purpose of these observations is to help improve your performance in the area of teaching.

All instructional staff members are required to submit course syllabi which are kept on file in the Department of Modern Languages. The syllabus is to include a statement of course requirements, grading requirements, and a statement regarding students with disabilities and academic dishonesty. All faculty members are to make their syllabi available to students on-line. If you are a GTA 2 who is teaching a multi-section course with an assigned syllabus, you are still required to upload the syllabus to your "faculty profile". Your lower division supervisor will cover this information during the orientation for incoming and returning

Appendix 2: Graduate Student Progress Checklist: FRENCH

Courses.

- ☐ MODL 5404 (required)
- ☐ MODL 5 _____ (required)
- ☐ MODL 5 _____ (Optional/Recommended) [1]
- ☐ FREN 5 _____ (elective)
- ☐ FREN 5 _____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____ (elective)
- ☐ FREN 5_____

Total hours: 36 hours.

Keep in mind: A) It is important to take a combination of linguistics and literature classes. You will be tested on both in your exam. B) Independent Studies (5391's) are rarely offered, so don't plan on them. C) Up to six hours of graduate level coursework from other universities may be put toward the above checklist of courses upon approval by the graduate advisor/section head or Department Chair. D) It is possible to substitute two senior level undergraduate courses for one of the above electives but this practice is discouraged and must be approved by the graduate advisor.

Language Requirement.

- ☐ Second Foreign Language Requirement.
  - ☐ Take (or have taken) four Semesters of college level language courses in German or Spanish. OR…
  - ☐ Take MODL 5301 (German or French).[2] OR…
  - ☐ Take Translation Exam. OR…
  - ☐ Test out of 2314 in another language through the CLEP test.

Administrative Requirements in your second to last semester:

- ☐ Fill out Degree Plan Worksheet
- ☐ Submit it to the Graduate Advisor
- ☐ Consult with the MA Exam Committee Professors about your Reading List

Administrative Requirements in your last semester:

- ☐ Enroll in at least one credit hour to be eligible to take the Master's Exam.
- ☐ Remember that you must have been enrolled in the previous semester.
- ☐ Apply for Graduation (see Graduate Academic Calendar for due date).
- ☐ Request an exemption if you are a GTA and taking less than 9 hours of course work.
- ☐ Fill out Final Masters Exam Report upon completion of the exam.
- ☐ File Masters Exam Report with the Graduate School.

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[1] Before registering for a third MODL course, please check with the French Section Head.

[2] A student is not permitted to be tested in his or her native language for this requirement.

Appendix 2: Graduate Student Progress Checklist: SPANISH

Courses.

- ☐ MODL 5304* (required) *Currents in Europ./Latin Am. Lit. and Thought
- ☐ MODL 5 _____ (required)
- ☐ MODL 5_____ (Optional/Not Recommended) [3]
- ☐ SPAN 5300* (required) * History of the Spanish Language
- ☐ SPAN 5302 or 5303* (required) * Dialectology or Applied Linguistics
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)
- ☐ SPAN 5_____ (elective)

Total hours: 36 hours.

Keep in mind: A) It is important to take a combination of linguistics and literature classes. You will be tested on both in your exam. B) Independent Studies (5391's) are rarely offered, so don't plan on them. C) Up to six hours of graduate level coursework from other universities may be put toward the above checklist of courses upon approval by the graduate advisor/section head or Department Chair. D) It is possible to substitute two senior level undergraduate courses for one of the above electives but this practice is discouraged and must be approval by the graduate advisor.

Language Requirement.

- ☐ Second Foreign Language Requirement.
  - ☐ Take (or have taken) four Semesters of college level language courses in German or French. OR…
  - ☐ Take MODL 5301 (German or French).[4] OR…
  - ☐ Take Translation Exam. OR…
  - ☐ Test out of 2314 in another language through the CLEP test.

Administrative Requirements in your second to last semester:

- ☐ Fill out Degree Plan Worksheet
- ☐ Submit it to the Graduate Advisor
- ☐ Consult with the M.A. Exam Committee Professors about your Reading List

Administrative Requirements in your last semester:

- ☐ Enroll in at least one credit hour to be eligible to take the Master's Exam.
- ☐ Remember that you must have been enrolled in the previous semester.
- ☐ Apply for Graduation (see Graduate Academic Calendar for due date).
- ☐ Request an exemption if you are a GTA and taking less than 9 hours of course work.
- ☐ Fill out Final Masters Exam Report upon completion of the exam.
- ☐ File Masters Exam Report with the Graduate School.

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[3] Spanish students are discouraged from taking a third MODL course. Please consult with the Head of the Spanish Program before registering for a third MODL course.

[4] A student is not permitted to be tested in his or her native language for this requirement.

APPENDIX 3
READING LIST FOR THE MASTER OF ARTS IN MODERN LANGUAGES: FRENCH

FRENCH LANGUAGE, LINGUISTICS, AND SECOND LANGUAGE ACQUISITION

General

Fagyal, Zs., Kibbee, D. & F. Jenkins. (2006). French: A Linguistic Introduction. New York: Cambridge University Press.

Selected Articles. See Dr. Stewart for list.

French Phonetics/Phonology

Tranel, B. (1987). *The Sounds of French*. New York: Cambridge University Press.

French Historical Linguistics

Chaurand, J. (1999). *Nouvelle histoire de la langue française*. Paris: Editions du Seuil.

French Sociolinguistics

Gadet, F. (2003). *La variation sociale en français*. Paris: Ophrys.

Second Language Acquisition (Acquisition of French)

Hadley, A. O. (2001). *Teaching Language in Context*. Boston: Heinle.

Lambert-Drache. (1997). S*ur le bout de la langue: Introduction au phonétisme du français*. Toronto: Canadian Scholars Press, Inc.

Le Moyen Age: 9th-15th Centuries

Perret, Michèle. (2001). **Introduction à l'histoire de la langue française.** 2nd ed. Armand Colin: Paris

Primary Works:

(see committee to have editions approved)

- **La Vie de Saint Alexis**.
- **La Chanson de Roland**.
- **Le Roman de Tristan** (Béroul et Thomas).
- Chrétien de Troyes, **Eric et Enid**, or **Le Roman de Perceval**.
- **Aucassin et Nicolette**.
- Adam de la Halle, **Le Jeu d'Adam** ou **Le Jeu de Saint Nicolas**
- **La Farce du Maistre Pathelin**.
- François Villon, **Le Grand testament**.
- Charles d'Orléans, **Ballades XVII, XXI, XXVIII**.
- Marie de France, **Lais** ("Guigemar," "Lanval," and "Bisclavret").
- **La Farce du Cuvier**.

Topics:

- Troubadours
- Trouvères
- L'amour courtois
- La querelle des femmes
- L'épopée
- Les grands rhétoriqueurs
- Le théâtre au Moyen Âge
- Le Serment de Strasbourg
- Christine de Pisan
- Guillaume de Lorris, **Le Roman de la rose** (first part)

Useful Anthologies:

- Bartsch et Wiese, **Chrestomathie de l'ancien français**.
- J.-C. Payen (I) and D. Poirion (II), **Littérature française : le moyen âge**.
- Pauphilet, **Historiens et Chroniqueurs**, **Poètes et romanciers**, **Jeux et Sapience** (ed. Pléiade).

Some Recommended Critical Works of Reference:

- Le Gentil, P. **La Littérature française au moyen âge**.
- Frappier, J. **Chrétien de Troyes**.
- Le Gentil, **Chrétien de Troyes**.
- Jacques Le Goff, **Time, War and Culture in the Middle Ages**.
- E. Curtius, **European Literature and the Middle Ages**.
- Peter Haidu, **The subject of violence : the Song of Roland and the birth of the state**.

- Denis Hollier, **A New History of French Literature**. (selections).
- D. Poirion, **Précis de littérature française du moyen âge**.

La Renaissance: 16th Century

Primary Works:

- Rabelais, **Gargantua**. Prologue to **Pantagruel**.
- Montaigne, selections.
- Du Bellay, **Défense et illustration de la langue française**, "Les Regrets."
- Marguerite de Navarre, **Heptaméron** (Prologue and any 5 contes).
- Louise Labé, **Sonnets** (choice of 10).
- Ronsard, "Les Amours," "Sonnets à Hélène."
- Marot, **Épître au roi**.

Topics:

- La Pléiade
- L'Humanisme
- La Réforme
- L'École Lyonnaise
- Les Grands Rhétoriqueurs

Some Recommended Critical Works of Reference:

- Denis Hollier, **A New History of French Literature**. (selection).
- H. Busson, **Les Sources du rationalisme en France**.
- H. Chamard, **Histoire de la Pléiade** (IV vols).
- H. Weber, **La Création poétique au XVIe siècle**.
- J. Plattard, **La Renaissance des lettres en France**.

L'Âge Classique: 17th Century

Primary Works:
(see committee for selections and to have editions approved)

- Corneille, **Horace** or **Illusion comique**, **Le Cid**, **Polyeucte**.
- Racine, **Andromaque**, **Phèdre**, **Athalie**.
- Molière, **Tartuffe**, **L'École des femmes**, **Don Juan**, **Le Misanthrope**.
- La Fontaine, **Fables** (selection).
- Madame de la Fayette, **La Princesse de Clèves**.
- Pascal, **Pensées** (selection).
- Descartes, **Discours de la méthode**.
- La Rochefoucauld, **Maximes**.

- La Bruyère, **Caractères** (selection).
- Scudéry, **Clélie** (abridged version Gallimard Folio, ISBN 2070418847).
- Récits courts: Contes de fée, nouvelles tragiques et galantes (selection).

Topics:

- La préciosité
- Les libertins
- Port Royal
- Le classicisme
- Le baroque
- La carte de Tendre

Some Recommended Critical Works of Reference:

- Adam, A. **Histoire de la littérature française au XVII siècle**.
- Auerbach, "La cour et la ville." **Mimésis** (chap. sur le XVIIe).
- Benichou, P., **Morales du grand siècle**.
- Bray, R., **La Formation de la doctrine classique**.
- Dubrovsky,S., **Corneille et la dialectique du héros**.
- Goldmann, L., **Le Dieu caché**.
- Peyre, H., **Qu'est-ce que le classicisme?**
- Rousset, J., **La Littérature de l'âge baroque en France**.
- Schérer, J,. **La Dramaturgie classique**.

Les Lumières: 18th Century

Primary Works:
(References for the specifc selections can be found on drsol.wordpress.com .
Otherwise any unabridged edition or texte intégrale will be acceptable.)

- Beaumarchais, **Le mariage de Figaro**.
- Bernardin de Saint-Pierre, **Paul et Virginie**.
- Choderlos de Laclos, **Les Liaisons dangereuses**.
- Diderot, **Le Neveu de Rameau**, **Jacques le fataliste**, **La Religieuse**.
- **L'Encyclopdédie** ("Discours préliminaire," "Philosophe," and "Encyclopédie")
- Fontenelle, Entretiens sur la pluralité des mondes (available online on Gallica or ABU: Fontenelle)
- Graffigny, **Lettres péruviennes**.
- Isabelle de Charrière, **Trois femmes** or **Lettres de Mistress Henley**.
- Marivaux, **Le Jeu de l'amour et du hasard**.
- Montesquieu, **Lettres persanes**.
- Prévost, **Manon Lescaut**.
- Riccoboni, **Lettres de Milady Juliette Catesby**.

- Rousseau, **Les Confessions** (vol. I), **Discours sur l'inégalité**.
- Sade, **Les Infortunes de la vertu**.
- Voltaire, **Candide**, **Lettres philosophiques**.

Topics:

- La Révolution française
- La sensibilité
- Le libertinage

Some Recommended Critical Works of Reference:

- Didier, Béatrice **Histoire de la littérature française**.
- Xavier Darcos and Bernard Tartayre, **XVIIIe siècle en littérature**.
- Denis Hollier, **A New History of French Literature**. (selections).
- Georges May, **Le Dilemme du roman au 18e siècle**.
- L. Gossman, **French Society and Culture : Background for 18th-Century Literature**.
- Paul Hazard, **La Pensée européene au XVIIIe siècle**.
- Vila, A., **The Enlightenment and Pathology**.
- Delon, Michel and Pierre Malandain, **La littérature française du XVIIIe siècle** (PUF, 1996).
- Jacob, Margaret, **The Enlightenment: A Brief History with Documents** (Bedford, 2001).
- Mauzi, Robert et al., **Précis de la littérature française du XVIIIe siècle** (PUF, 1990).

The Modern Period I: 19th Century

Primary Works:
(see committee for selections and to have editions approved)

- Balzac, **Le Père Goriot** and **La Cousine Bette** or **La Peau de Chagrin**.
- Baudelaire, "Les Fleurs du mal," "Petits poèmes en prose."
- Chateaubriand, **René**.
- Duras, **Ourika**.
- Flaubert, **Madame Bovary**, **L'éducation sentimentale**, **Trois contes**.
- Hugo, Hernani, **Notre Dame de Paris** or **Les Misérables**. For Hugo's poetry refer to Chavailler and Audiat, **Victor Hugo: Poésies**. Read poems from "Les Orientales," "Les Feuilles d'automne," "Les Contemplations," and "Les Châtiments."
- Mallarmé, "Les Fenêtres," and all the "Plusieurs sonnets."
- Maupassant, **Boule de suif** and **Pierre et Jean**.
- Rimbaud, "Poésies," "Une Saison en enfer" and "Illuminations." Read the "Lettre du voyant."

- Sand, **La Petite Fadette**, **La mare au diable**.
- Stendhal, **Le Rouge et le noir** or **La Chartreuse de Parme**.
- Tocqueville, selections.
- Verlaine, Selections from "Fêtes galantes," "Ariettes oubliées," "Romances sans paroles," and "L'Art poétique" in **Jadis et naguère**.
- Zola, **Au Bonheur des dames** and **Nana** or **L'Oeuvre**.

Topics:

- Mme de Staël
- Le romantisme
- L'idéalisme
- Le réalisme
- Le naturalisme
- L'impressionnisme
- Le symbolisme
- Le Second Empire
- Haussmann
- Le roman experimental (Zola)
- Flânerie
- Le colonialisme

Some Recommended Critical Works of Reference:

- Bakhtin, M., **Esthétique et théorie du roman**. (Introduction)
- Bédier et Hazard, **Littérature française** (section sur le 19e).
- Benjamin, W., "Baudelaire's Tableaux parisiens," "Paris, Capital of the Nineteenth Century," "The Work of Art in the Age of Mechanical Reproduction."
- Clark, T.J., **Paris in the Art of Manet and his Followers**.
- Crubellier, M., **Histoire culturelle de la France, XIXe-XXe siècles**.
- Jasinski, R., **Histoire de la littérature française** (section sur le 19e).
- Levin, H., **The Gates of Horn** (section sur les romanciers du 19e).
- Raymond, M., **De Baudelaire au surréalisme**.

Consult with Dr. Israel-Pelletier for bibliographies on single authors and movements.

The Modern Period II: 20-21th Centuries

Primary Works:
(see committee for selections and to have editions approved)

- Anouilh, **Antigone**.
- Beckett, **En Attendant Godot** or **Fin de partie**.
- Breton, **Nadja**.
- Camus, **L'Étranger** or La Peste.

- Duras, **L'Amant** or **Le Ravissement de Lol. V. Stein**.
- Genet : **Les Bonnes**.
- Gide, **Les Faux Monnayeurs**.
- Ionesco, **La Cantatrice chauve** or **Rhinocéros**.
- Perec, **Les Choses** or **W ou le souvenir d'enfance**.
- Proust, **Du côté de chez Swann**.
- Robbe-Grillet, **La Jalousie**.
- Sarraute, **Le Planétarium**.
- Sartre, **Huis Clos**, **La Nausée**.
- Apollinaire, Aragon, Michaux, Char, Césaire, Senghor, Ponge, Eluard, Desnos, Prévert, and Valéry in any anthology.

Topics:

- Le surréalisme
- L'existentialisme
- Le nouveau roman
- Le théâtre de l'absurde
- La condition post-moderne
- Le féminisme
- La post-colonialité

Some Recommended Critical Works of Reference:

- Picon, Gaëtan, **Panorama de la nouvelle littérature du XXe siècle**.
- Bersani, J., **La Littérature en France depuis 1945**.
- Hollier, Denis, **Selections from A New History of French Literature**.
- Guicharnaud, J., **Modern French Theater**.
- Esslin, Martin, **The Theater of the Absurd**.
- Robbe-Grillet, **Pour un nouveau roman**.
- Shattuck, Roger, **Proust Binoculars**.
- Marks and Courtivron, ed. **New French Feminisms**.
- Ashcroft et al.,**The Empire Writes Back**, **The Post-Colonial Reader**.

APPENDIX 4
READING LIST FOR THE MASTER OF ARTS IN MODERN LANGUAGES: SPANISH

SPANISH LANGUAGE, LINGUISTICS, AND SECOND LANGUAGE ACQUISITION

Spanish Linguistics:

Azevedo, Milton. *Introducción a la lingüística española*. 3rd ed. Englewood Cliffs: Prentice Hall, 2009.

Dalbor, John. *Spanish Pronunciation: Theory and Practice*. 3rd ed. Boston: Heinle, 1996.

Second Language Acquisition:

Dulay, Heidi, Marina Burt, and Stephen Krashen. *Language Two* (**only** Chapter 8 and Appendix). New York: Oxford UP, 1982.

Gass, Susan M., and Larry Selinker. *Second Language Acquisition: An Introductory Course*. 3rd ed. New York: Routledge, 2008.

Spanish Applied Linguistics:

Koike, Dale A., and Carol Klee. *Lingüística aplicada: la adquisición del español como segunda lengua*. New York: Wiley, 2003.

Quilter, Daniel. *Spanish Linguistics: Analysis for the Advanced Student*. McGraw-Hill, 1993.

Methodology:

Omaggio, Alice, and Robert Terry. *Teaching Language in Context: Proficiency Oriented Instruction.* 3rd ed. Boston: Heinle, 2001.

Bilingualism:

Baker, Colin. *Foundations of Bilingual Education and Bilingualism*. Clevedon: Multilingual Matters, 2006.

Dialectology:

Cotton, Eleanor Greet, and John M. Sharp. *Spanish in the Americas.* Washington, DC: Georgetown UP, 1988.

Lipski, John. *Latin American Spanish*. New York: Longman, 1994.

Historical Linguistics:

Lapesa, Rafael. *Historia de la lengua española*. 9a ed. Madrid: Gredos, 1981.

Penny, Ralph. *A History of the Spanish Language*. Cambridge: Cambridge UP, 1991.

Pharies, David A. *Breve historia de la lengua española*. Chicago: U Chicago P, 2007.

SPANISH LITERATURE

Época medieval

- **Poesía**

  - *Jarchas y moaxajas.* Dos de las siguientes: 1, 11, 12, 38.
  - Anónimo*. Poema de mio Cid*.
  - Gonzalo de Berceo. *Milagros de Nuestra Señora*. Introducción y uno de los siguientes: II, III, VIII, XVI, XXI.
  - Alfonso X, el Sabio. *Cantigas de Santa María*. Prólogo B y una de las siguientes: 7, 10, 26, 28, 107, 165.
  - Juan Ruiz, Arcipreste de Hita*. Libro de buen amor*.
  - Poesía Cancioneril. (Selección)
  - Romancero antiguo. Uno de los siguientes: 1, 12-14, 17-18, 40, 41, 43, 66a, 74, 77, 83, 91.
  - Jorge Manrique. "Coplas a la muerte de mi padre".

- **Prosa**

  - Juan Manuel. *El conde Lucanor.* Prólogo y uno de los siguientes *exemplos* 1, 5, 7, 11, 36.
  - Fernando de Rojas. *La Celestina*.

Siglo de Oro

- **Poesía**

  (Las siguientes obras de *Renaissance and Baroque Poetry of Spain*, ed. Elias Rivers, o *Poesía lírica del Siglo de Oro*, ed. Elias Rivers.)

  - Garcilaso de la Vega. Dos de los siguientes: Sonetos 1, 10, 23 o Égloga I.
  - San Juan de la Cruz. "Cántico espiritual".
  - San Juan de la Cruz. "Vida retirada", "Noche oscura del alma".
  - Luis de Góngora. Sonetos 54 ó 166, Letrilla sacra 23 ó 48.
  - Francisco de Quevedo. "Poderoso caballero es don Dinero" y dos de los siguientes: Sonetos 3, 471, 522, 850.

- **Prosa**

  - *Lazarillo de Tormes*.
  - Teresa de Ávila. *La vida* (sección preliminar, "La vida de la Santa Madre de Jesús", y caps. 1, 2 y el epílogo).
  - Miguel de Cervantes. *El Quijote* y *Novelas ejemplares* ("El coloquio de los perros" o "El celoso extremeño").

- **Teatro**

  - **Elegir uno solamente**: Lope de Vega. *La dama boba* o *El castigo sin venganza* o *Fuenteovejuna*.
  - **Elegir uno solamente**: Pedro Calderón de la Barca. *La vida es sueño* o *El médico de su honra*.
  - Tirso de Molina. *El burlador de Sevilla*.

Siglo XVIII:

- **Prosa**
  - Fray Benito J. Feijoo. "Voz del pueblo" o "Introducción de voces nuevas" o "Un no sé qué".

- **Teatro**
  - Moratín, Leandro Fernández de. *El sí de las niñas*.

Siglo XIX:

- **Poesía**

  - Gustavo Adolfo Bécquer. Rimas IV, VII, LIII y LXXIII.
  - José de Espronceda. "La canción del pirata".
  - Rosalía de Castro. “A orillas del Sar” y “Negra sombra”.

- **Prosa**

  - Mariano José de Larra. *Artículos* (uno de los siguientes: "La Nochebuena de 1836", "Ventajas de las cosas a medio hacer", "En este país", "La sociedad", "El Día de Difuntos de 1836", "¿Quién es el público?", "El castellano viejo", "Vuelva usted mañana").
  - **Elegir uno solamente**: Benito Pérez Galdós. *Misericordia* o *Nazarín* o *Doña Perfecta* o *Fortunata y Jacinta*. o Leopoldo Alas. *La Regenta*. o Emilia Pardo Bazán. *Los pazos de Ulloa*. o Juan Valera. *Juanita la larga* o *Pepita Jiménez.*

- **Teatro**

  - **Elegir uno solamente**: Ángel de Saavedra, duque de Rivas. *Don Álvaro o la fuerza del sino*. o José Zorrilla. *Don Juan Tenorio*.

Siglo XX

- **Poesía**

  - Antonio Machado. "A un olmo seco", "Orillas del Duero" y "Retrato".
  - Juan Ramón Jiménez. "Vino, primero, pura", "Yo no seré yo, muerte" y "La transparencia, Dios, la transparencia".
  - Generación del 27: Pedro Salinas. "Si me llamaras, sí…", "Para vivir no quiero" y "Anoche se me ha perdido". Federico García Lorca. "Balada de la placeta", "Canción del jinete", "Romance de la pena negra" y "Muerte de Antoñito el Camborio". Vicente Aleixandre. "Unidad en ella", "Ciudad del paraíso" y "Mano entregada". Rafael Alberti: "El mar. La mar" y "Si mi voz muriera en tierra". Luis Cernuda. "Bajo el anochecer inmenso", "Donde habite el olvido" y "Contigo".
  - **Elegir un autor solamente**: Poesía de la posguerra: Miguel Hernández. "Nanas de la cebolla". o Blas de Otero. "Hombre" y "En castellano". o Ángel González. "Porvenir" y "¿Sabes qué es un papel?". o Jaime Gil de Biedma. "No volveré a ser joven" y "Años triunfales".
  - **Elegir un autor solamente**: Novísimos: Pere Gimferrer. "Unidad" y "Nocturno Imperio". o Leopoldo María Panero. "Blanca Nieves se despide de los siete enanos" y "Canción para una discoteca".

- **Prosa**

  Elegir <u>un solo autor</u> por cada grupo

  - Miguel de Unamuno. *Niebla* o *San Manuel Bueno, mártir*. o Azorín. *La voluntad*. o Pío Baroja. *El árbol de la ciencia*.
  - Camilo José Cela. *La familia de Pascual Duarte*. o Carmen Laforet. *Nada*. o Ramón Sender. *Réquiem por un campesino español*.
  - Luis Martín Santos. *Tiempo de silencio*. o Miguel Delibes. *Cinco horas con Mario*. o Carmen Martín Gaite. *El cuarto de atrás*. o Juan Goytisolo. *Reivindicación del conde don Julián*.
  - Eduardo Mendoza. *La verdad sobre el caso Savolta*. o Antonio Muñoz Molina. *Beltenebros*. o Javier Marías. *Todas las almas*. o Rosa Montero. *Te trataré como una reina*.

- **Teatro**

  - Ramón del Valle Inclán. *Luces de bohemia*.
  - **Elegir uno solamente**: Federico García Lorca. *La casa de Bernarda Alba* o *Yerma* o *Bodas de sangre*. o Antonio Buero Vallejo. *Historia de una escalera* o *El tragaluz*.

- **Ensayo**

- **Elegir uno solamente**: Miguel de Unamuno. *Del sentimiento trágico de la vida*. (Selección). o José Ortega y Gasset. *La deshumanización del arte*. (Selección)

LATIN AMERICAN LITERATURE

Periodo precolombino

- **Poesía**
  - "La leyenda de Vucub Caquix" (maya).
  - "Nos ataviamos, nos enriquecemos…" y "¡Es un puro jade!" (náhuatl).
  - "Oración primera al hacedor" (quechua).

Desde la Colonia hasta el siglo XIX

- **Prosa**
  - *El Requerimiento*.
  - **Elegir uno solamente**: Bernal Díaz del Castillo. "LXXXVIII: Del gran e solemne recibimiento…" (de *Verdadera historia de la conquista de Nueva España*). o Bartolomé de las Casas. "De la isla de Cuba" (de *Brevísima relación de la destrucción de indias*).
  - Alvar Núñez Cabeza de Vaca. *La Relación* (también conocido bajo el título de *Naufragios*).
  - **Elegir uno solamente**: Inca Garcilaso de la Vega. "Capítulo III: El origen de los incas, reyes del Perú" (de *Comentarios reales*). o José Joaquín Lizardi. *Don Catrín de la Fachenda*.

- **Poesía**
  - Alonso de Ercilla y Zúñiga. "Selecciones" (de *La Araucana*: Canto I). o Sor Juana Inés de la Cruz. "Sonetos". (Selección)

Siglo XIX: Literatura moderna

- **Prosa**
  - **Novela**
    - **Elegir uno solamente**: Ignacio Manuel Altamirano. *El Zarco*. o Jorge Isaacs. *María*. o Clorinda Matto de Turner. *Aves sin nido*.
  - **Cuento**
    - **Elegir uno solamente**: Esteban Echeverría. "El matadero". o Ricardo Palma. "Las genialidades de la Perricholi".

- Rubén Darío. “El rey burgués”.

- **Ensayo/Crítica**
  - **Elegir uno solamente**: Juan Domingo Sarmiento. “Capítulo 2: Originalidad y caracteres argentinos” (de *Facundo*). o Manuel González Prada. “Nuestros indios”.
  - José Martí. “Nuestra América”.

- **Poesía**

  - José María Heredia. “En el Teocalli de Cholula”.
  - José Hernández. “Primer Canto” (de *Martín Fierro*).
  - José Martí. “Hierro”, “Dos patrias”.
  - Manuel Gutiérrez Nájera. “La duquesa Job”.
  - José Asunción Silva. “Nocturno”.
  - Rubén Darío. “A Roosevelt”, “Yo soy aquel” y “Sonatina”.

Siglo XX:

- **Poesía**

  - Nicolás Guillén. “Balada de los dos abuelos”, “Sensemayá” y “Son número 6”.
  - Vicente Huidobro. “Canto I” (de *Altazor*).
  - César Vallejo. ”Los heraldos negros”, “Espergesia” y “Piedra negra sobre piedra blanca”.
  - Pablo Neruda. “Walking around”, “El hombre invisible” y “Sube a nacer conmigo, hermano”.
  - Octavio Paz. “Piedra de sol”.

  Elegir <u>un solo autor</u> por cada grupo:
  - Delmira Agustini. “Otra estirpe” y “El cisne”. o Gabriela Mistral. “Los sonetos de la muerte”. o Juana de Ibarbourou. “Las lenguas de diamante” y “El fuerte lazo”. o Alfonsina Storni. “Tú me quieres blanca”, “Hombre pequeñito” y “El ruego”. o Ramón López Velarde. “Mi prima Águeda”, “Mi corazón se amerita” y “El sueño de los guantes negros”.
  - Luis Palés Matos. “Pueblo negro”, “Majestad negra”, “Danza negra” y “Mulata—Antilla”. o Carmen Colón Pellot. “Motivos de envidia mulata”, “Canto a la raza mulata” y “¡Ay, señor, que yo quiero ser blanca”. o Julia de Burgos. “Ay, ay, ay de la grifa negra” y “Despierta”.
  - Alejandra Pizarnik “Exilio” y “Fronteras inútiles”. o José Carlos Becerra. “Batman” y “El espejo de piedra”. o José Emilio Pacheco. “De algún tiempo a esta parte”, “Nada altera el desastre” y “Dichterliebe”. o Nancy Morejón. “Mujer negra” y “Amo a mi amo”. o Blas Jiménez.

"Somos", "Ser negro en el Caribe es", "Mi llanto", "Discriminación a la dominicana" y "Diálogo con el poeta interior".

- **Prosa**

  - **Novela**
    - Alejo Carpentier. *El reino de este mundo*.
    - Juan Rulfo. *Pedro Páramo*.
    - Gabriel García Márquez. *Cien años de soledad*.

    Elegir <u>un solo autor</u> por cada grupo:
    - Mariano Azuela. *Los de abajo*. o Rómulo Gallegos. *Doña Bárbara*. o José Eustasio Rivera. *La vorágine.*
    - Carlos Fuentes. *La muerte de Artemio Cruz.* o José María Arguedas. *Los ríos profundos.* o Mario Vargas Llosa. *La ciudad y los perros* o *Los cachorros*. o Manuel Zapata Olivella. *Chambacú, corral de negros*.
    - Elena Poniatowska. *Hasta no verte Jesús mío* o *La noche de Tlatelolco*. o Ángeles Mastretta. *Arráncame la vida*. o Quince Duncan. *Los cuatro espejos.* o Carlos Guillermo Wilson. *Chombo*.
    - Mayra Santos Febres. *Sirena Selena*. o Laura Restrepo. *Delirio*. o Edmundo Paz Soldán. *El delirio de Turing*. o Cristina Rivera Garza. *Nadie me verá llorar*.

  - **Cuento**

    Elegir <u>un solo cuento</u> por cada autor:

    - Horacio Quiroga. "La insolación" o "El hombre muerto" o "A la deriva".
    - Juan Rulfo. "Nos han dado la tierra" o "Diles que no me maten" o "Es que somos muy pobres".
    - Jorge Luis Borges. "El jardín de senderos que se bifurcan" o "El Aleph" o "Las ruinas circulares" o "La muerte y la brújula".
    - Julio Cortázar. "Las babas del Diablo" o "Axolotl" o "Casa tomada" o "La noche boca arriba".
    - Rosario Ferré. "La muñeca menor".
    - Elena Garro. "La culpa es de los Tlaxcaltecas".
    - Quince Duncan. "Una carta".
    - Rosario Castellanos. "Lección de cocina".

  - **Prosa de varia invención**
    - José Enrique Rodó. *Ariel*. o Alejo Carpentier. "Visión de América". u Octavio Paz. "Los hijos de la Malinche". o Carlos Monsiváis. "Dancing: el salón Los Ángeles".