

The City College
of New York

Classical and Modern Languages & Literatures

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Master of Arts Program in Spanish

HANDBOOK

(Updated April 2025)

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<https://www.ccny.cuny.edu/cmll/graduate>

<https://www.ccny.cuny.edu/admissions/graduate-studies>

Note: This material, prepared for the Master of Arts Program in Spanish, supplements the official Graduate Programs Bulletin as well as the current Student Handbook and the Announcement of Courses. Please make sure to consult these other publications for official Graduate Programs information. (Revised April 2025)

Other pertinent questions may also be addressed to:

Migen Prifti, Advisor and Graduate Auditor
Division of Humanities & the Arts
Office of the Dean (NA 5/224)
Telephone (212) 650-7383 / Fax (212) 650-7649

Master of Arts Program in Spanish

Handbook

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1. Admissions Requirements

Graduate study is open to well-qualified students who have earned a bachelor's degree from an accredited U. S. institution or the equivalent from a foreign institution, and adequate background in the field of study that they wish to pursue. Normally the equivalent of an undergraduate major in the field is required, but the final judgment of preparation remains with the department concerned and the Divisional Dean.

Applicants will be evaluated based on the following:

- Previous academic record: at least a (B) average (3.0) in the undergraduate field of specialization and a (B-) B minus (2.7) overall undergraduate average;
- Letters of recommendation from instructors under whom they have studied, or from persons who know the academic capacity of the applicant.

To request an application for admission to graduate study at The City College of New York, please contact:

The City College of New York
Graduate Admission Office (Administration Bldg. Room A-101)
The City University of New York
Telephone: 1-212-650-6977

You can now also apply online. Please go to

<https://app.applyyourself.com/?id=CUNYCCNYG> and create an account. You will be able to submit ALL documents electronically and easily and thus speed up the application process. Admission decisions are made only after receipt of all valid credentials. The Graduate Admissions Office encourages prospective students to apply. International students should apply at least six months prior to the semester of enrollment.

Application Deadlines: May 31st for the **Fall** semester

November 30th for the **Spring** semester

2. Application, Tuition, Research Facilities and Scholarships

Preliminary inquiries about the Master of Arts Program in Spanish should be directed to:

Assistant Professor Regina Castro McGowan
Director, M.A. Program in Spanish (NA 6/368)
Department of Classical and Modern Languages and Literatures
The City College of New York, CUNY
Telephone: 1-212-650-5261
E-Mail: rcastro-mcgowan@ccny.cuny.edu

Department of Classical and Modern Languages and Literatures (NAC 5/223)
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160 Convent Avenue & 138th Street
New York, New York 10031-9198
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E-Mail: cml@ccny.cuny.edu

Preliminary inquiries about admissions to graduate study at the City College of New York, and application requests, should be directed to:

The City College of New York
Graduate Admission Office (Administration Bldg. Room A-101)
160 Convent Avenue & 138th Street
New York, New York 10031-9198
Telephone: 1-212-650-6977
E-Mail: graduateadmissions@ccny.cuny.edu

Tuition

For current tuition information, please visit <https://www.ccny.cuny.edu/bursar/tuition-and-fee-listing-fall-2024-spring-2025>. Students seeking information on costs and eligibility criteria for financial aid should contact the Financial Aid Office in the Administration Building, Room A-104. Telephone: 212-650-6656.

Leave of Absence

If a student wishes to take a leave of absence during the M. A. they must register to maintain matriculation for each semester that they are on leave in order to remain in the program. Students must also be registered for the semester they are graduating.

Research Facilities

The Morris Raphael Cohen Library at The City College of New York has strong collections in Hispanic Languages and Literatures, and in education. The College has several computer centers and classrooms equipped with the latest technology. The Department of Classical and Modern Languages & Literatures has a Media Center (NA 6/205) with 25 computers.

Scholarships

Some scholarships are awarded through the Department. Please contact the program director for further details.

- Charles E. Downer Partial Tuition Grant
- Ángel Estévez Partial Tuition Grant
- CLAR (Colonial Latin American Review) Scholarship

3. Requirements of the Program and Time for Completion of Degree

***Required courses:**

V0300: Introduction to Methods of Research 3 credits

And ONE of the following two courses:

V0100: History of the Spanish Language 3 credits

Or

V0600: Spanish Morphology & Syntax 3 credits

6 credits

***All three required courses must be taken at City College.**

Elective Courses:

Graduate electives 27 credits

Total Credits 33 credits

The graduate electives (27 credits) are to be taken from among the courses offered by the Spanish Department. With the permission of the Departmental Graduate Studies Committee, a maximum of nine graduate credits may be taken in another Department or Division of the College.

Additional requirements:

Essay in lieu of thesis: A revised term essay approved by two (2) members of the graduate faculty is required. ***Please see pages 30-40 for details.**

Comprehensive Examination: A written comprehensive examination is required (See Comprehensive Examination Format).

NOTE: Beginning in the Spring of 2026, the total number of required credits will be 30, and students will be able to opt between taking the comprehensive exam or writing a supervised final essay.

Foreign Language Proficiency: In addition to their ability to read, write and speak Spanish, students in the M.A. Program must show a reading knowledge of a second foreign language by passing the Foreign Language Qualifying Examination. This examination consists of translating into English a text from any language other than Spanish. Use of dictionaries is allowed. Students may also fulfill this requirement by taking one of the Foreign Languages Reading courses offered by The City College **or** by The Graduate Center of CUNY. For more information on courses at the Graduate Center, please visit: <http://web.gc.cuny.edu/provost/lrp/>

As an additional option, students can also complete the **first and second** undergraduate levels in their language of preference. Students must receive a grade of (B) or higher in order to satisfy this requirement successfully.

Registration and Advisement:

All registration is done through the Director of the M. A. Program in Spanish. **All students must consult with the Director of the M.A. Program in Spanish for registration and advisement at the beginning of each semester or during registration period.**

- Students must maintain a GPA (**Great Point Average**) of **3.0**. Those students whose GPA **falls below 3.0** will be placed on "probation". "Probation" means that if the student's GPA does not improve within the next two semesters, she/he will be at risk of being dropped from the program.

4. Comprehensive Examination Format

The Comprehensive Examination is distributed as follows:

I. Peninsular Literature (50%)

Five (5*) out of ten (10) questions

Areas tested:

Middle Ages

Golden Age

Eighteenth and Nineteenth Centuries

Twentieth and Twenty-First Centuries

A question based on a course taken by the student within the 2 years immediately prior to the exam**

***Must answer one question from each of these areas.**

II. Spanish American Literature (50%)

Five (5*) out of ten (10) questions

Areas tested:

Colonial Literature

Nineteenth Century

Modernismo

Twentieth and Twenty-First Centuries

A question based on a course taken by the student within the 2 years immediately prior to the exam**

*** Must answer one question from each of these areas.**

In order to pass the Comprehensive Examination, a minimum of 75% must be earned on each of the two sections. Any section on which less than 75% is earned must be taken over.

Students are allowed to take the Comprehensive Examination **a total of two times only.**

This includes re-takes of just one of the two sections. *In the event a

student fails one or both sections of the exam s/he must appeal in writing to the Graduate Program Director to request a third opportunity to take the examination. An appeal must be made regardless of whether just one or both sections of the examination need to be repeated.

To be eligible to take the Comprehensive Examination (given once a semester, in November and April), a student must have completed 30 credits of course work, and have no incomplete grades.

** Individual situations may be addressed as necessary

- **TIME FOR COMPLETION OF DEGREE**

Normally a student will complete all requirements for the master's degree within four years of matriculation. Extension of time for a student in regular attendance may be granted in exceptional circumstances upon recommendation by the departmental Graduate Committee and approval of the dean. For more information, please see the Graduate Bulletin:

<https://ccny-graduate.catalog.cuny.edu/programs/SPAN-MA>

5. Spanish Faculty

Angel Estévez, Associate Professor of Spanish
Ph.D. CUNY Graduate Center

Araceli Tinajero, Professor of Spanish
Ph.D. Rutgers University

Carlos Riobó, Professor of Spanish and Department Chair
Ph.D., Yale University

Corinna Messina-Kociuba, Lecturer of Italian and Spanish
M.A., The City College of New York, CUNY

Daniel Shapiro, Distinguished Lecturer of Spanish
M.F.A., University of Montana

Isabel Estrada, Professor of Spanish
Ph.D. Columbia University

Regina Castro McGowan, Assistant Professor of Portuguese and Spanish
Ph.D. CUNY Graduate Center

Rosalía Reyes-Simon, Lecturer of Spanish
M.A. Universidad de Monterrey, México; M.A., The City College of New York, CUNY

Silvia Burunat, Professor of Spanish
Ph.D. CUNY Graduate Center

Professors Emeriti

Gabriella de Beer
Antonio R. de la Campa
Adriana-García-Dávila
Manuel de la Nuez
Antonio Sacoto
Elizabeth Starcevic
Luis Rafael Sánchez
Raquel Chang-Rodriguez

Visiting Professors

Specialists in different fields are frequently invited to teach courses in their areas of expertise. Recent visiting professors include Luis Felipe Díaz, Juan Gelpi, Edith Grossman, José Luis Madrigal, Ana Lydia Vega and Lyda Aponte de Zacklin.

Cátedra Mario Vargas Llosa (Nobel Prize 2010) Initiated in 2013.

The *Cátedra Mario Vargas Llosa* is offered annually in the form of a seminar, which is usually taught by a guest specialist on the works of Mario Vargas Llosa. This seminar is a one-credit mini-course that meets for three days in October. A novel is chosen by the specialist leading the seminar. In the past, the seminar has been led by scholars of the caliber of Antonio Cueto, Juan Jesús Armas Marcelo, Carlos Franz, Carmen Boullosa, Raquel Chang-Rodríguez, Mónica Lavín, Ernesto Quiñones, and others. The seminar is open to both graduate and undergraduate students who can read the novel in either Spanish or English. Some of the titles that have been chosen for the seminar include: *La ciudad y los perros*, *La fiesta del Chivo*, *La casa verde*, *El Paraíso en la otra esquina*, *El hablador*, *Pantaleón y las visitadoras*, *Tiempos recios*, ... The third meeting of each seminar contains a lecture or a colloquium open the public and held at Instituto Cervantes of New York.

6. List of Courses

- **U701-V0100: HISTORY OF THE SPANISH LANGUAGE**

Traces the development of the Spanish language from its Latin origins to the present. The course provides a survey of historical grammar with emphasis on phonology and morphology and/or the evolution of Spanish in the Americas. 2 hours per week plus conference; 3 credits

- **U703-V0300: INTRODUCTION TO METHODS OF RESEARCH**

Aims to develop proficiency in literary and bibliographical research through traditional and online methods. The course offers an overview of recent critical theories and requires library assignments applied to an individual research project. 2 hours per week plus conference; 3 credits

- **V0600: SPANISH MORPHOLOGY AND SYNTAX**

An advanced review of Spanish morphology and syntax with the purpose of allowing graduate students to explore analytically the structure of the Spanish language. The course will make frequent comparisons and contrasts between the target language and English grammatical structures. 2 hours per week plus conference; 3 credits

- **V0700: SPANISH STYLISTICS**

Analyzes the language used in literary texts through a study of representative Hispanic authors. The course will also consider how different patterns of style affect the writing and reading of a text. 2 hours per week plus conference; 3 credits

- **U710-V1000: MEDIEVAL EPIC AND LYRIC POETRY**

Survey of prose, poetry and theater of the Middle Ages in the Iberian Peninsula from the earliest literary manifestations to the end of the fifteenth century. 2 hours per week plus conference; 3 credits

- **U720-V2000: SPANISH NOVEL OF THE GOLDEN AGE**

Study of the representative works characterizing the various narrative traditions that developed in Spain during the sixteenth and seventeenth centuries in light of their ideological and sociocultural contexts, as well as within current critical debates. 2 hours per week plus conference; 3 credits

- **U722-V2200: CERVANTES**

Explores Cervantes' *Don Quijote* taking into account his life, ideology, and style as well as the philosophical, sociocultural, and aesthetic contexts in which the author produced his major work. 2 hours per week plus conference; 3 credits

- **U724-V2400: POETRY OF THE GOLDEN AGE**

Analysis of the work of the most representative Spanish poets from the late fifteenth century through the seventeenth century, taking into account the philosophical and aesthetic currents in vogue at the time. 2 hours per week plus conference; 3 credits

- **U725-V2500: THEATER OF THE GOLDEN AGE**

Examination of the evolution of Spanish theater, emphasizing theory of drama in the works of Lope and Calderón as well as their influence on other playwrights of the period in the Iberian Peninsula and the Americas. 2 hours per week plus conference; 3 credits

- **U731-V3100: ENLIGHTENMENT AND ROMANTICISM IN SPAIN**

Analysis of the impact of the French Enlightenment and European Romanticism on Spanish thought and literature through readings of major works from several genres. 2 hours per week plus conference; 3 credits

- **U742-V4200: SPANISH NOVEL OF THE NINETEENTH CENTURY**

Study of the development of the Spanish novel from Romanticism through Realism and Naturalism. Particular attention will be given to works of key figures of the period, such as “Clarín” and Galdós. 2 hours per week plus conference; 3 credits

- **U752-V5200: CONTEMPORARY SPANISH DRAMA**

Review of the most influential trends of western drama that affected the Spanish stage and its major playwrights. 2 hours per week plus conference; 3 credits

- **U756-V5600: CONTEMPORARY SPANISH NOVEL**

Analysis of the representation of Spanish history and culture in fiction. Issues such as identity, change and authoritarianism will be explored through the examination of major novels. 2 hours per week plus conference; 3 credits

- **U758-V5800: CONTEMPORARY SPANISH POETRY**

Analysis of recent poetic trends taking into account the influence of key voices from “Generación del 27”. Reading of representative works by major writers. 2 hours per week plus conference; 3 credits

- **U760-V6000: SPANISH AMERICAN COLONIAL LITERATURE**

Study of the major figures and issues of the period in their cultural context and in light of how they have affected the contemporary perception of the colonial world. 2 hours per week plus conference; 3 credits

- **U764-V6400: ROMANTICISM IN SPANISH AMERICA**

Survey of the major trends in Spanish American literature of the nineteenth century with emphasis on “romanticismo,” “costumbrismo,” and the transition to “realismo” and “naturalismo.” Readings of representative works of major writers and genres. 2 hours per week plus conference; 3 credits

- **U766-V6600: SPANISH AMERICAN NOVEL I**

Analysis of the Spanish American novel in the first half of the twentieth century, including the “novela de la tierra,” “indigenismo” and the “novela psicológica”. Readings of representative works of major writers and trends. 2 hours per week plus conference; 3 credits

- **U768-V6800: SPANISH AMERICAN NOVEL II**

Study of the development of the Spanish American novel beginning with the “Boom” to present day trends. Readings of representative works by major writers. 2 hours per week plus conference; 3 credits

- **U770-V7000: MODERNISM IN SPANISH AMERICAN POETRY**

Study of the writings of Martí, Nájera, Darío and the other great figures of “modernismo,” and their impact on Hispanic literature in Europe and the Americas. 2 hours per week plus conference; 3 credits

- **U772-V7200: CONTEMPORARY SPANISH AMERICAN POETRY**

Examination of poetic trends through the reading of representative works by Huidobro, Guillén, Mistral, Neruda and Paz, among others. 2 hours per week plus conference; 3 credits

- **U774-V7400: SPANISH AMERICAN ESSAY**

Study of the essay as a major genre in the development of Spanish-American social thought. Readings of representative works from the period of Independence to the present. 2 hours per week plus conference; 3 credits

- **U1766-B7600: SPANISH AMERICAN THEATER**

Study of representative plays reflecting significant literary and social developments in contemporary Spanish America. 2 hours per week plus conference; 3 credits

- **U1777-B7700: SPANISH AMERICAN SHORT STORY**

Examination of the short story emphasizing its literary, cultural and social impact. Reading of representative works from the period of Independence through the twenty-first century. 2 hours per week plus conference; 3 credits

- **U768-B7800: SEMINAR IN SPANISH AMERICAN LITERATURE**

Study of topics such as “indianista” and “indigenista novels,” the novel of the Mexican Revolution, and literary trends reflecting popular culture. 2 hours per week plus conference; 3 credits

- **U1799-B9900: HISPANIC LITERATURE OF THE UNITED STATES**

This course will focus on contemporary Cuban American, mainland Puerto Rican and Mexican American literature with an emphasis on poetry and narrative. It will underscore how the literary production of a minority group reflects its place in mainstream society. 2 hours per week plus conference; 3 credits

- **B9800 – B9805: SPECIAL TOPICS IN LANGUAGE AND LITERATURE**

Variable 1 - 4 credits

7. Reading List

(EFFECTIVE JANUARY, 2012)

PENINSULAR LITERATURE

I. Middle Ages

PLEASE USE THE EDITIONS SUGGESTED IN THE FOOTNOTES
--

- Jarchas romances: 9, 14 y 31.¹
- Averroes, *Sobre el intelecto* (“Libro tercero”).
- Maimónides, *Guía de perplejos* (Dedicatoria, Introducción, Cap. 1).
- *El cantar de Mio Cid*.²
- Gonzalo de Berceo, *Milagros de Nuestra Señora*: Introducción, Milagros II (“El sacristán impúdico”), VIII (“El romero y el diablo”), XVI (“El judezno”) y XXI (“La abadesa encinta”).³
- Juan Ruiz, Arcipreste de Hita, *Libro de buen amor*: Prólogo en prosa, “Disputación de los griegos y los romanos” (estrofas 44-70), “Tesis de Aristóteles” (71-76), “Signo zodiacal de los hombres” (123-150), “El arcipreste tiene el signo de Venus” (151-165), “Pelea con don Amor: ataca el arcipreste” (181-188), “Pelea con don Amor: respuesta del Amor y sus consejos” (423-456), “Exiemplo de lo contesçió a don Pitas Pajas, pintor de Breñaña” (474-489), “De la pelea que ovo don Carnal con la Quaresma” (1067-1127).⁴
- Don Juan Manuel, *El conde Lucanor*: Introducción, Exemplos V (“De lo que contesçió a un raposo con un cuervo que tenía un pedaço de queso en el pico”), XI (“De lo que contesçió a un deán de Sanctiago con don Yllán, el grand maestro de Toledo”), XXXII (“De lo que contesçió a un rey con los burladores que fizieron el paño”) y XXXV (“De lo que contesçió a un mançebo que casó con una muger muy fuerte y muy brava”).⁵
- Don Íñigo López de Mendoza, Marqués de Santillana: “Prohemio y Carta” y “Bías contra Fortuna”.
- Jorge Manrique, “Coplas por la muerte de su padre”.⁶
- Fernando de Rojas, *La Celestina*.⁷
- Gil Vicente, *Tragicomedia de Don Duardos*.⁸

¹ En García Gómez, Emilio. *Las jarchas romances de la serie árabe en su marco*. Madrid: Alianza, 1990.

² Colin Smith, ed. Madrid: Cátedra.

³ Michael Gerli, ed. Madrid: Cátedra.

⁴ Eds. Castalia or Cátedra recommended.

⁵ Ibid.

⁶ J. M. Alda Tesán, ed. Madrid: Cátedra.

⁷ D. S. Severin, ed. Madrid: Cátedra.

⁸ Barcelona: Crítica, 1996.

II. Golden Age

A. Poetry

All of the following selections are from: *Renaissance and Baroque Poetry of Spain*, Elías Rivers, ed.:

- Introducción;
- Garcilaso de la Vega: Sonetos I, IV, X, XI, XIV, XXIII y XXIX; Égloga I;
- Fray Luis de León: Oda I (“Vida retirada”), II (“A Francisco de Salinas”), VIII (“Noche serena”);
- Fernando de Herrera: Sonetos I, XIV, XVIII, XXXVIII, XL y LXV;
- San Juan de la Cruz: “Cántico espiritual”, “La noche oscura”, “Llama de amor viva”;
- Luis de Góngora: Soneto LIV, LXXXVI, CIII, CIX, CLVX, CLXVI, “Fábula de Polifemo y Galatea”;
- Francisco de Quevedo: “Significase la propia brevedad de la vida, sin pensar y con padecer, salteada de la muerte”, “Descuido del divertido vivir a quien la muerte llega impensada”, “Amante agradecido a las lisonjas de un sueño”, “Venganza de la edad a la hermosura presumida”.

B. Novel

- *El Abencerraje*.⁹
- *Lazarillo de Tormes*.¹⁰
- Jorge de Montemayor, *Los siete libros de la Diana*: Introducción y Libro I.¹¹
- Teresa de Ávila, *Libro de la vida* (Prólogo y Caps. I, XX, XXI, XXV-XXVII).¹²
- Miguel de Cervantes, *El Quijote* (Part I and Part II).¹³
- -----, *Novelas ejemplares* (“El licenciado vidriera”, “El casamiento engañoso” y “El coloquio de los perros”).¹⁴
- Francisco de Quevedo, *Sueños* (“El sueño de la muerte”).
- María de Zayas, *Desengaños amorosos* (“La esclava de su amante”).¹⁵

⁹ Francisco López Estrada, ed. Madrid: Cátedra.

¹⁰ Francisco Rico, ed. Madrid: Cátedra.

¹¹ Asunción Rallo, ed. Madrid: Cátedra.

¹² Dámaso Chicharro, ed. Madrid: Cátedra.

¹³ Barcelona: Crítica.

¹⁴ Harry Sieber, ed. Madrid: Cátedra.

¹⁵ Madrid: Cátedra.

C. Theater

- Lope de Vega. *Fuenteovejuna*¹⁶ y *El perro del hortelano*.¹⁷
- Tirso de Molina. *El burlador de Sevilla*.¹⁸
- Pedro Calderón de la Barca. *El alcalde de Zalamea*¹⁹ y *La vida es sueño*.²⁰

III. Eighteenth and Nineteenth Century

A. Poetry

Bécquer, Gustavo Adolfo. *Rimas*: I. “Yo sé un himno gigante y extraño”; IV “No digáis que agotado su tesoro”; XI “Yo soy ardiente”; XVII “Hoy la tierra y los cielos”; XXI “¿Qué es poesía?”; XXXVII “Antes que tú me moriré”; XLI “Tú eras el huracán”; LII “Olas gigantes”; LXVI “¿De dónde vengo yo?”; LXXIII “Cerraron sus ojos”

Castro, Rosalía de. “¡Silencio!” (de *Follas Novas*); “¡Volved!” y “¡Una luciérnaga entre el musgo brilla!” (de *Las orillas del Sar*)

Espronceda, José. *El estudiante de Salamanca* y *El diablo mundo*.

B. Prose

Alas, Leopoldo [Clarín]. *La Regenta* (Part I and II).

Bécquer, Gustavo Adolfo, “Los ojos verdes,” “El beso,” “El miserere”. En *Leyendas*.

Cadalso, José. *Cartas marruecas* (Introducción, 3, 4, 7, 21, 34, 38, 41, 69, 70)

Feijoo, Benito Jerónimo. *Teatro crítico universal*, IV “Defensa de la mujer” (secciones I-V, XII, XVI, XXIV)

Larra, Mariano José de. *Artículos*. “El casarse pronto y mal”, “El castellano viejo”, “Vuelva Ud. mañana”, “La Nochebuena de 1836”, “El día de difuntos de 1836”.

Pardo Bazán, Emilia. *La tribuna*.

Pérez Galdós, Benito. *La de Bringas*.

C. Theater

Moratin, Leandro Fernández de. *El sí de las niñas*.

¹⁶ Francisco López Estrada, ed. Valencia: Castalia.

¹⁷ Mauro Armiño, ed. Madrid: Cátedra.

¹⁸ J. Casaldueiro, ed. Madrid: Cátedra.

¹⁹ J. M. Díez Borque, ed. Madrid: Castalia o Ángel Valbuena-Briones, Madrid: Cátedra.

²⁰ Ciriaco Morón Arroyo, ed. Madrid: Cátedra.

Saavedra, Ángel de. *Don Álvaro o la fuerza del sino*.
Zorrilla, José. *Don Juan Tenorio*.

IV. Twentieth and Twenty-First Centuries

A. Poetry

Rafael Alberti: “A Federico García Lorca”, “Si Garcilaso volviera”, “Amaranta”, “Madrigal al billete de tranvía”, “El ángel bueno”, “Los ángeles sonámbulos”, “Los ángeles muertos”, “Elegía a Garcilaso (Luna, 1503-1536)”, “Cita triste de Charlot”, “Retornos del amor en la noche triste”, “A ‘Niebla’, mi perro”, and “Lo que dejé por ti.”²¹

Vicente Aleixandre: “*Noche cerrada*: Campo desnudo. Sola”, “*Reconocimiento*: Cada vez me canso más porque tus mejillas ...”, “*El Vals*: Eres hermosa como la piedra”, “Se querían”, and “Para quién escribo.”²²

Luis Cernuda: “Escondido en los muros”, “No decía palabras”, “Si el hombre pudiera decir”, “Donde habite el olvido”, “No es el amor quien muere”, “Lamento y esperanza”, “Primavera vieja”, “Elegía anticipada”²³; “*La soledad*: La soledad está en todo para ti...”, from *Ocnos*²⁴

Federico García Lorca: “*La guitarra*: Empieza el llanto”, “*Pueblo*: Sobre el monte pelado”, “*Sorpresa*: Muerto se quedó en la calle”, “Canción del jinete”, “Lucía Martínez”, “Preciosa y el aire”, “Romance sonámbulo”, “Muerte de Antoñito el Camborio”, “La Aurora”, “Oda a Walt Whitman”, “Casida del llanto”, and “El poeta pide a su amor que le escriba.”²⁵

Jorge Guillén: “*Más allá*: El alma vuelve al cuerpo”, “No, no sueño. Vigor”, “¡Más allá! Cerca a veces”, “El balcón, los cristales”, “¡Oh perfección: dependo”, “*Los nombres*: Albor. El horizonte”, “*Cima de la delicia*: ¡Cima de la delicia!”, and “*Vida urbana*: Calles, un jardín.”²⁶

Juan Ramón Jiménez: “*Poesía* (Vino primero, pura,)”, “Entre el velo de la lluvia”, “Viene una

²¹ In *Antología de los poetas del '27*. José Luis Cano, ed. Madrid: Espasa Calpe.

²² Ibid.

²³ In *Antología de los poetas del '27*. José Luis Cano, ed. Madrid: Espasa Calpe.

²⁴ In *Antología de la generación del 27*. Madrid: Castalia, 1990

²⁵ In *Antología de los poetas del '27*. José Luis Cano, ed. Madrid: Espasa Calpe.

²⁶ Ibid.

esencia triste de jazmines con luna”, “*El viaje definitivo*” (“...Y yo me iré. Y se quedarán los pájaros”, “Yo no soy yo”.)²⁷

Antonio Machado: “Es una tarde cenicienta y mustia”, “Anoche cuando dormía”, [...] “El Duero cruza el corazón de roble”, “¡Primavera soriana, primavera!”, “Al olmo viejo, hendido por el rayo,”²⁸ and “Retrato.”²⁹

Pedro Salinas: “Posesión de tu nombre”, “*Sin Voz, Desnuda*: Sin armas. Ni las dulces”, “*La distraída*: No estás ya aquí. Lo que veo”, “¿Por qué tienes nombre tú...?” , and “Para vivir no quiero.”³⁰

B. Narrative

Baroja, Pío. *El árbol de la ciencia*.
Cela, Camilo José. *La colmena*.
Cercas, Javier. *Soldados de Salamina*.
Goytisolo, Juan. *Reivindicación del Conde Don Julián*.
Laforet, Carmen. *Nada*.
Martín Gaité, Carmen. *El cuarto de atrás*.
Martín-Santos, Luis. *Tiempo de silencio*.
Montero, Rosa. *Te trataré como una reina*.
Muñoz Molina, Antonio. *El jinete polaco*.
Sender, Ramón. *Réquiem por un campesino español*.
Unamuno, Miguel. *Niebla*.

C. Theater

Buero-Vallejo, Antonio. *Historia de una escalera*.
García Lorca, Federico. *Bodas de sangre* and *La casa de Bernarda Alba*.
Mihura, Miguel de. *Tres sombreros de copa*.
Valle-Inclán, Ramón del. *Luces de bohemia*.

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I. Colonial Centuries

²⁷ In *Poesía española contemporánea. 1901-1934*. Gerardo Diego, ed. Madrid: Taurus.

²⁸ Ibid.

²⁹ Any edition

³⁰ In *Antología de los poetas del '27*. José Luis Cano, ed. Madrid: Espasa Calpe.

Selections from native poetry: maya-quiche, “El doliente canto del pobre h́rfano...” and “Canción de la danza del arquero flechador”; náhuatl: “Canto de primavera,” “No acabarán mis flores,” “Yo lo pregunto” and “Después de la derrota”; quechua: “Hermosa doncella” and “Elegía al poderoso Inca Atahualpa.”³¹

Balbuena, Bernardo de. *Grandeza mexicana*.³²

Casas, Bartolomé de las. *Brevísima relación de la destrucción de las Indias*.³³

Colón, Cristóbal. “Carta a Luis de Santángel” (1493).

Ercilla, Alonso de. *La Araucana*.³⁴

Garcilaso de la Vega, El Inca. *Comentarios reales* (1ra. Parte)).³⁵

Sor Juana Inés de la Cruz: “Respuesta de la poetisa a la muy ilustre Sor Filotea de la Cruz”³⁶ and selections from romances, redondillas, sonetos, líricas, décimas.³⁷

Ruiz de Alarcón, Juan. *La verdad sospechosa*.³⁸

Valle Caviedes, Juan del. Selections.³⁹

II. Nineteenth Century

A. Poetry

Heredia, José María. “El teocalli de Cholula,” “Niágara” and “Una tempestad.”⁴⁰

Hernández, José. *Martín Fierro* (Primera parte).⁴¹

Olmedo, José Joaquín de. “Canto a Bolívar.”⁴²

B. Prose

Echeverría, Esteban. “El matadero.”⁴³

³¹ In Chang-Rodríguez, Raquel, ed. “*Aquí, ninfas del sur, venid ligeras.*” *Voces poéticas virreinales*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2008.

³² Ed. Cátedra

³³ Ed. André Saint-Lu, Cátedra

³⁴ Selections in Chang-Rodríguez, Raquel, ed. “*Aquí, ninfas del sur, venid ligeras.*” *Voces poéticas virreinales*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2008.

³⁵ Any complete edition or Mercedes López-Baralt. Madrid (Espasa).

³⁶ In Ed. Georgina Sabat de Rivers y Elías Rivers. *Poesía, teatro, pensamiento. Lírica personal, lírica coral, teatro, prosa*. Madrid (Espasa).

³⁷ In Chang-Rodríguez, Raquel, ed. “*Aquí, ninfas del sur, venid ligeras.*” *Voces poéticas virreinales*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2008.

³⁸ Ed. Cátedra, o. Ed. Lola Josa Web. http://cvc.cervantes.es/obref/verdad_sospechosa/.

³⁹ In Chang-Rodríguez, Raquel, ed. “*Aquí, ninfas del sur, venid ligeras.*” *Voces poéticas virreinales*. Madrid/Frankfurt: Iberoamericana/Vervuert, 2008.

⁴⁰ En *Poesía de la independencia*, ed. E. Carilla, Caracas (Biblioteca Ayacucho).

⁴¹ L. Sáinz de Medrano, ed., Madrid (Cátedra).

⁴² En *Poesía de la independencia*, ed. E. Carilla, Caracas (Biblioteca Ayacucho).

⁴³ Ed. L. Fleming, Madrid (Cátedra).

Fernández de Lizardi, Joaquín. *El Periquillo Sarniento* (Chapters 35-45).⁴⁴
 Galván, Manuel de Jesús. *Enriquillo* (Primera parte).
 Gómez de Avellaneda, Gertrudis. *Sab*.⁴⁵
 Isaacs, Jorge. *María*.
 Manzano, Juan Francisco. *Autobiografía de un esclavo*.⁴⁶
 Matto de Turner, Clorinda. *Aves sin nido*.⁴⁷
 Palma, Ricardo. "La camisa de Margarita" and "Carta canta."⁴⁸
 Villaverde, Cirilo. *Cecilia Valdés*.⁴⁹

C. Essay

Bello, Andrés. "Prospecto" a *Repertorio Americano*⁵⁰ and "Gramática de la lengua castellana, dedicada al uso de los americanos."⁵¹
 Bolívar, Simón. "Manifiesto de Cartagena," "Carta de Jamaica", and "Discurso de Angostura."
 González Prada, Manuel: "El Lima antiguo" and "El intelectual y el obrero." Hostos, Eugenio María de. "Cuba y Puerto Rico," "Cuba," "Borinquen."
 Rodó, José Enrique. *Ariel*.
 Sarmiento, Domingo Faustino. *Civilización y barbarie. Vida de Juan Facundo Quiroga*.⁵²

III. Modernismo⁵³

A. Poetry

Agustini, Delmira: "La musa," "El vampiro," "El cisne," "Mis amores."
 Casal, Julián del: "Mis amores," "El arte," "Nostalgias," "Crepuscular," "Sourimono," and "Neurosis."
 González Martínez, Enrique: "Tuércele el cuello al cisne..."
 Gutiérrez Nájera, Manuel: "La duquesa Job," "De blanco," "Mis enlutadas," "A un triste," and "Non omnis morir."

⁴⁴ Ed. L. Sáinz de Medrano, Madrid (Editora Nacional).

⁴⁵ Ed. J. Servera. Ed. Cátedra

⁴⁶ En *Autobiografía del esclavo poeta y otros escritos*; edición, introducción y notas William Luis. Madrid: Iberoamericana, 2007.

⁴⁷ (Biblioteca Ayacucho)

⁴⁸ *Cien tradiciones peruanas*, ed. J.M. Oviedo, Caracas (Biblioteca Ayacucho).

⁴⁹ Ed. Jean Lamore, Madrid (Cátedra).

⁵⁰ <http://www.cervantesvirtual.com/obra/el-repertorio-americano-londres-18261827-volumen-1--0/>

⁵¹ Prólogo a *Gramática de la lengua castellana* (1847), en Andrés Bello, *Obra literaria*.

Selección y prólogo: Pedro Grases. Cronología: Oscar Sambrano Urdaneta (Biblioteca Ayacucho)

<http://www.bibliotecayacucho.gob.ve/fba/index.php?id=97&backPID=96&swords=bello&tt_products=50>

⁵² Ed. N. Jitrik, Caracas (Ayacucho); ed. L. Ortega Galindo (Nacional).

⁵³ For poetry: Selections of José Martí, Manuel Gutiérrez Nájera, Julián del Casal, José Asunción Silva, Leopoldo Lugones, Amado Nervo, José Santos Chocano, Enrique González Martínez and Delmira Agustini, in José Olivio Jiménez, ed. *Antología crítica de la poesía modernista hispanoamericana*. 4a. ed. Madrid: Hiperión.

Lugones, Leopoldo: “La voz contra la roca,” “Prólogo de *Lunario sentimental*,” “A los gauchos,” and “La blanca soledad.”
 Martí José: “Mis versos,” “Hierro,” “Copa con alas,” “Poética,” “Dos patrias,” and 88-94 of “Versos sencillos.”
 Silva, José Asunción: “Los maderos de San Juan,” “Nocturno,” and “Sinfonía color de fresas en leche.”
 Santos Chocano, José: “Orquídeas” and “Notas del alma indígena.”

B. Narrative⁵⁴

Martí, José: “Nuestra América,” “El terremoto de Charleston,” and “La muñeca negra.”
 Gutiérrez Nájera, Manuel: “Crónica color de bitter” and “La mañana de San Juan.”
 Casal, Julián del: “Bocetos sangrientos,” “La última ilusión,” and “Japonería.”
 Silva, José Asunción: “Al carbón” and “Al pastel.”
 Lugones, Leopoldo: “La lluvia de fuego” and “Evocación de un desencarnado de Gomorra.”

C. Rubén Darío: Poetry and Prose

Azul and *Cantos de vida y esperanza*: “Autumnal,” “Walt Whitman,” “Prefacio,” “Yo soy aquel que ayer no más decía...,” “A Roosevelt,” “¿Qué signo haces, oh Cisne?,” “Nocturno (Quiero expresar mi angustia)” “Canción de otoño en primavera,” “El rey burgués,” “La muerte de la Emperatriz de la China,” and “El rubí.”

IV. Twentieth and Twenty-First Centuries

A. Poetry⁵⁵

Burgos, Julia de: “A Julia de Burgos,” “Yo misma fui mi ruta,” and “Río Grande de Loiza”
 Castellanos, Rosario: “Valium 10” and “Poesía no eres tú.”
 Guillén, Nicolás: “Balada de los dos abuelos” and “Sensemayá (Canto para matar una culebra).”
 Huidobro, Vicente: “Nippona” and *Altazor* (Prefacio, Canto I and Canto VII).
 Neruda, Pablo: “Poema XX,” “Débil del alba,” “Arte Poética,” “Sólo la muerte,” “Barcarola,” “Walking Around,” “Alturas de Macchu Picchu (fragmento),” “Oda a los calcetines,” and “La verdad.”

⁵⁴ Jiménez, José Olivio y Carlos Javier Morales, eds. *La prosa modernista hispanoamericana*. Madrid: Alianza. Read the introduction to Martí, Gutiérrez Nájera, Casal, Silva, Lugones, and Quiroga.

⁵⁵ Selections of Vicente Huidobro, César Vallejo, Pablo Neruda, Gabriela Mistral, Octavio Paz, Luis Palés Matos, Nicolás Guillén, in: Jiménez, José Olivio, ed. *Antología de la poesía hispanoamericana contemporánea 1914-1987*. Madrid: Alianza.

Mistral, Gabriela: “Los sonetos de la muerte,” “Dios lo quiere,” “Sueño grande,” “Todas íbamos a ser reinas,” “Pan,” “Cosas,” “Puertas,” and “Último árbol.”
 Morejón, Nancy: “Mujer negra,” “Obrera del tabaco,” “Elogio de la danza,” and “La dama del unicornio.”
 Paz, Octavio: “Piedra de sol” and “Blanco.”
 Palés Matos: “Danza negra,” “Preludio en boricua,” and “Majestad negra.”
 Vallejo, César: “Los heraldos negros,” “Voy a hablar de la esperanza,”
 “Traspié entre dos estrellas,” “Imagen española de la muerte” and “Masa.”

B. Essay⁵⁶

Castellanos, Rosario: “Kinsey Report” and “Mujer que sabe latín.”
 Ferré Rosario: “La cocina de la escritura.”
 García Canclini, Néstor: “El debate sobre la hibridación en los estudios culturales.”
 Henríquez Ureña, Pedro: “El descontento y la promesa.”
 Mariátegui, José Carlos: “El hecho económico en la historia peruana.”
 Mistral, Gabriela: “Silueta de la india mexicana” and “La reforma educacional de México.”
 Monsiváis, Carlos: “Literatura latinoamericana e industria cultural.”
 Ortiz, Fernando: “Contrapunteo del tabaco y el azúcar.”
 Poniatowska, Elena: “La colonia Rubén Jaramillo” (fragmentos).
 Reyes, Alfonso: “Moctezuma y la ‘Eneida mexicana.’”
 Sarlo, Beatriz: “Culturas populares, viejas y nuevas.”
 Uslar Pietri, Arturo: “Realismo mágico.”
 Vargas Llosa, Mario: “Entre la libertad y el miedo.”
 Vasconcelos, José: “Caballos. –Velocidad” and “Nacionalismo y universalismo filosóficos.”

C. Narrative

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Asturias, Miguel Ángel. *El señor presidente*.
 Azuela, Mariano. *Los de abajo*.
 Barnet, Miguel. *Biografía de un cimarrón*.
 Bolaño, Roberto. *Nocturno de Chile*.
 Boullosa, Carmen. *La novela perfecta*.
 Carpentier, Alejo. *El reino de este mundo*.
 Castellanos, Rosario. *Balún Canán*.
 Fuentes, Carlos. *Aura*.
 Gallegos, Rómulo. *Doña Bárbara*.
 García Márquez, Gabriel. *Cien años de soledad*.
 Mastretta, Ángeles. *Arráncame la vida*.
 Puig, Manuel. *El beso de la mujer araña*.
 Restrepo, Laura. *Delirio*.

⁵⁶ All of the essays in this section are in: Skirius, John, ed. *El ensayo hispanoamericano del siglo XX*. México: FCE, 2004.

Rulfo, Juan. *Pedro Páramo*.
 Sánchez, Luis Rafael. *La guaracha del Macho Camacho*.
 Santos Febres, Mayra. *Pez de vidrio*.
 Solares, Martín. *Los minutos negros*.
 Vallejo, Fernando. *La Virgen de los sicarios*.
 Vargas Llosa, Mario. *El sueño del celta*.
 Veloz Maggiolo, Marcio. *El hombre del acordeón*.

2) Short Stories

Bombal, María Luisa: "El árbol."
 Borges, Jorge Luis: "Tlön, Uqbar, Orbis Tertius" "Pierre Menard, autor del Quijote" "Las ruinas circulares," "La biblioteca de Babel," and "El sur."
 Bosch, Juan. "Luis Pie," "La mujer," "Dos pesos de agua," and "La mancha indeleble."
 Cortázar, Julio. "Continuidad de los parques," "La noche boca arriba," and "Final de juego."
 Quiroga, Horacio. "El almohadón de plumas," "La gallina degollada," "El hombre muerto," and "El hijo."
 Ramírez, Sergio. "Catalina y Catalina."

D. Theater⁵⁷

Carballido, Emilio. *Yo también hablo de la rosa*.
 Domínguez, Franklin. *El último instante*.
 Marqués, René. *La carreta*.⁵⁸
 Gambaro, Griselda. *Los siameses*.
 Triana, José. *La noche de los asesinos*.⁵⁹
 Villaurrutia, Xavier. *Invitación a la muerte*.
 Wolff, Egon, *Flores de papel*.

E. LATINO LITERATURE

1) Poetry

Espada, Martín. "The Spanish of Our Out-Loud Dreams."⁶⁰
 Esteves, Sandra Maria. "Here."⁶¹
 Figueroa, José Angel. "Boricua."⁶²
 Hernández Cruz, Victor. "Loíza Aldea."⁶³

⁵⁷ In *9 Dramaturgos Hispanoamericanos (Antología del teatro hispanoamericano del siglo XX, Tomos I, II, III)* Girol Books. Ed. Frank Dauster, 1998 and *El Teatro Hispanoamericano Contemporáneo: Antología*. Carlos Solórzano (Editor). 1964. FCE.

⁵⁸ Any edition.

⁵⁹ Ediciones Cátedra.

⁶⁰ In Turner, Faythe, ed. *Puerto Rican Writers at home in the USA*. Seattle: Open Hand P, 1991.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

Morales, Rosario and Aurora Levins Morales. "Ending Poem."⁶⁴

Piñero, Miguel. "A Lower East Side Poem" and "This Is Not the Place Where I was Born."⁶⁵

Pietri, Pedro. "Puerto Rican Obituary."

2) Narrative and Essay

Álvarez, Julia. *In the Time of the Butterflies*.

Anzaldúa, Gloria. "La conciencia de la mestiza: Towards a New Consciousness."

Cisneros, Sandra. *Woman Hollering Creek*.

Díaz, Junot. "The Brief Wondrous Life of Oscar Wao"

Flores, Juan. "The Latino Imaginary: Meanings of Community and Identity."⁶⁶

García, Cristina. *Dreaming in Cuban*.

Lugones, Maria. "Purity, Impurity, and Separation."

Quiñonez, Ernesto. *Bodega Dreams*.

Thomas, Piri. *Down These Mean Streets*.

3) Theater

Cruz, Nilo. *Anna in the Tropics*.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Flores, Juan. *From Bomba to Hip Hop: Puerto Rican Culture and Latino Identity*. New York: Columbia UP, 2000.

8. Useful References

I. HISTORY OF THE SPANISH LANGUAGE AND LINGUISTICS; MORPHOLOGY AND SYNTAX:

NOTE: The student **IS NOT TESTED** in the Comprehensive Examination on this area; however, the following books are recommended for those taking the course *History of the Spanish Language*.

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- PARKER, ALEXANDER, A. *The Philosophy of Love in Spanish Literature, 1480-1680*. Edinburgh: Edinburg UP.
- RICO, FRANCISCO. *La novela picaresca y el punto de vista*. Barcelona: Seix Barral.
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- RIVERS, ELÍAS, ed. "Introducción." *Poesía lírica del Siglo de Oro*. Madrid: Cátedra.
- SMITH, PAUL JULIAN. *Writing in the Margin: Spanish Literature of the Golden Age*. Oxford-New York: Clarendon P & Oxford UP.
- WARDROPPER, BRUCE W. et al., eds. *Siglos de Oro: Barroco*. Barcelona: Crítica.

IV. EIGHTEENTH AND NINETEENTH CENTURY

- CASO GONZÁLEZ, JOSÉ MIGUEL, ed. *Historia y crítica de la literatura española*. Vol. 4. *Ilustración y neoclasicismo*. Barcelona: Crítica.
- LLORÉNS, V. *Liberales y románticos*. 2a. ed. Madrid: Castalia.
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- NAVAS RUÍZ, RICARDO. *El romanticismo español: historia y crítica*. Salamanca: Anaya.
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V. TWENTIETH and TWENTY-FIRST CENTURIES

- DEBICKI, A. *Estudios sobre la poesía española contemporánea*. Madrid: Gredos.
- DE LA CONCHA, VÍCTOR G., ed. vol. 7. *Época contemporánea: 1914-1939 in Historia y crítica de la literatura española*. Barcelona: Crítica
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LEONARD, IRVING A. *Books of the Brave*. Rolena Adorno, ed. Los Angeles: U of California P.

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II. NINETEENTH CENTURY

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9. Guide to the Preparation of Essay in Lieu of Thesis

Attribution of information in the research paper (non-exhaustive examples) *

*(This portion has been provided by courtesy of Professor Laura Callahan. These examples and explanatory note DO NOT intend to be exhaustive. Students MUST consult a current MLA Style Manual for additional, current and more detailed information)

IMPORTANT:

Any and all references that appear in the Works Cited (a.k.a. Bibliography or References) section at the end of the paper must also appear within the paper, as the source of a direct and/or indirect quote or quotes.

Likewise, any and all references that appear within the paper, as the source of direct and/or indirect quotes, must also have a full bibliographic citation at the end of the paper. A "full bibliographic citation" means one that follows the conventions of the citation style used and contains enough information for the reader to locate the same source.

Examples of indirect quotes (i.e. the information cited is not quoted word-for-word but has instead been paraphrased by the writer of the research paper):

(1)

Many studies have been done of the Spanish of the Southwestern United States, that is, of the states of Arizona, California, Colorado, New Mexico, and Texas. Within this wide zone is situated the New Mexican dialect, which in turn includes various subdialects (Bowen 1976: 93). The Spanish of New Mexico stands out for the quantity of variables found within a single region (Cárdenas 1975: 3).

Information that has been both translated and paraphrased from the original text must also have a parenthetical reference. (B) in Example (2) lacks this and would hence be considered plagiarism.

(2)

(A) Original text (i.e. the source of the information):

Communication is at the heart of second language study, whether the communication takes place face-to-face, in writing, or across centuries through the reading of literature. Through the study of other languages, students gain a knowledge and

understanding of the *cultures* that use that language and, in fact, cannot truly master the language until they have also mastered the cultural contexts in which the language occurs. Learning languages provides *connections* to additional bodies of knowledge that may be unavailable to the monolingual English speaker. Through *comparisons* and contrasts with the language being studied, students develop insight into the nature of language and the concept of culture and realize that there are multiple ways of viewing the world. Together, these elements enable the student of languages to participate in multilingual *communities* at home and around the world in a variety of contexts and in culturally appropriate ways.

(B) The information as it appeared in the research paper:

La *Comunicación* en un idioma diferente del inglés es la esencia del estudio de una segunda lengua. Se origina esta comunicación en el diálogo personal, a través de la escritura, o a lo largo de los siglos, gracias a la lectura de obras literarias, el aprendizaje de otro idioma permitirá a los estudiantes el conocimiento y sobre todo el mejor entendimiento de la *Cultura* que usa ese lenguaje. En realidad, los estudiantes dominarán de mejor manera el nuevo lenguaje al adentrarse en el contexto cultural en el que se desarrolla la nueva lengua. El aprendizaje de idiomas proporciona, a su vez, las *Conexiones* necesarias para el conocimiento e información de otras disciplinas que a veces son vedadas a las personas con dominio único del inglés. A través de las *Comparaciones* y contrastes con el nuevo lenguaje los alumnos desarrollarán un mejor entendimiento de su propia lengua y cultura al igual que ampliarán su visión del mundo. Todos estos aspectos, en definitiva, le favorecerán al estudiante de un idioma

extranjero la posibilidad de una participación activa en *Comunidades* multilingües de su entorno social o alrededor del mundo.

Examples of direct quotes:

(3)

In the work of one of the authors we find the substitution of the possessive adjective for the definite article:

Los padrinos están ahí cerca para darle a la gente alfileres para que ellos les prendan dinero [...] a los novios en *su* ropa. Las mujeres le prenden el dinero en *su* vestido al novio, y los hombres le prenden el dinero en el manto a la novia. (Ortiz 1987: 180; emphasis added)

For this course, quotes need not be translated if they are in one of the languages listed on the syllabus. However, when a direct quote has been translated from the language of the original source to the language of the research paper, the author of the research paper must specify this within the parenthetical reference:

(4)

Colombi sees academic registers as imperative for the very maintenance of Spanish in the U.S.:

The maintenance of Spanish as a minority language depends on the development of registers and uses that go beyond the home and community, in other words, if we really want to maintain Spanish as a living language within the United States it is important to develop aspects of academic discourse that will permit its speakers to participate in a public sphere. (Colombi 2000: 296; my translation)

(5)

Dice Strong-Krause:

La tarea de ubicar a los estudiantes en las distintas clases de lengua ha sido tradicionalmente llevada a cabo a través de una combinación de pruebas objetivas, ensayos y entrevistas orales. Sin embargo, este enfoque puede ser costoso en términos de tiempo y dinero. [...] Un enfoque alternativo es el uso de cuestionarios de autoevaluación en combinación con, o en lugar de, los exámenes tradicionales. (Strong-Krause 2000: 49; traducción mía)

Longer direct quotes are set apart from the rest of the text, as in Examples (3)-(5), above. Shorter direct quotes may begin on the same line as the rest of the text, and must be enclosed in quotation marks, as in Example (6), below. The use of brackets [...] means that the research paper writer has chosen to omit some of the words in the direct quote:

(6)

Benjamin (1997: 2) states: “By stressing the written form [...] we may find ourselves in an uncomfortable position. Our students’ reasons for studying Spanish may not jibe with our professed goals.” She points out that “using the written form commonly requires that students use the prestige variety of Spanish” (Benjamin 1997: 3).

Works Cited

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- Bowen, J. Donald. 1976. Structural analysis of the verb system in New Mexican Spanish. In J. Donald Bowen and Jacob Ornstein, eds. *Studies in Southwest Spanish*. Rowley, Mass.: Newbury House. 93-124.
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- hablantes nativos de español en los Estados Unidos. In Ana Roca, ed. *Research on Spanish in the United States: Linguistic Issues and Challenges*. Somerville, Massachusetts: Cascadilla Press. 296-309.
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Ejemplos de citas bibliográficas

Artículo del Internet:

- Aragón Ulibarri, Daniel. 2000. Latino pride via first annual Latino Grammys. *U.S. Hispanic Net*.
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Artículo en una revista:

- Cancel Ortiz, Rafael. 1986. The language conflict in Puerto Rican literature. *The Americas Review*. 18-2: 103-113.
- Galindo, D. Letticia. 1991. A sociolinguistic study of Spanish language maintenance and

linguistic shift towards English among Chicanos. *Lenguas Modernas*. 18: 107-116.

Artículo en un libro:

Colombi, M. Cecilia. 1997. Perfil del discurso escrito en textos de hispanohablantes: teoría y práctica. En M. Cecilia Colombi y Francisco X. Alarcón. coords. *La enseñanza del español a hispanohablantes: Praxis y teoría*. New York: Houghton Mifflin. 175-189.

Hidalgo, Margarita. 1993. The dialectics of Spanish language loyalty and maintenance on the U.S.-Mexican border: A two-generation study. En Ana Roca y John M. Lipski, coords. *Spanish in the United States. Linguistic Contact and Diversity*. Berlin: Mouton de Gruyter. 47-73.

*** This section has been provided by Prof. Laura Callahan and it is not intended to substitute the MLA. Students are responsible for the consultation and use of the latest edition of the MLA style manual.**

Important: Please make sure you read and understand the City College Code of Academic Integrity at:

https://www.cuny.edu/wp-content/uploads/sites/4/page-assets/about/administration/offices/legal-affairs/policies-resources/academic-integrity-policy/AcademicIntegrityPolicy_rev-June-2024.pdf

This text explains what plagiarism is and other academic dishonesty and the sanctions that apply if such code is violated.

PROCEDURE:

The student will develop a paper written for a graduate class with a Primary Faculty Mentor (normally the professor of that class) and a Second Faculty Mentor. The first mentor (*Director*) of the “tesina” must approve it before going on to the second mentor. The student is responsible for speaking with the professors (*First and Second Mentors*) at the beginning of the essay preparation, so as to comply with all deadlines in a timely fashion. When the completed essay in lieu of thesis has been approved by both Primary and Secondary Faculty Mentors, the student must complete the form “Certification of Completion of Master’s Essay in lieu of Thesis Requirement” (see sample copy below). Also, please remember that you must fill out your “**Intent to Graduate**” by the specified date).

FORMAT REQUIREMENTS:

Two (2) copies bound in a standard, black binder with transparent cover (available in any stationery store). **Unacceptable:** Overstrikes, interlineations, crossout, defective, lines from paste-ups, dots and shading in the background, smudges and smears, erasures, and white-out. The use of photo-mounting corners, staples, or transparent tape is prohibited.

TEXT LAYOUT:

NOTE: Students must follow the rules of style of the *MLA Handbook*, most recent edition.

1. **Margins:** top, right, and bottom must be one-inch minimum; the left margin (binding side) must be **one and one half inches**.
2. **Spacing:** the text is double-spaced, including bibliography and text quoted. The pages must be single-sided only.
3. **Footnotes:** Reference notes may be placed at the bottom of the page, at the end of the chapter, or at the end of the essay before the Bibliography/Works Cited page.

4. Required Order and Page Numbering:

<u>Required Order</u>	<u>Sections</u>	<u>Page Numbering</u>
1. Cover and Title Page	Title Page	None
2. Preliminary Pages	a. Dedication Page (optional)	Lower Case Roman numerals (upper right hand corner)
3. All Other Pages	b. Acknowledgements Page	Lower Case Roman numerals (upper right hand corner)
	Pages in Main Body of the Essay	Arabic numerals (upper right hand corner)

5. **Font:** Any standard font (e.g. Elite, Pica, Executive, Helvetica, Times New Roman, Palatino) is acceptable. Keep the font uniform throughout the text. Font size 12 is preferable. No portion of the essay may be handwritten.
6. **Title Page** The title page should be formatted as stipulated below (See Sample Title Page below).

[SAMPLE TITLE PAGE]

ESSAY in lieu of thesis TITLE

By

Student's Full Legal Name

ESSAY in lieu of thesis:

Submitted to

The City College of the City University of New York

In partial fulfillment of the requirements

for the degree

MASTER OF ARTS IN SPANISH

DEPARTMENT OF CLASSICAL AND MODERN LANGUAGES AND LITERATURES

20XX

**M. A. Program in Spanish
The City College of New York, CUNY**

Procedures to Identify Readers for Research Paper Essay in lieu of Thesis

In order to streamline the procedure for identifying a Director and a second reader of the required “tesina” or research paper essay in lieu of thesis, please consider the following:

- 1) It is the responsibility of the student to identify and contact the director; a starting point is to select a monograph in which the student has received a high grade, and work with the instructor that corrected that monograph.
- 2) Together with the Director, the student identifies and contacts the second reader and **prepares the research plan;**
- 3) The final draft of the “tesina” must be approved by the Director before going to the second reader;
- 4) The preparation of an acceptable version of the “tesina” **may require several drafts** as the student incorporates the suggestions provided by both readers;
- 5) The final draft of the “tesina” should be completed **at least four weeks** before the college deadline for gradation. After securing the approval and signature of the Director and the second reader, the student will proceed to “file” the “tesina,” as indicated in the *Handbook for Graduate Students*.

The student, the Director and the second reader must work **together** to facilitate the completion of the research project. **The readers must revise and return to the student the various drafts of the tesina within a reasonable time (Each draft should be returned within six (6) weeks).** If there are questions or problems, please consult the Director of the M. A. program in Spanish or the Chair of the Department. **Deadlines to apply for graduation are available at the registrar’s office; the student should familiarize him/herself with these deadlines.**

To expedite the procedure, please file the following information with the Director of the M. A. Program in Spanish

Name and ID number of Student: _____

Tentative title of Project: _____

Expected date of completion: _____

Name and signature of Director: _____

Name and signature of First Reader _____

Name and signature of Second reader: _____

Signature of student _____ Date filed _____

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

160 CONVENT AVENUE & 138th STREET
NEW YORK, N. Y. 10031-9198

DEAN OF HUMANITIES & THE ARTS (212) 650 – 8166

Certification of Completion of Master's Essay Requirement

The candidate for the degree is required to have this form completed upon the acceptance of the final draft of the master's essay in lieu of thesis by their mentor (and, when required, by the second faculty reader). It is to be countersigned by the chairperson of the graduate committee in the field and then presented by the candidate, together with two copies of the final essay in manuscript spring-back black binder. Please submit these two copies to Migen Prifti at the Office of the Dean of Humanities and the Arts for Dean Renata Miller's approval at NA 5/225.

_____ Candidate's Name	_____ Field of Study
_____ Essay Title (as it appears on the title page)	
1._____ Faculty Mentor (signature)	_____ Date
2._____ Faculty Mentor (signature)	_____ Date
_____ Chairperson of Graduate Committee (signature)	_____ Date
_____ Renata Miller, Dean (Signature)	_____ Date

FOR GRADUATE OFFICE USE ONLY

Final Essay Received _____
(Date)

AN EQUAL OPPORTUNITY EMPLOYER

For further information please contact:

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Please consult the website for any additional information

Website: <https://www.ccny.cuny.edu/cmll>