



UNIVERSITY OF
TEXAS
ARLINGTON

DEPARTMENT OF
MODERN LANGUAGES



GRADUATE STUDENT HANDBOOK

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1. WELCOME!

We are glad that you have chosen to pursue graduate studies in the Department of Modern Languages at the University of Texas at Arlington!

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 language, linguistics, literature, and cultural studies.

Like traditional Master's 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 includes comparative study, it gives students the opportunity to situate their language within a larger context.

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.

2. HOW TO USE THIS HANDBOOK

The purpose of this handbook is to supplement the online [Graduate Catalog](#). 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. For this reason, it is important that students check their current, active UTA email regularly.

This Quick Guide is a starting point, a place to get oriented. For further information, students should consult the Department, University, and Office of Graduate Studies web pages.

3. THE BASICS OF THE APPLICATION PROCESS

You must apply to both the UTA Office of Graduate Studies 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 on the [UTA Admissions page](#). Your transcripts need to be sent to the UTA Office of Graduate Studies, 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 need to submit three letters of recommendation. Please download and use [the official Request for Recommendation form](#). 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 submit it. Three recommendations are required, preferably from 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, as well as translations and U.S. equivalencies for their transcripts. There are many agencies that provide this service which can be found through a Google search.

4. GRADUATE TEACHING ASSISTANTSHIPS

The Department of Modern Languages has graduate teaching assistantships available for graduate students in French and Spanish. You may apply to the GTA program if you are accepted unconditionally into the MODL Master's program. Under some circumstances, a student admitted on a probationary basis may also be eligible to apply. Students accepted into the Certificate Program or admitted under a "Special" status are NOT eligible for a Graduate Teaching Assistantship.

There are two levels of graduate teaching assistantships: GTA I and GTA II. The GTA I assistantship is for students who have not completed 18 graduate hours. Normally, a GTA I assists in one course each semester and holds three tutoring hours per week, for a stipend. GTA I's are eligible for in-state tuition. All GTA I's are required to take a one-hour pedagogy course (FREN or SPAN 5102) their first year. Once a GTA has accrued 18 graduate hours, he/she can become a Graduate Teaching Assistant II.

GTA II's are the instructor of record for the courses they teach and receive a larger stipend. GTA II's are also eligible for in-state tuition.

For more information, please visit the [Modern Languages' Graduate Studies website](#).

5. A QUICK GUIDE TO GRADUATE ADVISING

Before or after 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 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 keep this in mind because the Graduate Advisor is a member of the graduate faculty, balancing the demands of teaching, research, and service.

Before meeting with the advisor, students should review this handbook and the online catalog. This will result in more productive advising sessions.

6. 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. Mónica de la Fuente Iglesias [Spanish: Translation and Interpreting;
 Linguistics]
 Dr. A. Raymond Elliott [Spanish: Linguistics]
 Dr. Lonny Harrison [Russian: Literature]
 Dr. Aimée Israel-Pelletier [French: Literature]
 Dr. Sonia Kania [Spanish: Linguistics]
 Dr. Cynthia Laborde [French: Literature and Translation]
 Dr. Fernando Melero-García [Spanish: Translation and Interpreting; Linguistics]
 Dr. Alicia Rueda-Acedo [Spanish: Literature; Translation and Interpreting]
 Dr. Ignacio Ruiz-Pérez [Spanish: Literature]
 Dr. Antoinette Sol [French: Literature]

7. 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 5:30 PM to 8:20 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 one and three courses (3-9 credit hours) in Modern Languages (course code abbreviation MODL). Only one MODL course is required of all French 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 taught 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 endeavors. Typically, only one MODL course is offered a semester on Monday evenings, from 5:30 to 8:20 PM. For a full list of 5000-level MODL courses, see the Graduate Catalog. For a list of current and upcoming offerings, please see the Course Catalog on MyMav.
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. Independent Study 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 M.A. 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 nine hours of graduate course work completed at another university to their Final Program of Work. It is important for students to keep in mind 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. For this reason, it is always best for students to do all or most of their coursework in the Department of Modern Languages at UTA.

8. COURSEWORK: REGISTERING

Students may only register for classes after being cleared by the Graduate Advisor. Graduate course offerings are posted online in MyMav, and course descriptions are available in the graduate catalog.

To be cleared for registration, students must give the Graduate 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 appointment with the advisor.

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. If course minimums are not met by the week before the start of classes, classes may be cancelled.

9. FACULTY EXPECTATIONS

Being a graduate student presupposes a high 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. In this way, students can reap the personal rewards of studying for a Master's degree.

Finally, it is important for students to take advantage of the many resources available to them. This involves working closely with the Graduate Advisor, and proactively seeking help and advice from their professors. Successful graduate students are always well prepared, both administratively and academically, and are willing to seek constructive advice and guidance from faculty.

10.A QUICK GUIDE TO FORMS AND DEADLINES

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 Office of Graduate Studies, the Department's Graduate Advisor, and the Office of

Graduate Studies' web pages. Students should keep in mind that missing deadlines will slow down their progress.

All official university forms for graduate students can be found on the [UTA Graduate Admissions website](#).

Below, please find some approximate deadlines relating to each graduate student's career at UTA. (Since deadlines vary from year to year, each graduate student should monitor the pertinent Office of Graduate Studies' web pages and remain in touch with their advisor to ensure that they meet their deadlines.)

For specific deadlines, see the [Graduate Academic Calendar](#).

At the Beginning: Status and Program of Work.

Your admission status can be found in the letter or email of admission sent to you by the Office of Graduate Studies. The different types of admission are unconditional admission, provisional admission, and probationary admission. The second two (provisional and probationary) 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 Office of Graduate Studies when these requirements are met.

During Your Second-to-Last Semester.

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.

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)

11. 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 plan ahead and prepare for the three-day written examination. To succeed in passing, they need to prepare academically, and also be aware of procedures and protocols.

In their penultimate semester, students must submit a Degree Plan Worksheet. In their last semester, students must apply to graduate from the University and pay a graduation fee through MyMav. After successful completion of the M.A. Exam, students must submit a Final Master's Examination Report to the Office of Graduate Studies.

Another key administrative aspect of the M.A. Examination is the M.A. Exam committee. This committee, composed of three members of the graduate faculty, will both prepare and evaluate your exam. The committee is appointed at the start of the fall semester. You should meet and discuss your exam with the members of your committee.

For the M.A. Examination, students are tested on the contents of the Master's Reading List in each respective language. Studying the works included in the Master's Reading List is perhaps one of the most challenging aspects of completing an M.A. degree. The best way to avoid a stressful final semester is for students to be proactive and monitor their progress vis-à-vis the list, using "vacation" time to read works that have not yet been covered. 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, prepares students how to study and understand the complex subjects included in the M.A. Exam. 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 the Office of Graduate Studies regulations, students should complete the exam during their last semester of coursework, or the semester immediately following. If the student is unable to take the exam during the last semester of coursework, s/he may take it the following semester. If the exam is not completed the semester immediately following coursework, the student must apply to be readmitted into the program. Readmission is not guaranteed.

The student does not need to be enrolled in coursework during the semester in which s/he is taking the exam, provided it is the semester immediately following the completion of his or her coursework. If the student is a GTA or a grant holder, enrollment requirements may differ. Students are responsible for finding out what the requirements are according to their situation.

The written exam is given over a three-day period: Monday, Wednesday, and Friday, from 9 am to 12 pm. French has an additional session on Monday from 2 pm to 3:30 pm. See below for exam formats in French and in Spanish.

DAY ONE 9:00 am-12:00 pm

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

Spanish: Students will be asked to answer ONE question out of two in Medieval/Early Modern Peninsular Literature and ONE question out of two in Modern Peninsular Literature.

DAY ONE PART TWO: (2:00 pm-3:30 pm)

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

DAY TWO 9:00 am-12:00 pm

French: Students will be asked to answer ONE question out of two in 17th-century Literature and ONE question out of two in 18th-century Literature

Spanish: Students will be asked to answer ONE question out of two in Latin American Literature Through Modernism and ONE question out of two in Contemporary Latin American Literature.

DAY THREE 9:00 am-12:00 pm

French Students will be asked to answer ONE question out of two in 19th-century Literature and ONE question out of two in Contemporary Literature.

Spanish: Students will be asked to answer ONE question out of two in Spanish Language and Linguistics: Applied and ONE question out of two in Spanish Language and Linguistics: Descriptive

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 or other electronic devices 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.

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 the following semester. If a student fails the second time, they will be dismissed from the program.



APPENDIX 1: GRADUATE STUDENT PROGRESS CHECKLIST - FRENCH

Courses.

MODL 5304	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__	elective

Total Hours: 36 hours

Keep in mind: A) It is important to take a variety of courses as preparation for your exam. B) Independent Studies (FREN 5391's) are rarely offered, so do not plan to take them. C) Up to nine (9) hours of graduate-level coursework from other universities may be used to fulfill course requirements on the above checklist upon approval from the Graduate Advisor. 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 ²

Take (or have taken) four semesters of a college-level language sequence in any language except French or the student's native language.

or Take MODL 5301 (Spanish).

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 Graduate Advisor about the M.A. Exam.

Administrative Requirements in your last semester:

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 Master's Examination Report upon completion of the exam.

File Final Master's Examination Report with the Office of Graduate Studies.

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

² A student is not permitted to fulfill this requirement with his/her native language.





APPENDIX 2: GRADUATE STUDENT PROGRESS CHECKLIST - SPANISH

Courses.

MODL 5__	elective
MODL 5__	optional/not recommended ³
SPAN 5300*	History of the Spanish Language
SPAN 5302*	Spanish Dialectology
SPAN 5303*	Spanish 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

*Students must complete at least two of the three Spanish linguistics courses.

Total Hours: 36 hours

Keep in mind: A) It is important to take a variety of courses as preparation for your exam. B) Independent Studies (FREN 5391's) are rarely offered, so do not plan to take them. C) Up to nine (9) hours of graduate-level coursework from other universities may be used to fulfill course requirements on the above checklist upon approval from the Graduate Advisor. 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 ⁴

Take (or have taken) four semesters of a college-level language sequence in any language except Spanish or the student's native language.

or Take MODL 5301 (French).

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 Graduate Advisor about the M.A. Exam.

Administrative Requirements in your last semester:

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 Master's Examination Report upon completion of the exam.

File Final Master's Examination Report with the Office of Graduate Studies.

³ Spanish students are discouraged from taking a second MODL course. Please consult with the Graduate Advisor before registering for a second MODL course.

⁴ A student is not permitted to fulfill this requirement with their native language.



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

French and Francophone Literatures and Cultures

LE MOYEN-ÂGE : 12th-15th Centuries

Primary Works

- *La Chanson de Roland*
- *Aucassin et Nicolette*
- *La Vie de Saint Alexis*
- **Bérout**, *Le Roman de Tristan*
- **Jehan Bodel**, *Le Jeu de Saint Nicolas* or **Adam de la Halle**, *Le Jeu d'Adam*
- **Chrétien de Troyes**, *Erec et Enid*, or *Le Chevalier au lion*
- Marie de **France**, *Lais* ("Guigemar", "Lanval" and "Bisclavret")
- *La Farce du Cuvier*
- *La Farce du Maistre Pathelin*
- François **Villon**, *Le Testament*

*Also required: Perret, Michèle. *Introduction à l'histoire de la langue française*

Topics:

- L'amour courtois
- La chanson de geste
- Christine de Pisan
- La querelle des femmes
- Le Serment de Strasbourg
- Le théâtre
- Les troubadours
- Les trouvères

Some Recommended Critical Works of Reference:

- Baumgartner, Emmanuèle. *Le moyen âge, 1050-1486*
- Bloch, M. *La Société féodale*
- Boutet, Dominique and Armand Strubel. (eds.) *Littérature, politique et société dans la France du Moyen Age*
- Duby, Georges. *Le chevalier, la femme et le prêtre. Le mariage dans la France féodale*
- Le Gentil, P. *La Littérature française au moyen âge*
- Le Gentil, P. *Chrétien de Troyes*
- Haidu, Peter. *The subject of violence: the Song of Roland and the birth of the state*
- Hollier, Denis. (ed.) *A New History of French Literature*

- Poirion, D. *Précis de littérature française du moyen âge*

LA RENAISSANCE: 16th Century

Primary Works

- **Rabelais**, *Gargantua* and Prologue to *Pantagruel*
- **Montaigne**, *Essais* (selections): *Essais*: I, "Au lecteur", I, 26 "De l'institution des enfants", I, 31 "Des cannibals", I, 47 "De l'incertitude de notre jugement", III, 2 "Du repentir", III, 13 "De l'expérience"
- **Du Bellay**, "*Défense et illustration de la langue française*", Livre I, chap. 1, 2, 3, 7, 8, 11; livre II, chap. 3, 4, 6, 8, 9. "Les Regrets" (selection)
- **Marguerite de Navarre**, *L'Heptaméron*, le Prologue et les 10 premières nouvelles y compris les discussions des devisants
- **Louise Labé**, *Sonnets* (selection)
- **Ronsard**, *Amours*: "Comme un chevreuil", "Les petits corps", "Je voudrais richement jaunissant...", "Mignonne, levez-vous" [*Marie*], "Quand vous serez bien vieille...". *Le Premier livre des Odes*: "Mignonne, allons voir si la rose..."; *Hymne de l'automne*
- **Marot**, *Petite épître au roi*

Topics:

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

Some Recommended Critical Works of Reference:

- Busson, H. *Les Sources du rationalisme en France*
- Chamard, H. *Histoire de la Pléiade*
- Greenblatt, S. *The Swerve. How the World Became Modern*
- Hollier, Denis. *A New History of French Literature*
- Ménager, Daniel. *Introduction à la vie littéraire du XVI^e siècle*
- Plattard, J. *La Renaissance des lettres en France*
- Prendergast, Christopher. *A History of Modern French Literature from the Sixteenth Century to the Twentieth Century* [**Strongly recommended**]
- Weber, H. *La Création poétique au XVI^e siècle*

LE CLASSICISME: 17th Century

Primary Works

(see [here](#) for committee 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)
- Honoré **d'Urfé**, *L'Astrée*. (abridged)

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^e siècle*
- Auerbach, E. "La cour et la ville" in *Mimesis* (chapter on XVII)
- Benichou, P. *Morales du grand siècle*
- Bray, R. *La Formation de la doctrine classique en France*
- Dubrovsky, S. *Corneille et la dialectique du héros*
- Goldmann, L. *Le Dieu caché*
- Mesnard, J. *Précis de littérature française du XVII^e siècle*
- 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 specific 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'Encyclopédie** ("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*
- **Rousseau**, *Julie ou la nouvelle Héloïse*
- **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*
- Darcos, Xavier and Bernard Tartayre. *XVIIIe siècle en littérature*
- Hollier, Denis. *A New History of French Literature* (selection)
- May, Georges. *Le Dilemme du roman au 18e siècle*
- Gossman, L. *French Society and Culture : Background for 18th-Century Literature*
- Hazard, Paul. *La Pensée européenne au XVIIIe siècle*
- Vila, A. *The Enlightenment and Pathology*
- Delon, Michel and Pierre Malandain. *La littérature française du XVIIIe siècle*
- Jacob, Margaret. *The Enlightenment: A Brief History with Documents*
- Mauzi, Robert. (ed.) *Précis de la littérature française du XVIIIe siècle*
- Sol, Antoinette. *Textual Promiscuities: Eighteenth-Century Critical Rewriting*

LE DIX-NEUVIÈME: 19th CenturyPrimary Works

(see committee for selections and to approve substitutions)

- Balzac, Honoré de. *Le Père Goriot* or *La Cousine Bette* and « Sarrasine »
- Baudelaire, Charles. *Les Fleurs du mal* (selection) and *Petits poèmes en prose*
- Chateaubriand, François René. *René*
- Dumas fils, Alexandre. *La Dame aux camélias* (5 Actes)
- Duras, Claire de. *Ourika*
- Flaubert, Gustave. *Madame Bovary* or *L'Éducation sentimentale*, and *Trois contes*
- Hugo, Victor. *Hernani* and *Notre Dame de Paris*, *Les Orientales* (selection), *Les Feuilles d'automne* (selection), *Les Contemplations* (selection), and *Les Châtiments* (selection)
- Mallarmé, Stéphane. « Les Fenêtres », and *Plusieurs sonnets* (selection)
- Maupassant, Guy de. *Le Horla* and *Pierre et Jean*
- Rimbaud, Arthur. *Poésies, Illuminations* (selection) « Lettre du voyant »
- Sand, George. *La Petite Fadette* and *La Mare au diable*
- Ségur, Comtesse de. *Les Petites filles modèles* or *Les Malheurs de Sophie*, and *La Fortune de Gaspard*
- Stendhal. *Le Rouge et le noir*
- Tocqueville, Alexis de. *De la démocratie en Amérique* (Vol. I, chapter X)
- Verlaine, Paul. *Fêtes galantes* (selection), *Ariettes oubliées* (selection), *Romances sans paroles* (selection) and « L'Art poétique » in *Jadis et naguère*
- Verne, Jules. *Paris au XXème siècle*
- Zola, Émile. *Germinal* or *Au bonheur des dames* and *Nana* or *L'œuvre, Écrits sur l'art* (selection)

Topics:

- Le romantisme
- L'idéalisme
- Le réalisme
- Le naturalisme
- L'impressionnisme
- Le symbolisme
- Le fantastique
- Le Second Empire
- Haussmann

Some Recommended Critical Works of Reference:

- Auerbach, Erich. « A l'hôtel de la Môle » et « Germinie Lacerteux » in *Mimesis*
- Bakhtin, Mikhail. « Introduction » in *Esthétique et théorie du roman*
- Barthes, Roland. *S/Z*

- Benjamin, Walter. "Baudelaire's Tableaux parisiens" and "Paris, Capital of the Nineteenth Century."
- Chavaillier, Audiat. *Victor Hugo: Poésies*
- Clark, T.J. *Paris in the Art of Manet and his Followers*
- Crubellier, Maurice. *Histoire culturelle de la France, XIXe-XXe siècles*
- Israel-Pelletier, Aimée. *Flaubert's Straight and Suspect Saints: The Unity of Trois Contes and Rimbaud's Impressionist Poetics*
- Jasinski, René. *Histoire de la littérature française* (sections on 19th century)
- Levin, Harry. *The Gates of Horn* (sections on 19th century)
- Prendergast, Christopher. *A History of Modern French Literature from the Sixteenth Century to the Twentieth Century* [strongly recommended]
- Planté, Christine. *La Petite sœur de Balzac*
- Rancière, Jacques. *Politique de la littérature and Mallarmé : La politique de la sirène*

20th and 21st Centuries

Primary Works

(see committee for selections and to approve substitutions)

- Anouilh, Jean. *Antigone*
- Barthes, Roland. *Mythologies* or *Barthes sur Barthes*
- Beauvoir, Simone de. *Le Second Sexe* (excerpts) or *La Femme rompue*
- Beckett, Samuel. *En Attendant Godot* or *Fin de partie*
- Breton, André. *Nadja*
- Camus, Albert. *L'Étranger* or *La Peste*
- Cixous, Hélène. *OR les Lettres de mon père*
- Duras, Marguerite. *L'Amant* or *Le Ravissement de Lol. V. Stein*
- Ernaux, Annie. *La Honte* or *Je ne suis pas sortie de ma nuit*
- Genet, Jean. *Les Bonnes*
- Gide, André. *Les Faux Monnayeurs* or *L'immoraliste* and *La Symphonie pastorale*
- Ionesco, Eugène. *La Cantatrice chauve* or *Rhinocéros*
- Jarry, Alfred. *Ubu roi*
- Modiano, Patrick. *La Petite Bijou* or *Dora Bruder*
- Perec, George. *Les Choses* or *W ou le souvenir d'enfance*
- Proust, Marcel. *Du côté de chez Swann*
- Sartre, Jean-Paul. *Huis Clos* or *La Nausée*
- Apollinaire, Aragon, Michaux, Char, Césaire, Senghor, Jabès, Ponge, Eluard, Prévert, and Valéry in any anthology. Consult with your committee for selections.

Topics:

- Le surréalisme
- L'existentialisme

- Le nouveau roman
- Le théâtre de l'absurde
- La condition postmoderne
- Le féminisme
- La post-colonialité

Some Recommended Critical Works of Reference:

- Prendergast, Christopher. *A History of Modern French Literature from the Sixteenth Century to the Twentieth Century* [**strongly recommended**]
- Adorno, Théodor W. *Notes sur la littérature* (chapters on Proust, Beckett, and surrealism)
- Barthes, Roland. *Essais critiques* and « La Mort de l'auteur » in *Le Bruissement de la langue*
- Benjamin, Walter. « Surrealism » and « The Image of Proust » in *Selected Writings* (vol. 2)
- Bürger, Peter. *Theory of the Avant-Garde*
- Cixous, Hélène. « Le rire de la méduse » in *L'Arc*, n°61
- Colonna, Vincent. *Autofiction et autres mythomanies littéraires*
- Certeau, Michel de. *The Practice of Everyday Life*
- Derrida, Jacques. *Signéponge*
- Esslin, Martin. *The Theater of the Absurd*
- Foucault, Michel. « Qu'est-ce qu'un auteur? » in *Dits et écrits*, vol I
- Hollier, Denis. (ed.) *A New History of French Literature*
- Hollier, Denis. *La Politique de la prose*
- Irigaray, Luce. *Ce sexe qui n'est pas un*
- Jeannelle, Jean-Louis. *Écrire ses mémoires au XXe siècle*
- Kaplan, Alice. *Reproductions of Banality*
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*
- Kristeva, Julia. *Pouvoirs de l'horreur*
- Lejeune, Philippe. *Le Pacte autobiographique*
- Lucey, Michael. *Never Say I: Sexuality and the First Person in Colette, Gide and Proust*
- Todorov, Tzvetan. *Les Genres du discours*

LA FRANCOPHONIE: 20th and 21st Centuries

Primary Works

The Maghreb/North Africa and Levant/Middle East

- Césaire, Aimé. *Cahier d'un retour au pays natal* and *Discours sur le colonialisme* or Glissant, Edouard. *La Lézarde*
- Camus, Albert. *L'étranger* and « L'hôte »
- Chedid, Andrée. *Les marches de sable* or *Le Sommeil délivré*
- Chraïbi, Driss. *La Civilisation, ma Mère! ...*
- Djebar, Assia. *Femmes d'Alger dans leur appartement* and *La Disparition de la langue française*
- Jabès, Edmond. *Le Livre de l'hospitalité*
- Jacques, Paula. *Les Femmes avec leur amour*
- Ben Jelloun, Tahar. *L'enfant de sable*
- Khadra, Yasmina. *Les Hirondelles de Kaboul* or *Sirènes de Bagdad*
- Khatibi, Abdelkébir. *La Mémoire tatouée* or *Maghreb pluriel*
- Maalouf, Amin. *Le Rocher de Tanios* and *Les identités meurtrières* or *Le Dérèglement du monde*
- Memmi, Albert. *Agar* and *Portrait du colonisé précédé par Portrait du colonisateur*
- Sebbar, Leïla. *La Jeune fille au balcon* or *Mon cher fils*
- Yacine, Kateb. *Nedjma* or *L'homme aux sandales de caoutchouc*

Topics:

- L' Alliance Israélite Universelle
- Amazighs/Berbers
- L'Empire Ottoman
- L'Empire Européen
- Jacques Derrida (on monolingualism and on hospitality)
- La loi Crémieux
- Le méditerranéisme
- Mohammed Ali
- L'orientalisme

Some Recommended Critical Works of Reference:

- Bancel, Nicolas, Pascal Blanchard, and Sandrine Lemaire. *La fracture coloniale*
- Corcoran, Patrick. *The Cambridge Introduction to Francophone Literature*
- Chrisman, Laura and Patrick Williams. (eds.) *Colonial Discourse and Post-Colonial Theory: A Reader*
- Donadey, Anne and Adlai Murdoch. (eds.) *Postcolonial Theory and Francophone Literary Studies*
- Forsdick, Charles and David Murphy. (eds.) *Francophone Postcolonial Studies*

- Hargreaves, Alec G. *Voices from the North African Immigrant Community in France*. Also, *Immigration and Identity in Beur Fiction*
- Israel-Pelletier, Aimée. *On the Mediterranean and the Nile: The Jews of Egypt*
- Lionnet, Françoise and Ronnie Scharfman. (eds.) "Post/Colonial Conditions: Exiles, Migrations, Nomadisms" in *Yale French Studies* nos 82 and 83
- Lionnet, Françoise. *Autobiographical Voices: Race, Gender, Self-Portraiture*
- Miller, Christopher L. *Theories of Africans and Nationalists and Nomads*
- Moura, Jean-Marc. *Littératures francophones et études postcoloniales*
- Prabhu, Anjali. *Hybridity: Limits, Transformations, Prospects*
- Thomas, Dominic. *Black France: Colonialism, Immigration, and Transnationalism*

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

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**

- Leandro Fernández de Moratín. *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 llamas, 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 despidió de los siete enanos” y “Canción para una discoteca”.

• Prosa

Elegir un solo autor 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 Gaité. *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 un solo autor 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 un solo autor 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 Selenia*. o Laura Restrepo. *Delirio*. o Edmundo Paz Soldán. *El delirio de Turing*. o Cristina Rivera Garza. *Nadie me verá llorar*.

- **Cuento**

Elegir un solo cuento 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”.

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*. 9^a ed. Madrid: Gredos, 1981.

Penny, Ralph. *A History of the Spanish Language*. 2nd ed. Cambridge: Cambridge UP, 2002.

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