

PENINSULAR READING LIST
APPROVED SPRING 2009 FOR THE INCOMING CLASSES OF 2009 AND BEYOND

INTRODUCTORY COMMENTS TO THE LIST:

A. BEFORE STARTING TO STUDY

1. PLEASE READ THE RESOURCES SECTION AT THE END OF THE READING LIST AS IT DESCRIBES WHERE TO FIND PRE-1900 TEXTS AND PROVIDES REFERENCE TOOLS THAT WILL BE INVALUABLE FOR YOUR PREPARATION.
2. PLEASE DOWNLOAD THE “M.A. EXAM ADVICE” DOCUMENT FROM THE SPANISH M.A. WEBSITE. READ THE DOCUMENT. FOLLOW THE ADVICE GIVEN THERE.

B. PENINSULAR EXAM DESCRIPTION

1. TO HELP YOU CHOOSE YOUR COURSEWORK AND STUDY FOR THE EXAM, THIS LIST IS ORGANIZED INTO THREE SECTIONS: (1) MEDIEVAL AND EARLY MODERN (RENAISSANCE + BAROQUE); (2) 18TH CENTURY UP TO BUT NOT INCLUDING THE GENERATION OF 1927 (3) GENERATION OF 1927 TO PRESENT.
2. ON EXAM DAY, YOU WILL BE GIVEN A CHOICE OF QUESTIONS THAT WILL COVER ALL GENRES AND ALL TIME PERIODS. YOU WILL BE ASKED TO WRITE ESSAYS WITH A THESIS STATEMENT AND SUPPORTING ARGUMENTS THAT MAKE SPECIFIC REFERENCES TO TEXTS, MOVEMENTS, AND THE SOCIAL AND CULTURAL CONTEXTS RELEVANT TO THE ANALYSIS.

PART ONE: MEDIEVAL, RENAISSANCE, BAROQUE

I. MEDIEVAL (1000-1492)

___ Anónimo. *Poema del Mío Cid*

___ Choose one of the following:

___ Don Juan Manuel. *Conde Lucanor* (Read 3 *ejemplos* and prepare to address the importance of the text by giving specific examples from sections read.)

___ Gonzalo de Berceo. *Milagros de nuestra señora* (Read 3 *milagros* and prepare to address the importance of the text by giving specific examples from sections read.)

___ Jorge Manrique *Coplas por la muerte de su padre*

II. RENAISSANCE AND BAROQUE (Siglos de Oro: 1499-1681)

PROSE:

___ Anónimo. *Lazarillo de Tormes*

___ Choose one of the following:

___ Rojas, Fernando de. *La Celestina*

___ Teresa de Jesús (Santa), *Las moradas del castillo interior* **or** *Libro de su vida*

___ Cervantes y Saavedra, Miguel de.

___ *Don Quijote* **or** “El curioso impertinente” (interpolated novel in *Don Quijote*, part 1)

___ *Novelas ejemplares*:

___ Prologue

___ *El licenciado vidriera*

___ *Rinconete y Cortadillo*

___ Choose one of the following:

___ Quevedo, Francisco de. *El buscón*

___ Zayas y Sotomayor, María de *Desengaños amorosos* (2 novelas)

POETRY:

___ *Poesía lírica del Siglo de Oro*, Elías Rivers, ed. Read the following poems and be able to discuss the importance, style, and themes of these authors' work:

___ Fray Luis de León: "Noche serena"

___ Garcilaso de la Vega: "En tanto que de rosa y de azucena"

___ Góngora: "Mientras por competir con tu cabello"

___ Quevedo: "Miré los muros"

___ San Juan de la Cruz: "Noche oscura"

___ Santa Teresa: "Vivo sin vivir en mí"

___ Lope de Vega: "Rimas humanas CXCI"

THEATER:

Select 1 of the following:

___ Vega y Carpio, Lope de, *Fuenteovejuna* **or** Calderón de la Barca, Pedro, *La vida es sueño*

Select 1 of the following:

___ Tirso de Molina, (Gabriel Téllez), *El burlador de Sevilla* **or** Ana Caro, *Valor, agravio y mujer*

PART TWO: 18TH CENTURY UP TO BUT NOT

- __ Two other essays of your choice. Be able to discuss Larra based on those.
__ Zorrilla, José. *Don Juan Tenorio*

III. Realism and Naturalism

- __ __ Pérez Galdós, Benito. *Choose one:*
__ *Doña Perfecta* **or** *Misericordia* **or** *La fontana de oro* **or** *Trafalgar*
__ Pardo Bazán, Emilia. *Un destripador de antaño* **or** “*Las medias rojas*”

IV. Generation of 1898 and Early 20th Century

- __ Burgos, Carmen de. “La flor de la playa” from *La flor de la playa y otras novelas cortas*.
__ Jiménez, Juan Ramón. (4 poems)
__ “Parque viejo” from “*Primeras poesías*”
__ “Verde verderol” from *Baladas de primavera*
__ “El nombre conseguido de las cosas” **and** “Soy animal de fondo” from *Animal de fondo*
__ Machado, Antonio. “A orillas del Duero” from *Campos de Castilla*
__ Ortega y Gasset, José.
__ *La deshumanización del arte*
__ *La España invertebrada*. Read sections: (1) “El particularismo”; (6) “Compartimientos estancos”; (7) “E

poetry and his or her contributions to the poetry of the time period. We provide possible poets for each generation below.

Poetry:

- ___ Generación de pre- y posguerra: (1930-60)
 - ___ Miguel Hernández, 3 poems:
 - ___ “Nanas de la cebolla” from *Últimos poemas*
 - ___ “Elegía” from *El rayo que no cesa*
 - ___ “Canción última” from *El hombre acecha*

 - ___ Generación de medio siglo (1960-80) (two poets total)
 - ___ Gloria Fuertes (**two** of the following poems of your choice)
 - ___ “Puesto del rastro” from *Antología y poemas del suburbio*
 - ___ “Miradme aquí” from *Todo asusta*
 - ___ “Sale caro ser poeta” from *Poeta de guardia*
 - ___ “Geografía humana” from *Cómo atar los bigotes del tigre*

 - ___ Los novísimos y postnovísimos (1980-hoy):
 - ___ Pere Gimferrer (poems found in *Novísimos, postnovísimos clásicos. La poesía de los 80 en España* (Ed. Birute Ciplijauskaitė: Madrid: Ed. Orígenes, 1990):
 - ___ “Retornos” from *Mensaje del Tetrarca*
 - ___ “Crepúsculo” from *Arde el mar*
 - ___ “By Love Possessed” from *De “Extraña fruta” y otros poemas*

Theater (1 text total):

- ___ Choose one play from the following list: Antonio Buero Vallejo, *Historia de una escalera* or *En la ardiente oscuridad*; Fernando Arrabal (*Picnic* or *El triciclo*); **or** Alfonso Sastre, *Escuadra hacia la muerte*.

Narrative (1 story + 2 novels):

- ___ Short story: read one
 - ___ Aldecoa, Ignacio. “Patio de armas.” Found in *Cuentos*, Ed. Josefina Rodríguez de Aldecoa (Madrid: Cátedra).
 - ___ Ayala, Francisco. “El tajo.” Found in *La cabeza del cordero*, ed. Keith Ellis. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1968 or later edition.
 - ___ Martín Gaité, Carmen. “Lo que queda enterrado.” Found in *Lo que queda enterrado*.
 - ___ Riera, Carme. “El reportaje.” Found in *Doce relatos de mujeres* (Madrid: Alianza, 1982).

- ___ Read **one**

- __ Rodoreda, Mercè. *La plaza del diamante*
- __ Sender, Ramón. *Réquiem por un campesino español*

__ Read **one** post-Franco author from the following list:

- __ Delibes, Miguel. *Los santos inocentes*
- __ Martín Gaité, Carmen. *El cuarto de atrás*
- __ Riera, Carme. *En el último azul* or *La mitad del alma*
- __ Muñoz Molina, Antonio. *Beltenebros* **or** *Sefarad*

III. Contemporary Spanish Cinema

__ 1 film on the Civil War:

- __ Fernando Fernán Gómez, *Las bicicletas son para el verano* (1984)
- __ Carlos Saura, *¡Ay, Carmela!* (1990)
- __ Vicente Aranda, *Libertarias* (1996) __ José Luis Cuerda, *La lengua de las mariposas* (1999)
- __ Guillermo del Toro, *Laberinto del fauno* (2006)
- __ Emilio Martínez Lázaro, *Las trece rosas* (2007).

__ 1 film on late 20th-early 21st century Spain from this list:

- __ Pedro Almodóvar (*¿Qué he hecho yo para merecer esto?* [1984]
- __ *Todo sobre mi madre* [1999] **or** *Volver* [2006])
- __ Alejandro Amenábar, *El mar adentro* (2004)
- __ Icíar Bollaín, *Las flores de otro mundo* (1999).

RESOURCES AND RECOMMENDED REFERENCE TEXTS

A. Pre-1900 resources for primary texts

Many of the pre-twentieth century texts and also the poems on this reading list can be found online or in anthologies, such as *Voces de España. Antología literaria*. Ed. Francisca Paredes Méndez, Mark Harpring, and José Ballesteros. Even some 20th century texts are available online, so you can look there first. However, it is always recommended that you read a critical edition of the texts in question, as such editions include critical apparatus that can help you contextualize the importance of the work.

Many primary texts (novels, poems, plays, etc.) appear in their entirety on the following sites:

- __ Centro Virtual Cervantes: <http://cvc.cervantes.es>
- __ Biblioteca Virtual Miguel de Cervantes: <http://www.cervantesvirtual.com>
- __ Project Gutenberg: <http://www.gutenberg.org>

C. Literary history (recommended)

You should consult at least one history of Spanish literature (for example, Angel del Río, *Historia de la literatura española*; Francisco Rico, *Historia y crítica de la literatura española*).

