

16th Century Spanish Literature

Code: 106354
ECTS Credits: 6

Degree	Type	Year	Semester
2504211 Spanish Language and Literature	OB	2	1

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing.

For this reason, any spelling and expression errors that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted.

Any submission of non-original material without properly indicating its origin will automatically result in a failure rating (0).

It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

"Spanish Literature of the XVI Century" is part of the 108 credits of compulsory education, core training, integrated into the subject of Spanish medieval and Golden Age literature, attached to the second year of the Degree in Spanish Language and Literature.

The subject offers a specific vision of Spanish literature of the sixteenth century, first of the so-called Golden Centuries. Special attention will be paid to the description and development of the main genres of this century of Spanish literature, its literary and aesthetic currents, focusing on the reading and analysis of some of the fundamental texts of this stage, with their respective subperiods (first and second Renaissance), movements or trends; the innovations, usually imported from Italy, the survival of popular tradition, in poetry and theater; the new narrative genres, fiction and thought (dialogue, epistle, essay). The history of the concepts of Humanism and Renaissance in historiography will also be explained. The new Philology: Nebrija and Luis Vives. The formation of the writer: his readings. The dramatic genres until Lope de Vega: eclogues, humanistic comedies, entremeses and tragedies. The prose: the narrative genres. Sentimental, chivalry, pastoral and adventure books.

Competences

- Develop arguments applicable to the fields of Hispanic literature, literary theory, Spanish language and linguistics, and evaluate their academic relevance.
- Identify the most significant periods, traditions, trends, authors and works in Spanish-language literature in their historical and social context.
- Recognise the main theories, themes and genres of literature in the different Spanish-speaking countries.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Use the methodology and concepts of literary analysis taking into account sources and contexts.

Learning Outcomes

1. "Recognise the historical-literary series from the early Middle Ages to the end of the 17th century, so that continuity can be established between the different literary genres and their projection; for example, traditional lyric poetry in the work of Lope de Vega, or medieval storytelling in Cervantes."
2. Characterise literary phenomena taking into account the different levels of analysis.
3. Comment on literary texts from different periods.
4. Determine the stylistic features of the main authors of medieval and golden age literature.
5. Identify the main characteristics of the genres of medieval and Golden Age literature.
6. Justify the analysis of data from a literary point of view using appropriate terminology.
7. Know how to carry out individual or group work applying the theoretical knowledge acquired and facing new challenges and cultural realities.
8. Know the periods of Medieval and Golden Age literature (16th-17th centuries) in all their genres, trends, tendencies and most representative authors.
9. Make literary predictions and inferences about the content of a text.
10. Recognise the different types of poetry (lyric, narrative, song, Italianate, etc.) and their metrical forms.
11. Recognise the forms of prose (brachylogy and paremiologic, popular or cultured, fiction (sentimental, chivalrous, pastoral, Moorish, Byzantine, picaresque, etc.) and thought (epistle, chronicle, dialogue, essay, prayer, etc.) and their evolution throughout the two periods.
12. Recognise the theatrical forms: religious, pastoral, tragic and the so-called New Comedy.
13. Understand the relationship between text and discourse.
14. Use the appropriate terminology in the construction of an academic text and in the transmission of their knowledge.
15. Use the techniques of textual criticism and its related disciplines: ecdotics, book history, palaeography and codicology.

Content

1. The main genres of Renaissance Spanish literature

1.1. Poetry, theater and prose. Tradition and modernity.

2 The theater

2.1. The survival of the tradition. Compulsory reading: Juan del Encina, Egloga de Plácida y Vitoriano.

2.2. The origins of the humanist theater: Juan Timoneda and Torres Naharro.

3. Poetry

3.1. Traditional and Italian-style poetry

3.2. Garcilaso de la Vega and Petrarchism. Compulsory reading: Garcilaso de la Vega

3.3. The poetry of Fray Luis de León and San Juan de la Cruz.

4. Prose

4.1. The idealist fiction and its genres Compulsory reading: Jorge de Montemayor, La Diana

4.2. The so-called realistic fiction. The Lazarillo de Tormes and its projection until Don Quixote

4.3. The prose of thought. The dialogue, the epistle, the essay, the chronicle Compulsory reading: Juan de Valdés, Diálogo de la lengua.

Methodology

The learning of this subject by the students is distributed as follows:

Directed activities (35%). These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts.

Supervised activities (10%). These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis.

Autonomous activities (50%). These activities include both time devoted to individual study and production of papers and analytical comments written, as well as oral presentations.

Evaluation activities (5%). The evaluation of the subject will be carried out through written tests.

Activities

Title Hours ECTS Learning outcomes

Type: Directed

Master classes 52,5 2,1 2, 3, 4, 5, 1, 7, 8

Autonomous activity 18 0,72 2, 3, 4, 5, 1, 7, 8

Programmed tutorials 75 3 2, 4, 7, 8

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	52.5	2.1	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 7, 15
Students' autonomous workload	75	3	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 7, 15
Supervised Activities	18	0.72	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 7, 15

Assessment

Evaluation

At the end of the semester the knowledge of the themes and the suggested readings will be evaluated, requiring an assimilation of the themes equivalent to the reference manuals' content.

The final grade will be obtained from the note of two exams, which will average with a monographic work.

The written exams will serve to evaluate the theoretical content and will count for 25% each of the final grade. The monographic work will worth 50% of the final grade.

The student who does not write or deliver the exam or course work will be considered "Not Evaluable"; their presentation implies that the student wants to be evaluated and qualified.

The recovery of evaluable activities will be carried out during the *re-evaluation period*.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Evaluation activities

Title Weighting Hours ECTS Learning outcomes

Exams and

monographic work Exams (25% each) and

Monographic work (50%) 4,5 0,18 2, 3, 4, 5, 6, 1, 7, 8

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exams and essays	4.5	4.5	0.18	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 12, 7, 15

Bibliography

General

Dresden, S, Humanismo y Renacimiento, Madrid, Guadarrama, 1968.

Garin, Eugenio, La revolución cultural del Renacimiento, Barcelona, Crítica, 1981.

Klein-Chastel, El humanismo, Barcelona, Salvat, 1970.

Martín Abad, Julián, Los primeros años de la imprenta en España (c. 1471-1520), Laberinto, Madrid, 2003.

Rico, Francisco, El sueño del humanismo, Barcelona, Destino, 2002.

Manuales

Gómez, Jesús, El diálogo renacentista, Laberinto, Madrid, 2002.

Huerta, Javier, El teatro breve en la Edad de Oro, Laberinto, Madrid, 2000.

*Jones, R. O., Historia de la literatura española, 2, Siglo de Oro: prosa y poesía, Ariel, Barcelona, 1974.

Pérez Priego, Miguel Ángel, El teatro del Renacimiento, Laberinto, Madrid, 2004.

Rico, Francisco, dir., Historia y Crítica de la literatura española, vol. II: Francisco López Estrada. Siglos de Oro: Renacimiento (y Primer suplemento, 1991).

Rallo, Asunción, Erasmo y la prosa renacentista en España, Laberinto, Madrid, 2002.

Ruiz Pérez, Pedro, Manual de estudios literarios de los Siglos de Oro, Castalia, Madrid, 2003.

*Wilson, E. M., y D. Moir, Historia de la literatura española, 3: Siglo de Oro: teatro, Ariel, Barcelona, 1974

Lecturas obligatorias

Antología de la poesía del Siglo de Oro, 1. Renacimiento [en el campus virtual]

Cervantes, Miguel de, El cerco [La destrucción] de Numancia. ed. Robert Marrast, Madrid, Cátedra, 1984

-----, -----, ed. Alfredo Baras, Zaragoza, Prensas Universitarias, 2009.

-----, -----, eds. Florencio Sevilla y Antonio Rey, Madrid, Alianza, 2005.

Encina, Juan del, Égloga de Plácida y Vitoriano, en Teatro completo, ed. Miguel Ángel Pérez Priego, Madrid, Cátedra, 1991.

-----, -----, Teatro, ed. Alberto del Río, Barcelona, Crítica, 2001

Mainer, José Carlos, *Historia de la literatura espanyola*, 2: García López, Jorge, Eugenia Fosalba y Gonzalo Pontón, *La Conquista del clasicismo, 1500-1598*, Barcelona, Crítica, 2010.

Montemayor, Jorge de, La Diana, ed. Juan Montero, Crítica, Barcelona, 1996.

Valdés, Alfonso de, Diálogo de Mercurio y Carón, ed. Rosa Navarro, Madrid, Cátedra.

Valdés, Juan de, Diálogo de la lengua, ed. José F. Montesino, Espasa-Calpe, Madrid, 1971.

-----, ed. José Enrique Laplana, Crítica, Barcelona, 2010

Software

Word and pdf

teams