

Golden Age Poetry and Prose

Code: 106357
ECTS Credits: 6

Degree	Type	Year	Semester
2504211 Spanish Language and Literature	OT	3	0
2504211 Spanish Language and Literature	OT	4	0

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Use of Languages

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

Prerequisites

Since the student has demonstrated, by obtaining the credits corresponding to the basic training and compulsory subjects, having acquired the basic skills, they must be able to express themselves correctly orally and in writing. For this reason, any spelling and expression errors that may be made will lead to a decrease in the score in the final grade.

The activities, practices and works presented in the course must be original and under no circumstances will the total or partial plagiarism of external materials published in any medium be admitted. The eventual presentation of non-original material without adequately indicating its origin will automatically carry the suspense rating (0).

It is also considered that the student knows the general rules for the presentation of an academic work. However, you can apply the specific rules that the teacher of the subject may indicate, if you deem it necessary.

Objectives and Contextualisation

The specific and formative objectives of the subject are:

Know and interpret the Spanish authors and literary texts in prose and poetry from the 16th and 17th centuries. Apply the acquired knowledge of the environment of prose and poetry literary production to the analysis of literary texts and a specific text.

Comment fragments of texts or texts of the main literary genres and subgenres in prose and poetry of the sixteenth and seventeenth centuries in Spain.

Identify the presence of classical or foreign traditions in Spanish poetry and prose literary texts.

Identify the presence of previous Spanish literary traditions in Spanish literary texts in poetry and prose from the 16th and 17th centuries.

Identify the presence of literary texts in poetry and prose from the sixteenth and seventeenth centuries in later texts of Spanish literature or foreign literature.

Analyze and identify the presence of aesthetic criteria in the historical evaluation of Spanish literature in Golden century prose and poetry.

Competences

Spanish Language and Literature

- 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

The specific contents of the subject will be established course by course on the basis of the following, but also from dialogue with students for the selection of topics of greatest interest and the study of works and authors that have not previously studied. Each course, therefore, could be conceived in a more specific and monographic way, focusing only on some authors and works specially selected according to that criterion.

PART ONE: POETRY

1. Boscán, Garcilaso and the poets of the 16th century. Traditional and Italianate poetry.

The poetic revolution of Boscán and Garcilaso from 1526 and the joint edition of 1543. The *Comentarios* on the poetry of Garcilaso of Brocense (1574) and Herrera (1580). The Petrarchan tradition. Cetina, Acuña, Figueroa, De la Torre. The traditional poetry of Bernardo Silvestre, Cristóbal de Castillejo and Baltasar del Alcázar. The *Cancionero General* (1511) and the *Cancionero de Romances* (1540).

2. Fray Luis de León and San Juan de la Cruz. Ascetic and mystical poetry.

The so-called *Escuela de Salamanca*: Aldana, Medrano, Fray Luis de León; genres and stanzas. The great odes of Fray Luis de León: Christian Platonism, Stoicism and Epicureanism. Poetic symbolism of the three great poems of San Juan de la Cruz. The interrelation of verse and prose in the poetry of San Juan.

3. Fernando de Herrera and cult poetics. Luis de Góngora and his school.

The trajectory of Góngora Poetics. The great Gongora poems. Analysis of Polifemo and Soledades. The originality of Gongora: rhetorical artifices and lexical selection. The darkness in the fable. Other genres: silvas, sonnets, romances and burlesque lyrics. Diffusers and imitators of Góngora. The "culteranismo" of the Andalusian school. Mythology and formal refinement in the poetry of Espinosa y Carrillo y Sotomayor. Soto de Rojas, Villamediana, Bocangel, Polo de Medina. The extremes of culteranismo and its detractors. The Epístola moral a Fabio, by Andrés Fernández de Andrada.

4. Lope de Vega and Francisco de Quevedo.

Lope, Las Rimas and Las Rimas de Tomé de Burguillos. Quevedo: Variants of his technique and main rhetorical resources of the sonnets, letrillas and burlesque ballads. The "mote", "apodo" and "equivoco".

Essential themes: love, philosophical, political and religious poetry. The compilation of González de Salas. The originality of personal satire and "jácara". The renewal of old topics and idiomatic parody. Neo-stoic philosophy and personal crises. The Aragonese school: the Argensola.

PART TWO: PROSE

1. Didactic prose and fictions of Humanism

The dialogue, the epistle and the miscellaneous. Fray Antonio de Guevara. Juan de Valdés. Alfonso de Valdés. El Crotalón. Cristóbal de Villalón. El viaje de Turquía.

2. Spiritual literature

Foundation and starting of the mystical doctrines. The crisis of theological concepts. Towards the clarification and culmination of the Spanish mystique. Francisco de Osuna. Juan de Ávila. The first book of Fray Luis de Granada and his maturity. Fran Luis de

León. Pedro Malón de Chaide. Teresa de Ávila. Juan de la Cruz.

3. Historiography and thought

Pedro Mexía. Diego Hurtado de Mendoza. Ambrosio de Morales, Juan de Mariana and Fray Jerónimo de Sigüenza. Andrés Laguna. Chronicles of the Indies. Gonzalo Fernández de Oviedo. Francisco López de Gómara. Álvar Núñez Cabeza de Vaca. Bernal Díaz del Castillo. Bartolomé de Las Casas.

4. Fictional prose in the 16th century

Chivalry books. The descent of Amadís. Celestina's descent. Francisco Delicado. Lazarillo de Tormes. The birth of the picaresque novel. The origins of the pastoral novel and Jorge de Montemayor, la Diana. The Abencerraje.

5. Miguel de Cervantes, between two centuries and two aesthetics

The galatea. Unity and variety in the fable. The Cervantes short novel and its offspring. Short novel and genres. The Quijote. Persiles and the Byzantine novel.

6. Fictional prose in the 17th century

The Guzmán. Evolution and features of picaresque in the 17th century. Mergers of genres and themes.

Between satire, the novel and the allegory. Francisco de Quevedo and the menippean satire. Burlesque prose, Sueños, La hora de todos y la fortuna con seso. Luis Vélez de Guevara, El diablo Cojuelo. Baltasar Gracián, El Criticón.

7. Essay and prose ideas

From historical and political theory to literary. Francisco de Quevedo. Baltasar Gracián. Diego de Saavedra Fajardo.

Methodology

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

- Directed activities. These activities are divided into master classes and practices and seminars led by the teacher, in which the

theoretical explanation will be combined with the discussion of all kinds of texts.

- Supervised activities. These are tutorials scheduled by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis.

- Autonomous activities. These activities include both the time spent on personal study and the making of reviews, work and analytical comments, as well as the preparation of oral presentations.

- Evaluation activities. The evaluation of the subject will be carried out through oral presentations and written tests.

IMPORTANT, PLEASE NOTE. The definition and execution of the different types of activities proposed may be adapted to virtual teaching circumstances, if necessary, reaching an agreement with the students.

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 AND SEMINARS	39	1.56	1, 2, 8, 4, 14, 5, 6, 10, 11, 12, 15
PREPARATION OF DOCUMENTATION, ANALYSIS AND COMENTARY OF AN AUTHOR OR OF A POETIC OR PROSE TEXT OF SPANISH GOLDEN AGEN	8	0.32	3, 13, 4, 9, 14, 5, 10, 15
Type: Supervised			
PREPARATION OF ABSTRACTS, REVIEWS AND MONOGRAPHIC WORKS	11	0.44	3, 13, 4, 9, 14, 5, 7
Type: Autonomous			
DOING RESUMES, REVIEWS, TEXT COMENTARIES AND MONOGRAPHIC WORKS	26	1.04	3, 13, 8, 4, 9, 14, 5, 6, 11, 7

Assessment

The evaluation of the subject will be carried out based on the completion of a series of activities in which the following aspects will be assessed:

- The assimilation of theoretical contents,
- the practical application of the contents and
- Attendance and participation in class and tutorials.

For the evaluation, the following will be taken into account three pieces of evidence that will consist of:

(1) SUMMARY ON AN AUTHOR OR WORK OF POETRY OR PROSE FROM THE GOLDEN CENTURY of 3 to 5 pages (25%);

(2) a REVIEW OR COMMENT ON AN ARTICLE OR A TEXT RELATING TO THE POETRY OR PROSE OF THE GOLDEN AGE of 3 to 5 pages (25%);

and (3) MONOGRAPHIC WORK ON A SPECIFIC ASPECT OF AN AUTHOR, TEXT OR PHENOMENON RELATIVE TO THE PROSE OR POETRY OF THE GOLDEN AGE of 10 to 15 pages (50%).

These pieces of evidence may be thematically compatible with each other, but not repeat entire fragments.

The teacher will establish minimum requirements from which the student will be able to pass it.

To pass, all activities must be carried out and delivered within the established period. The minimum grade that will be required to pass each of the practices and consider it in the average must be equal to or greater than 4 points.

It will be considered "Not presented" when the student does not perform any of the activities. The elaboration of an activity supposes, then, the student's will to be evaluated in the subject and, therefore, his presentation to the evaluation and corresponding call.

It will be possible to opt for recovery only in the event that the student has not carried out or has failed activities whose percentage does not exceed 35% of the total evaluation. In no case can the final work in the recovery be repeated.

Making mistakes in spelling, vocabulary and syntax will have a penalty of 0.25 on the final grade for each of the activities.

Total or partial plagiarism implies an evaluation of 0 in the corresponding evidence or, if recurring in more than one evidence, of the matter, as well as a possible sanctioning file after informing the Degree Coordination.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
ARTICLE OR BOOK REVIEW OR COMENTARY TEXT ABOUT A POETIC OR PROSE WORK OF SPANISH GOLDEN AGE	25	17	0.68	3, 13, 8, 4, 9, 14, 5, 7
MONOGRAPHIC WORK ABOUT AN SPECIFIC ASPECT OF AUTHOR, TEXT OR LITERARY POETIC OR PROSE PHENOMENON OF SPANISH GOLDEN AGE	50	33	1.32	1, 2, 3, 13, 8, 4, 14, 5, 6, 10, 11, 7
RESUME ABOUT AN AUTHOR OR WORK OF POETRY OR PROSE OF SPANISH GOLDEN AGE	25	16	0.64	2, 3, 13, 4, 14, 5, 6, 10, 12, 7, 15

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