

16th Century Spanish Literature

Code: 100624
ECTS Credits: 6

Degree	Type	Year	Semester
2504386 English and Spanish Studies	OB	2	1
2504388 Catalan and Spanish Studies	OB	2	1

Contact

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Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

Teachers

Laura Fernandez Garcia

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. Non fiction prose: epistles, dialogues and *orationes*.

Competences

English and Spanish Studies

- Critically analyse linguistic, literary and cultural production in English and Spanish, applying the techniques and methods of critical editing and digital processing.
- Develop arguments applicable to the fields of literature, culture, literary theory, language and linguistics, in Spanish and English, and evaluate their academic relevance.
- Recognize the most significant periods, traditions, trends, authors and works of literature in English and Spanish languages in their historical and social context
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Catalan and Spanish Studies

- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.

Learning Outcomes

1. Characterise literary phenomena taking into account the different levels of analysis.
2. Critically interpret literary works take into account the relationships between different areas of literature and its relationships with human, artistic and social areas.
3. Know the periods of Medieval and Golden Age literature (16th-17th centuries) in all their genres, trends, tendencies and most representative authors.
4. Recognise the different types of poetry (lyric, narrative, song, Italianate, etc.) and their metrical forms.
5. 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.
6. Recognise the theatrical forms: religious, pastoral, tragic and the so-called New Comedy.
7. Use the appropriate terminology in the construction of an academic text and in the transmission of their knowledge.

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.

2.3. The tragedy. Miguel de Cervantes, La Numancia (anthology)

3. Poetry

3.1. Traditional and Italian-style poetry

3.2. Garcilaso de la Vega and Petrarchism. Cetina and Aldana 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
Students' autonomous workload	75	3
Supervised Activities	18	0.72

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, and assistance and participation at class.

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 40% of the final grade. Assistance and participation at class: 10%

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.

Single evaluation: the delivery of the three evaluable tests may coincide with the last test of the group, or with one of the possible days that the Faculty has enabled. The two works will represent 60% of the mark (30% + 30%) and the final test, 40%

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, 3, 7, 2, 4, 5, 6

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.

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.

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, *Erasmus 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.

-----, -----, en *Teatro completo*, eds. Luis Gómez Canseco, RAE-Espasa-Calpe, 2016.

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

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

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