

Degree	Type	Year
2504211 Spanish Language and Literature	OB	2

## Contact

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## 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

"Medieval Spanish Literature" is integrated into the subject of Spanish Medieval and Golden Age Literature, which is part of the 108 credits of compulsory education of the Spanish Language and Literature Degree, which the student attends along with other Spanish language subjects. Among the basic training objectives, the student is required to acquire a solid and broad-based knowledge of the literary creation in Spanish language during the thirteenth to fifteenth centuries. The main periods, the currents of thought and culture, the literary genres, the schools and authors, and the works of greater importance will be characterised. It will also count on the writers who enjoy writing and publishing their texts with their normal reals or with their masculine pseudonyms: to our medieval Spanish literature we have the case of Florencia Pinar, among others, which follows the tradition of them Occitan trobairitz, will not have a cap of modesty for donating to conèixer his sexual design, as would have been any poet of the time. Among the trobairitz stands out the poet Biers de Romans for expressing her love for another lady

With regard to the latter, the course includes an in-depth analysis of five complete works and several fragmentary texts, on which information of a historical and artistic nature will be provided. On the other hand, students will apply their acquired specific competences in the realization of speeches, both oral and written, related to the area of Spanish literature by using the methods, concepts and literary theories they have acquired.

## 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 Hispanic epic and the Romancero: history and poets, epic cycles, heroic models, transfer to other channels 2. The clergy and their survival: models of culture, pious worlds, universes of roman, false autobiographies 3. The prose of the thirteenth and fourteenth centuries: historiography, exempla, mirrors of princes 4. The lyric: traditional pieces, troubadour patterns, late-medieval songbooks 5. Prose of ideas and prose fiction in the autumn of the Middle Ages: new influences, new audiences, new genres: 6. Perspectives about the theater: liturgical traditions, courtly splendors, metamorphosis of the shepherd, humanistic comedy

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
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Type: Directed

Monographic work	40	1.6	8, 9, 14, 7
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The learning time of this subject by the students is approximately 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 (45%). These activities include both time devoted to individual study and production of reviews, papers and analytical comments written, as well as oral presentations. - Evaluation activities (10%). The evaluation of the subject will be carried out through written tests.

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.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
class participation	10%	10	0.4	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 12, 7, 15
essay I	20%	25	1	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 12, 7, 15
essay II	20%	25	1	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 12, 7, 15
final exam	50%	50	2	1, 2, 3, 13, 8, 4, 9, 14, 5, 6, 10, 11, 12, 7, 15

50% of the grade depends on the final exam, proving the knowledge of the fundamental contents. During the course there will be two short essays (around 5 pages), the first one about one of the mandatory readings, considered in its entirety and the second on any other work of medieval Spanish literature, from the guidelines that the teacher will indicate in due course. The value of these exercises is 20% each. The remaining 10% depends on active participation in text comments classes. Failing that, the student can present the review of one of the works included in the recommended bibliography, or other related ones. Very important: it is necessary to pass in the first instance at least 40% of the subject. That is to say: it is admissible only the re-evaluation either of the exam or of the works. The grade obtained is counted for the final average. The student who does not perform one of the three tests will be considered "Not evaluated". In case the student realizes any irregularity that could lead to a significant variation of the qualification of an evaluation act, he will qualify both or this evaluation act, regardless of the disciplinary process that he could instruct. It does not oblige that those acts of evaluation in which there are irregularities (copy, use not authorized by the AI, etc.) are not recoverable.

#### Unique assessment

The students who complete this type of assessment will have to hand in the two activities (to which we will refer later) on the day of the final exam, in addition to this test together with the rest of the companies. The activities that you must present on the day of the final exam are:

First activity: the writing of a brief essay (around of five pages) on one of the obligatory readings considered in its totality. The activity will have 25% of the total qualification.

Second activity: the writing of another essay on any work of Medieval Spanish Literature (poems of Florentina Pinar, for example), from the guidelines that the professor indicated at the time. Like the previous activity, this one will also be worth 25% of the final qualification.

Final exam: test of five questions about the subjects of the program. The exam will count 50% of the final qualification.

In the case of reevaluations, the same procedure will be followed if the entire subject has to be recovered. If it is only a part, the activity not passed will be delivered on the day of the reevaluation or the final exam will be taken.

## Bibliography

### Mandatory readings

Cantar de Mio Cid, ed. Alberto Montaner, Centro para la Edición de los Clásicos Españoles-Galaxia 4 Cantar de Mio Cid, ed. Alberto Montaner, Centro para la Edición de los Clásicos Españoles-Galaxia Gutenberg-Círculo de Lectores (Biblioteca Clásica), Barcelona, 2007; o bien Crítica (Clásicos y modernos), Barcelona, 2007. J

Juan Ruiz, arcipreste de Hita, Libro de buen amor, ed. Alberto Blecha, Cátedra (Letras hispánicas), Madrid, 1992; o bien Crítica (Clásicos y modernos), Barcelona, 2001; also in <https://www.cervantesvirtual.com..>

Don Juan Manuel, El conde Lucanor, ed. Guillermo Serés, Centro para la Edición de los Clásicos Españoles-Galaxia Gutenberg-Círculo de Lectores (Biblioteca clásica), Barcelona, 2006; o bien Crítica (Clásicos y modernos), Barcelona, 2001; o bien ed. José Manuel Blecha, Castalia (Clásicos Castalia), Madrid, 1979.

Jorge Manrique, Poesía, ed. Bienvenido Morros, Vicens Vives, Barcelona, 2005.

Diego de San Pedro, Carcel de amor, ed. Carmen Parrilla, Crítica (Biblioteca clásica), Barcelona, 1995; o bien ed. Keith Whinnom, Castalia (Clásicos Castalia), Madrid, 1972.

Anthology of literary texts prepared by the teacher.

### Essential bibliography

María Jesús Lacarra y Juan Manuel Cacho, Entre oralidad y escritura: la Edad Media, en José-Carlos Mainer (dir.), Historia de la literatura española, vol. 1, Crítica, Barcelona, 2012.

Francisco Rico (dir.), Historia y crítica de la literatura española, I, Alan Deyermond (ed.), Edad Media, Crítica, Barcelona, 1980; Primer suplemento, ibid., 1991.

Alan Deyermond, Literatura medieval española, Barcelona, Ariel, 1975,

Alberto Várvaro, Literatura románica de la Edad Media. Estructuras y formas, Ariel, Barcelona, 1983.

Mora Sánchez, Rosabel, Apuntes de literatura española medieval, Sevilla, 2013.

Literatura hispánica medieval: "libros, lecturas y reelecciones", coord. María Jesús Lacarra, San Millán de la Cogolla, 2019.

### Other references of interest

Gian Mario Anselmi (ed.), Mapas de la literatura europea y mediterránea, Crítica, Barcelona, 2002.

Erich Auerbach, Mimesis, Fondo de Cultura Económica, Madrid, 1983.

Ernst Robert Curtius, Literatura europea y Edad Media latina, Fondo de Cultura Económica, Madrid, 1999.

Peter Dronke, La lirica en la Edad Media, Ariel, 1995.

Otis H. Green, Espana y la tradicion occidental, Gredos, Madrid, 1969.

Erich Köhler, La aventura caballeresca, Sirmio, Barcelona, 1991.

Ramón Menéndez Pidal, Poesia juglaresca y juglares: origenes de las literaturas romanicas, Espasa-Calpe, Madrid, 1990. Howard Patch, El otro mundo en la literatura medieval, Fondo de Cultura Económica, Madrid, 1983. Marín de Riquer, Cantares de gesta franceses, Gredos, Barcelona, 2009. Giuseppe Sergi, La idea de la Edad Media, Crítica, Barcelona, 2001. Leo Spitzer, Estilo y estructura en la literatura espanola, Crítica, Barcelona, 1980. Paul Zumthor, La letra y la voz de la literatura medieval, Cátedra, Madrid, 1989.

## Software

word, pdf, teams

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Spanish	first semester	morning-mixed
(TE) Theory	1	Spanish	first semester	morning-mixed