UAB
Universitat Autònoma de Barcelona

16th Century Spanish Literature

Code: 106354
ECTS Credits: 6

2025/2026

Degree	Type	Year
Spanish Language and Literature	OB	2

Contact

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Teachers

Guillermo Seres Guillen

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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

"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. No fiction prose: dialogues, epistles and orationes.

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 digital tools and specific documentary sources to gather and organise information.
- Use the methodology and concepts of literary analysis taking into account sources and contexts.

Learning Outcomes

1. Characterise literary phenomena taking into account the different levels of analysis.
2. Comment on literary texts from different periods.
3. Determine the stylistic features of the main authors of medieval and golden age literature.
4. Identify the main characteristics of the genres of medieval and Golden Age literature.
5. Justify the analysis of data from a literary point of view using appropriate terminology.
6. Know how to carry out individual or group work applying the theoretical knowledge acquired and facing new challenges and cultural realities.
7. Know the periods of Medieval and Golden Age literature (16th-17th centuries) in all their genres, trends, tendencies and most representative authors.
8. Make literary predictions and inferences about the content of a text.
9. Recognise the different types of poetry (lyric, narrative, song, Italianate, etc.) and their metrical forms.
10. 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.
11. "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."
12. Recognise the theatrical forms: religious, pastoral, tragic and the so-called New Comedy.
13. Understand the relationship between text and discourse.
14. Use digital tools to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.
15. Use the appropriate terminology in the construction of an academic text and in the transmission of their knowledge.

16. Use the techniques of textual criticism and its related disciplines: ecdotics, book history, palaeography and codicology.
17. Use traditional sources to obtain, classify, interpret and analyse relevant data related to the study of Spanish language and literature.

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: Baertolomé de Torres Naharro

2.3. The origins and diffusion of the commercial theater: Lope de Rueda and Juan Timoneda

2.4. The Tragedy. Juan de la Cueva and Miguel de Cervantes

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, San Juan de la Cruz and Santa Teresa de Jesús

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 de la Mancha

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

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes	52.5	2.1	1, 2, 13, 7, 3, 8, 15, 4, 5, 9, 10, 11, 6, 16
Students' autonomous workload	75	3	1, 2, 13, 7, 3, 8, 15, 4, 5, 9, 10, 11, 6, 16
Supervised Activities	18	0.72	1, 2, 13, 7, 3, 8, 15, 4, 5, 9, 10, 11, 6, 16

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.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exams, essays, assistance and participation	Exams (30% + 30%), essay (40%), assistance and participation (10%)	4.5	0.18	1, 2, 13, 7, 3, 8, 15, 14, 17, 4, 5, 9, 10, 12, 11, 6, 16

At the end of the semester, knowledge of the topics and the indicated readings will be evaluated, requiring an assimilation of the subject equivalent to the content in the reference manuals.

- The final grade will be obtained from the grade of two exams, which will be averaged with a monographic work, plus 10% of attendance and participation in class.
- The written exams will serve to evaluate the theoretical content and will be worth 30% each of the final grade. The monographic work will be worth 30% of the final grade. Attendance and participation in class will be valued at 10%.
- The minimum score that will be required to consider the course as passed will be equal to or greater than 5 as a final average.
- In order to participate in the recovery process, it will be necessary to have completed 2/3 of the evaluable activities and to have obtained a final average mark of 3.5. The final work is not recoverable.
- At the time of carrying out each evaluation activity, the teacher will inform the students of the procedure and date for reviewing the grades.
- The course will be considered 'Not evaluable' when the student has not submitted/completed more than 30% of the evaluation activities.
- Making mistakes in spelling, vocabulary and syntax will have a penalty on the final grade of the activities of 0.25 for each of the made mistakes.
- Obviously, the works must be original and the total or partial copy of materials already published in any medium is not allowed. In cases where it can be shown that the student has committed an act of plagiarism, the grade for the corresponding activity will be 0.

- Likewise, the student who performs any irregularity that maylead toasignificant variation in the grade of an evaluable activity will obtain a grade of 0 in that activity and it will not be recoverable, regardless of the disciplinary process that may result from those actions. If there are several irregularities in the evaluable activities of the same subject, the final grade will be 0.
- This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

Single evaluation: The evaluation will be based on two assignments, which will represent 60% of the grade (30% + 30%, thus compensating for class attendance), and a final test, which will count 40%. Students who choose this option will have the same conditions for grade review and recovery that have already been explained. The date for handing in the work and taking the tests will be announced at the beginning of the course through the Virtual Campus.

Bibliography

General

Canavaggio, Jean, dir., *Historia de la literatura española. II, El siglo XVII*, Ariel, Barcelona 1995.

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.

Pedraza Jiménez, Felipe B., *Manual de Literatura Española*: Vol. 2, Pamplona, Cénlit Ediciones,1998.

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

Manuals

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, *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

Obligatory readings

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 (and reissues).

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

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

-------, ed. Lola Pons, Real Academia Española, Madrid, 2022.

Software

Word and pdf

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this link. To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Spanish	first semester	morning-mixed
(PAUL) Classroom practices	2	Spanish	first semester	morning-mixed
(TE) Theory	1	Spanish	first semester	morning-mixed
(TE) Theory	2	Spanish	first semester	morning-mixed