



LT 388 CULTURAL MYTHS AND SPANISH LITERATURE
IES Abroad Madrid

DESCRIPTION:

Spanish literature is, among Western literature, the one that has generated the greatest number of literary myths, which have immediately been transplanted to other literatures, and have earned a large number of imitations. This is the case of *La Celestina*, a female model with great impact in European literature and art of the Renaissance and, above all, the Baroque; or *El Lazarillo de Tormes*, a text whose structure and character contributed to creating a trail of imitations beyond our borders. However, the most emblematic cases are represented by Don Quijote, the great literary - and even experiential - myth of Hispanic literature, decisive for understanding the emergence of the modern novel, and Don Juan (*El burlador de Sevilla*), a model of conquerors. and beginning of a type whose adventures have been recreated by such important geniuses as Molière, Mozart, Lord Byron or Pushkin, to name just a few cases. Our trajectory ends with Carmen, a myth that followed the opposite path to that of its predecessors, since it started from the French Mérimée to become the universal image of Spanish women. Our study will be completed with references to other fundamental figures in Spanish culture and literature who, without constituting a mythical paradigm, have exerted an important influence (*La Regenta*, Mariana Pineda...).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: Good command of spoken and written Spanish.

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Theoretical and explanatory classes by the teacher on the subject's syllabus. Readings of texts about the main cultural myths. Discussions on aspects of the readings and theory. Viewing linked videos and movies.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Essays - 35%
- Partial Exam - 20%
- Final Exam - 30%
- Participation - 15%

Course Element

ESSAYS

Two short essays of 1000 words. The teacher proposes a series of topics for the essays and the students must select one of them or propose another one linked to the contents studied. Essays are delivered through Moodle. The detailed evaluation rubric is provided at the beginning of the course.

-Essay 1. *La Celestina* y *Lázaro de Tormes*

-Essay 2. *Don Quijote* y *el Burlador de Sevilla*/*Don Juan Tenorio*



Partial Exam

Theoretical development exam with questions about Celestina and Lazarillo. Theoretical questions so that students develop the theory studied and offer their personal critical interpretation.

Final Exam

Theoretical development exam with questions about Don Quijote, Don Juan and Carmen. Theoretical questions so that students develop the theory studied and offer their personal critical interpretation.

Participation

Participation will be evaluated during class debates.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Know the main myths of Spanish literature.
- Know the influence of these myths in shaping the idiosyncrasy of our country.
- Know the influence of these myths on other literary traditions.
- Use specific tools for textual and dramatic analysis of different texts.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is **mandatory for all IES Madrid classes**, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. Any assessed work, including exams, tests, and presentations, will be rescheduled if the absence is justified; otherwise, it will be graded as 0. You are allowed a maximum of 1 unexcused absence for once-a-week courses and 2 unexcused absences for twice-a-week courses. Each additional absence will deduct 5 points from your final grade. **Accumulating 7 or more absences in twice-a-week courses, or 4 or more in once-a-week courses, may lead to a failing grade.** Students arriving more than 11 minutes after the scheduled start time will be marked as 'late.' Three 'late' arrivals will be counted as 1 absence. Any student arriving 30 minutes or more after the scheduled start time will be marked as 'absent.' For more information, please refer to the full [Attendance and Punctuality Policy](#) document.

CONTENT:

Week	Content	Assignments
Week 1	Myths: emergence and transcendence • Typology of myths • From myth to logos • The renewal of the myth Los mitos: surgimiento y transcendencia	
Week 2	From religious myth to contemporary: • Contemporary reformulations of myths La Celestina: analysis of the literary myth and contemporary reviews • Celestina's conflict • Celestina as a revolutionary woman Lesson Objective(s)	• Text selection of <i>Celestina</i> (1)
Week 3	La Celestina: analysis of literary myth and contemporary reviews • El antiheroísmo de Celestina • Otros personajes y mitos de Celestina Lesson Objective(s)	• Text selection of <i>Celestina</i> (2)
Week 4	La Celestina: analysis of literary myth and contemporary reviews • Contemporary Celestinas: the renewals of the myth • La Celestina audiovisual: adaptations El Lazarillo de Tormes: mythology of the picaresque • Lazarillo and the crisis of the Spanish empire	• Debate: “Celestina as a revolutionary woman”

Week	Content	Assignments
Week 5	<i>El Lazarillo de Tormes</i>: mythology of the picaresque • The vision from the underworld: ecclesiastical and social criticism • Analysis of the myth of Lazarillo and its continuations • The picaresque novel and its reformulations	• Text selection of <i>El Lazarillo de Tormes</i>
Week 6	El Lazarillo de Tormes: mythology of the picaresque • <i>Las leyes de la frontera</i>, Daniel Monzón (2021)	• Film and debate: “New picaresque in cinema”
Week 7	El Lazarillo de Tormes: mythology of the picaresque • <i>Repaso de materiales</i>	Debate: “New picaresque in cinema” Partial exam (6 th March)
Week 8	Don Quijote de la Mancha (First book) • Don Quijote: metafiction • Madness and sanity; fiction and reality • Cruel humor in Don Quixote	• Text selection of <i>Don Quijote de la Mancha</i> (1)
Week 9	Don Quijote de la Mancha (First book) • The renovation of <i>Don Quijote</i>	Assignment(s) and/or Reading(s)
Week 10	Don Quijote de la Mancha (second book) • <i>La cueva de montesinos and el retablo del Maese Pedro</i> • <i>The death of Don Quijote</i>	• Text selection of <i>Don Quijote de la Mancha</i> (1)
Week 11	Don Juan: origin and development of a universal myth • Don Juan: <i>El burlador de Sevilla</i> • Psychoanalytic portrait of Don Juan: envy, Oedipus and the death of the father • Don Juan: Spanish myth Lesson Objective(s)	• Text selection of <i>El burlador de Sevilla</i>

Week	Content	Assignments
Week 12	The evolution of Don Juan - The romantic salvation of the conquistador in the 19th century: Don Juan Tenorio, by José Zorrilla - The international dimension of Don Juan: Molière and Mozart - Don Juan and vampirism: current reformulations of the myth of Don Juan	<i>Don Juan Tenorio</i>
Week 13	The evolution of Don Juan <i>Interview with the vampire</i>, Neil Jordan Carmen: exotic Spain seen from the outside Course review	Film and debate
Week 14	LAS FINAL EXAMS	

COURSE-RELATED TRIPS:

- Attendance at a theatre play related to the studied myths offered on the Madrid billboard.

REQUIRED READINGS:

- Fernando de Rojas: *La Celestina* (Selection).
- Anonymous: *Lazarillo de Tormes* (Selection).
- Miguel de Cervantes: *Don Quijote de la Mancha* (Selection).
- Tirso de Molina: *El burlador de Sevilla* (Selection).
- José Zorrilla: *Don Juan Tenorio* (Adaptation).

RECOMMENDED READINGS:

- DIEGO, Rosa de, y Lydia Vázquez: *Hombres de ficción. La figura masculina en la historia y en la cultura*, Madrid, Alianza Editorial, 2005.
- HUERTA CALVO, Javier, dir.: *Historia del teatro español*, Madrid, Gredos, 2003: vol. I, coordinadores Abraham Madroñal y Héctor Urzáiz; vol. II, coordinadores Fernando Doménech y Emilio Peral Vega.
- LASAGA MEDINA, José: *Las metamorfosis del seductor. Ensayo sobre el mito de Don Juan*, Madrid, Síntesis, 2004.
- MAEZTU, Ramiro de: *Don Quijote, Don Juan y la Celestina* (1926), Madrid, Visor Libros, 2004.
- MARAVALL, José Antonio: *El mundo social de La Celestina*, Madrid, Gredos, 1964 [existen reediciones recientes]
- PARKER, Alexander A.: *Los pícaros en la literatura: la novela picaresca en España y Europa*, Madrid, Gredos, 1971.
- PERAL, Emilio: "Don Juan en el teatro español del exilio", *Il Confronto Letterario*, 41/1 (2004), pp. 219-239.
- RILEY, Edward C.: *La rara invención. Estudios sobre Cervantes y su posteridad literaria*, Barcelona, Crítica, 2001.

- Riquer, Martín de: Nueva aproximación al Quijote, Barcelona, Teide, 1993.
- Sevilla, Florencio: La novela picaresca española, Madrid, Castalia, 2001.
- Márquez Villanueva, Francisco: Orígenes y elaboración de “El burlador de Sevilla”, Salamanca, Universidad de Salamanca, 1996.
- Serrano, Carlos: El nacimiento de Carmen. Símbolos, mitos, nación, Madrid, Taurus, 1999.