



SP/LT 344 LOVE, SEX AND DEATH IN THE SPANISH GOLDEN AGE: 16TH AND 17TH CENTURY DRAMA AND POETRY
IES Abroad Salamanca

DESCRIPTION: The aim of this course is to study lyric movements in the Spanish Golden Age, from the Italianate revolution to the Counter-Reformation spirituality, analyzing the topics and stylistic features characteristic of the great Renaissance and Baroque writers. Likewise, we will examine the complex picture of Spanish Golden Age drama from the establishment of its sociological and structural features. In both cases, we will focus on the connection between sex and death, a real obsession in literary works from that period.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: It is necessary to have a good command of Spanish and well-developed reading habits, preferably poetry reading, at least in English.

METHOD OF PRESENTATION:

- Lectures on basic theoretical content
- Reading and analyzing representative texts in detail
- Class discussion
- Students' active participation

Most materials used in class will be available for students on the [IES Abroad Salamanca Moodle](#) platform

REQUIRED WORK AND FORM OF ASSESSMENT:

- Final Exam: 20%
- Midterm Exam: 20%
- Research Paper: 20%
- Group presentation: 15%
- Course-related excursions: 15%
- Class participation: 10%

Final Exam

It will consist of 1 essay question and 2 text commentaries on works studied in class.

Midterm Exam

It will consist of 2 brief essay questions and 2 text commentaries on works studied in class.

Research Paper

Students will write a paper (8 pages, 1.5 line spacing, Times New Roman, 12 font size) on a topic that connects society, literary context and a (long or short) work by one or several writers; the chosen literary work and research paper topic must be approved by the instructor. Therefore, at least one tutoring session with the instructor will be required; the date of this session will be agreed in advance. Students' originality and interest in proposing topics and theoretical approaches will be positively assessed.

Group presentation

Students will prepare a group presentation to explain the development and key elements of the plot in every act of *El perro del hortelano* and *El Caballero de Olmedo* by Lope de Vega. All group presentation outlines must be submitted to the instructor for approval well in advance in case any changes are required.

Course-related trips

Outing to the theatre(10%): The written paper will consist of a DETAILED review of the



theatre performance that students will attend as a group. The play will be related to one of the writers studied in class or any historical aspect of the Spanish Golden Age. Students will be provided with a guide before the outing. Written paper (3-4 pages, 1.5 line spacing, Times New Roman, 12 font size).

Renaissance tour(5%): Students will visit some Renaissance monuments and artistic elements in the city of Salamanca that have relevant/striking erotic features or that are related to literary topics studied in class. In groups they will research, take pictures and present those monuments and elements to the other students. They will also write a blog/post on the forum where they will include pictures and a brief description of each Renaissance element as well as a brief reflection on their experience (4,000 characters including spaces).

Participation

This includes class activities such as readings, summaries, text commentaries, reports, internet research, etc. and especially student presentations (in pairs) on the authors studied in class. The instructor will also value students' positive and participatory attitude. For this students must, therefore, read required texts at home. Active participation in class discussions as well as the input of ideas and opinions will also be highly valued.

LEARNING OUTCOMES:

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

- Contextualize and analyze texts, connecting them to the history of 16th and 17th century Spanish literature
- Identify characteristic genres and literary features of works from that period
- Demonstrate specific knowledge of the main writers and works from that historical period as well as recognize their distinctive features
- Contextualize works within the universe of textual transmission in that historical period
- Distinguish and explain the different clichés, topics and figures that characterize 16th and 17th century literary works
- Critically analyze the various theoretical and methodological difficulties existing in literature from that period
- Recognize the historical development of key concepts about love and death in literary works from that period

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than two classes, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Punctuality: Students who are late to class on a regular basis will also receive a reduction in their final grade.

CONTENT:

Session	Content	Readings
Session 1	Introduction to course content: assignment of tasks and explanation of working method Course bibliography Formation of working groups	
Session 2	<i>Catorce versos dicen que es soneto</i> : mini-workshop on poetry General introduction to poetry: genres, meters, texts Main literary figures	Selection of entries from <i>Diccionario de términos literarios</i> (Estébanez Calderón, Demetrio. Madrid: Alianza, 2004) (87 pages).

	Distinctive features of texts from that historical period	
Session 3	A brief history of the erotic and the Spanish Golden Age: introduction to that period and to the aesthetic features of culture through painting and the artistic and literary treatment of Eros	
Session 4	<p>Renaissance: chronology and key concepts</p> <p>The bourgeoisie and modern political states</p> <p>Intellectual revolution of the Renaissance: discoveries, science, beliefs</p> <p>Humanism</p> <p>Dimensions of the Spanish Renaissance</p> <p>Distinctive features</p> <p>Reformation and Counter-Reformation</p> <p>The crisis of the Empire</p> <p>Erasmus and Spain</p> <p>Poetics of Aristotle</p> <p>Imitation and originality in Renaissance poetics</p> <p>Politics, religion and literature</p>	<p>“El imperio y sus contradicciones” (in Blanco Aguinaga, Carlos, et al. <i>Historia social de la literatura española</i>, Vol. I. Madrid: Akal, 2000, pages 223-231) (9 pages)</p>
Session 5	<p>Death, fate and lust in <i>La Celestina</i> by Fernando de Rojas</p> <p>The first Renaissance theatre</p> <p>Eros as a leveling force</p> <p>The ritual</p> <p>Love and tragic death</p>	<p>Selection of fragments from <i>La Celestina</i> (Barcelona: Crítica, 2000) (12 pages)</p>
Session 6	<p>To die of love: Renaissance poetry and its origins in the <i>Cancionero</i></p> <p>Topics, clichés, forms, language, movements, textual and sociological aspects</p> <p>Cancionero poetry</p> <p>Petrarchism</p>	<p>Sonnets by Garcilaso (<i>Poesía de la Edad de Oro I. Renacimiento</i>. Ed. José Blecua. Madrid: Castalia, 1984, pages 64-98) (30 pages)</p>

	<p>The Italianate revolution: forms and context</p> <p>Courtly love and the Platonic view</p> <p>Garcilaso and Herrera: poetic career, texts</p> <p>Commentaries of texts by Garcilaso and Herrera</p>	
Session 7	<p>Love for God and the sacred sensuality</p> <p>Religion and eroticism</p> <p>The passionate mysticism in San Juan de la Cruz</p> <p>Commentaries of texts by San Juan de la Cruz</p>	<p>San Juan de la Cruz (<i>Poesía de la Edad de Oro I. Renacimiento</i>. Ed. José Blecuá. Madrid: Castalia, 1984, pages 302-313) (11 pages in total)</p>
Session 8	<p><i>Bajé a lavar al río</i>: erotic symbols in Renaissance popular poetry</p> <p>The leading voice of women</p> <p>The popular, the traditional, the popularizing</p> <p>From the street to the Court</p> <p>Forms and topics in traditional poetry</p> <p>Old romances</p> <p>Influence on Renaissance poetry</p> <p>New romances</p> <p>Songs, carols and Renaissance romances</p> <p>Influence on later writers such as Lope or Góngora</p>	<p>Traditional songs, carols and romances (<i>Poesía de la Edad de Oro I. Renacimiento</i>. Ed. José Blecuá. Madrid: Castalia, 1984, pages 428-444) (17 pages)</p>
Session 9	<p>Course-related trip: Renaissance tour</p> <p>Visit to Renaissance monuments in the city of Salamanca, focusing on those symbols related to love and death (elements of nudity, classical mythological motifs, vanitas, etc.)</p>	
Session 10	<p>Baroque: the term</p> <p>Difficulties of definition</p> <p>Historical context</p> <p>Political and cultural organization</p>	<p>Maravall, José Antonio, "La cultura del Barroco: una estructura histórica" and Green, Otis H., "«Ni es cielo ni es azul»: sobre el «escepticismo» del Barroco" (both in Rico, Francisco, coord. <i>Historia y crítica de la literatura española</i>, 3. Crítica: Barcelona, 1980, pages 49-53 and 112-116) (10 pages in total)</p>

	<p>17th century society</p> <p>Mannerism and Baroque</p> <p>Counter-Reformation and Baroque</p> <p>The Court: real and symbolic space</p> <p>Politics and literature</p> <p>The audience</p> <p>Textual transmission</p>	
Session 11	<p>Baroque (cont.): concepts and ideas</p> <p>Honor, disillusionment, melancholy, vanitas</p> <p>Literary treatment of death</p> <p>Emblems</p> <p>Wit</p> <p>Culteranismo and conceptism</p> <p>Aesthetics of difficulty</p>	<p>Blecua, J. M. "Introducción" (in <i>Poesía de la edad de oro II: Barroco</i>. Madrid: Castalia, 1984, pages 7-24) (18 pages)</p>
Session 12	Midterm Exam	
Session 13	<p>Quevedo's dust in love: the poetry of Francisco de Quevedo</p> <p>Career</p> <p>Philosophical and satirical love poetry</p> <p>Commentaries of texts by Quevedo</p>	<p>Texts by Quevedo (<i>Poesía de la edad de oro II: Barroco</i>. Madrid: Castalia, 1984, pages 187-204)</p> <p>Ayala, F. and Borges, J. L. "Quevedo: personalidad e imagen" (in Rico, Francisco, coord. <i>Historia y crítica de la literatura española</i>, 3. Crítica: Barcelona, 1980, pages 552-557) (22 pages in total)</p>
Session 14	<p>Quien lo probó lo sabe: biographical love experience and the poetry of Lope de Vega</p> <p>Joining life and work</p> <p>Sonnets (text commentary on the 3 sonetos de los mansos)</p> <p>Last years of Lope: poems from that period</p> <p>Las rimas humanas y divinas del Licenciado Tomé de Burguillos</p>	<p>Texts by Lope de Vega (<i>Poesía selecta</i>. Madrid: Cátedra, 1998, pages 230, 237, 243, 245, 249, 254, 303-304, 311, 320-324, 370, 383, 385-389, 429, 438) (14 pages)</p>

Session 15	<p>Delicate lust and violent desire: Polifemo y Galatea by Góngora</p> <p>Gongorism</p> <p>Aesthetics of difficulty</p> <p>Cultism</p> <p>Analysis of the most important figures in the fable</p> <p>Contrasts between characters</p> <p>Approach to the sonnets of Góngora</p>	<p>Selection of fragments from <i>Fabula de Polifemo y Galatea</i> by Góngora (Madrid: Cátedra, 2002): verse 7 (page 135), verse 14 (page 137), verse 41 (pages 147-48), verse 42 (page 148), verses 62 and 63 (page 155) (7 pages in total)</p>
Session 16	<p>17th century drama: text/performance</p> <p>Sociology in 17th century drama</p> <p>The Corral</p> <p>Commercial theatre, theatre at the Court</p> <p>Staging drama</p> <p>The theatrical event as a joint performance</p> <p>The audience, actors, the interpretation, reading drama, ideology , types of texts</p>	
Session 17	<p>Hablarle en necio para darle el gusto: The path to Lope</p> <p>School of Valencia</p> <p>The new drama: <i>Arte nuevo de hacer comedias</i> by Lope de Vega</p> <p>Precepts of new drama and its implications</p> <p>Cycles of the new comedy</p> <p>National comedy: topics and types</p> <p>Lope: life stages and plays</p>	<p>Lope de Vega. <i>Arte nuevo de hacer comedias</i> (Madrid: Cátedra, 2006, pages 131-152) (21 pages)</p>
Session 18	<p>Course-related trip: Outing to the theatre</p> <p><i>Fuenteovejuna</i> by Lope de Vega</p> <p>Rape and revenge</p> <p>Abuses of power and sexual violence</p>	<p>Selection of fragments from <i>Fuenteovejuna</i> (Barcelona: Crítica, 1993, pages 53-65, 78-84, 97-105, 115-118, 121-131) (35 pages in total)</p>

Session 19	<p>Neither eat nor let others eat: <i>El perro del hortelano</i> by Lope de Vega</p> <p>Group presentations followed by discussion and commentaries</p> <p>Screening of some film scenes from <i>El perro del Hortelano</i> (1996) by Pilar Miro</p>	<i>El perro del hortelano</i> (Ed. Mauro Armijo. Madrid: Cátedra, 1996) (140 pages)
Session 20	<p><i>Que de noche le mataron</i>: Eros and Thanatos in <i>El caballero de Olmedo</i></p> <p>Group presentations followed by discussion and commentaries</p> <p>Connection to <i>La Celestina</i></p> <p>Foretold ending and construction of the plot</p>	<i>El caballero de Olmedo</i> (Madrid: Castalia, 1983) (140 pages)
Session 21	<p>Deceit and pleasures: <i>Tirso de Molina</i> and <i>El burlador de Sevilla</i></p> <p>Myth of Don Juan, its universality and its sequels</p>	Selection of fragments from <i>El burlador de Sevilla</i> (Biblioteca Nueva, 1997) (10 pages)
Session 22	Final Review	
Session 23	Final Review	
Session 24	Final Exam	

COURSE-RELATED TRIPS:

- Outing to the theatre: The written paper will consist of a DETAILED review of the theatre performance that students will attend as a group. The play will be related to one of the writers studied in class or any historical aspect of the Spanish Golden Age. Students will be provided with a guide before the outing. Written paper (3-4 pages, 1.5 line spacing, Times New Roman, 12 font size).
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REQUIRED READINGS:

- *Poesía de la Edad de Oro I. Renacimiento*. Ed. José Blecuá. Madrid: Castalia, 1984 (fragments)
- *Poesía de la Edad de Oro II. Barroco*. Ed. José Blecuá. Madrid: Castalia, 1984 (fragments)
- Fernando de Rojas. *La Celestina*. Barcelona: Crítica, 2000 (fragments)

- Lope de Vega. *Poesía selecta*. Madrid: Cátedra, 1998 (fragments)
- Lope de Vega. *Arte nuevo de hacer comedias*. Madrid: Cátedra, 2006 (full text)
- Lope de Vega. *El caballero de Olmedo*. Madrid: Castalia, 1983 (full text)
- Lope de Vega. *Fuenteovejuna*. Barcelona: Crítica, 1993 (fragments)
- Lope de Vega. *El perro del hortelano* (full text) Available editions:
 - *El perro del hortelano*. Facsimile edition of Madrid 1618 edition, Biblioteca Virtual Cervantes.
 - *El perro del hortelano*. Ed. Rosa Navarro Durán. Biblioteca Virtual Cervantes. cvc.cervantes.es/obref/perro_hortelano
 - *El perro del hortelano*. Ed. Antonio Carreño. Madrid: Austral, 1991.
 - *El perro del hortelano*. Ed. Mauro Armijo. Madrid: Cátedra, 1996.
- Luis de Góngora. *Fabula de Polifemo y Galatea*. Madrid: Cátedra, 2002 (fragments)
- Tirso de Molina, *El burlador de Sevilla*, Madrid, Biblioteca Nueva, 1997 (fragments)

RECOMMENDED READINGS:

- Andrés Fernández de Andrada. *Epístola moral a Fabio*. Barcelona: Crítica, 1993.
- Calderón. *La dama duende*. Barcelona: Crítica, 1999.
- Quevedo. *Poesía varia*. Madrid: Cátedra, 2008.
- San Juan de la Cruz. *Cántico espiritual y poesía completa*. Barcelona: Crítica, 2002.
- Arellano, I. *Historia del teatro español del siglo XVII*. Madrid: Cátedra, 2005.
- Blanco Aguinaga, Carlos, et al. *Historia social de la literatura española, Vol. I*. Madrid: Akal, 2000.
- Casa, Frank P. & Luciano García Lorenzo & Germán Vega García-Luengos (dirs.) *Diccionario de la comedia del Siglo de Oro*. Madrid: Castalia, 2002.
- Corominas, Joan & Pascual, J. A. *Diccionario Crítico Etimológico castellano e hispánico*. Madrid: Gredos, 1980-1996.
- Covarrubias Horozco, Sebastián de. *Tesoro de la Lengua Castellana o Española (1611)*, con las adiciones de Benito Remigio Noydens publicadas en la ed. de 1674. Edition prepared by Martín de Riquer. Barcelona: Alta Fulla, 1987.
- De la Flor, Fernando R. *Barroco*. Madrid: Cátedra, 2002.
- Estébanez Calderón, Demetrio. *Diccionario de términos literarios*. Madrid: Alianza, 2004.
- Huerta Calvo, Javier. *El teatro medieval y renacentista*. Madrid: Playor, 1984.
- Huerta Calvo, Javier (dir.) *Historia del teatro español*. Madrid: Gredos, 2003 (2 volumes)
- Lucie-Smith, E. *Sexuality in Western Art*. NY: Thames & Hudson, 1991.
- Hermenegildo, Alfredo. *El Teatro del Siglo XVI*. Madrid: Júcar, 1994.
- Maravall, José Antonio. *La cultura del barroco*. Barcelona: Ariel, 2012.
- Pedraza, Felipe B. & Rodríguez, M. *Manual de literatura española*. 10 volumes. Tafalla (Navarra): Cénlit Ediciones, 1980.
- RAE. Corpus diacrónico del español. *Banco de datos en línea*.
- RAE. *Diccionario de Autoridades*. 1726-1739. Madrid: Gredos, 1979.
- RAE. *Diccionario de la lengua española*. Madrid: 2000.
- Rico, Francisco (coord.) *Historia y crítica de la literatura española*. Barcelona: Crítica, 1980 (volumes 2, 2/1, 3, and 3/1)
- Tannahill, Reay. *Sex in History*. Scarborough House, 1992.
- Toulalan, S. & Fisher, K. (eds.), *The Routledge History of Sex and the Body: 1500 to the Present*, Routledge, London and New York, 2013.



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