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 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.

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| Session 4 | Renaissance: chronology and key concepts  
The bourgeoisie and modern political states  
Intellectual revolution of the Renaissance: discoveries, science, beliefs  
Humanism  
Dimensions of the Spanish Renaissance  
Distinctive features  
Reformation and Counter-Reformation  
The crisis of the Empire  
Erasmus and Spain  
Poetics of Aristotle  
Imitation and originality in Renaissance poetics  
Politics, religion and literature |
| Session 5 | Death, fate and lust in La Celestina by Fernando de Rojas  
The first Renaissance theatre  
Eros as a leveling force  
The ritual  
Love and tragic death |
| Session 6 | To die of love: Renaissance poetry and its origins in the Cancionero  
Topics, clichés, forms, language, movements, textual and sociological aspects  
Cancionero poetry  
Petrarchism  
|          | Selection of fragments from La Celestina (Barcelona: Crítica, 2000) (12 pages)  
| Session 7 | The Italianate revolution: forms and context  
Courtly love and the Platonic view  
Garcilaso and Herrera: poetic career, texts  
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| Session 8 | Love for God and the sacred sensuality  
Religion and eroticism  
The passionate mysticism in San Juan de la Cruz  
| Session 9 | *Bajé a lavar al río*: erotic symbols in Renaissance popular poetry  
The leading voice of women  
The popular, the traditional, the popularizing  
From the street to the Court  
Forms and topics in traditional poetry  
Old romances  
Influence on Renaissance poetry  
New romances  
Songs, carols and Renaissance romances  
Influence on later writers such as Lope or Góngora |  |
| Session 10 | Course-related trip: Renaissance tour  
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.) | 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. *Historia y crítica de la literatura española*, 3. Crítica: Barcelona, 1980, pages 49-53 and 112-116) (10 pages in total) |
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Gongorism  
Aesthetics of difficulty  
Cultism  
Analysis of the most important figures in the fable  
Contrasts between characters  
Approach to the sonnets of Góngora | Selection of fragments from *Fabula de Polifemo y Galatea* 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) |
| --- | --- |
| Session 16 | 17th century drama: text/performance  
Sociology in 17th century drama  
The Corral  
Commercial theatre, theatre at the Court  
Staging drama  
The theatrical event as a joint performance  
The audience, actors, the interpretation, reading drama, ideology, types of texts | Lope de Vega. *Arte nuevo de hacer comedias* (Madrid: Cátedra, 2006, pages 131-152) (21 pages) |
| Session 17 | Hablarle en necio para darle el gusto: The path to Lope  
School of Valencia  
The new drama: *Arte nuevo de hacer comedias* by Lope de Vega  
Precepts of new drama and its implications  
Cycles of the new comedy  
National comedy: topics and types  
| Session 18 | Course-related trip: Outing to the theatre  
*Fuenteovejuna* by Lope de Vega  
Rape and revenge  
Abuses of power and sexual violence |  |
| Session 19 | Neither eat nor let others eat: *El perro del hortelano* by Lope de Vega  
Group presentations followed by discussion and commentaries  
|---|---|---|
| Session 20 | *Que de noche le mataron*: Eros and Thanatos in *El caballero de Olmedo*  
Group presentations followed by discussion and commentaries  
Connection to *La Celestina*  
Foretold ending and construction of the plot | *El caballero de Olmedo* (Madrid: Castalia, 1983) (140 pages) |
| Session 21 | Deceit and pleasures: *Tirso de Molina* and *El burlador de Sevilla*  
Myth of Don Juan, its universality and its sequels | Selection of fragments from *El burlador de Sevilla* (Biblioteca Nueva, 1997) (10 pages) |
| Session 22 | Final Review | |
| Session 23 | Final Review | |
| Session 24 | Final Exam | |

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**REQUIRED READINGS:**
- 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:
• 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:
• San Juan de la Cruz. Cántico espiritual y poesía completa. Barcelona: Crítica, 2002.
• Huerta Calvo, Javier (dir.) Historia del teatro español. Madrid: Gredos, 2003 (2 volumes)
• Maravall, José Antonio. La cultura del barroco. Barcelona: Ariel, 2012.
• RAE. Corpus diacrónico del español. Banco de datos en línea.
• Rico, Francisco (coord.) Historia y crítica de la literatura española. Barcelona: Crítica, 1980 (volumes 2, 2/1, 3, and 3/1)