



Universitat de Lleida

DEGREE CURRICULUM
**SPANISH LITERATURE OF THE
GOLDEN CENTURIES I**

Coordination: DE RUBINAT PARELLADA, RAMON

Academic year 2021-22

Subject's general information

Subject name	SPANISH LITERATURE OF THE GOLDEN CENTURIES I			
Code	101060			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Hispanic Philology	2	COMPULSORY	Attendance-based
	Double degree: Bachelor's degree in Applied Languages and Translation and Bachelor's degree in Hyspanic Filology	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	DE RUBINAT PARELLADA, RAMON			
Department	CLASSICAL, FRENCH AND HISPANIC STUDIES			
Important information on data processing	Consult this link for more information.			
Language	Spanish			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
DE RUBINAT PARELLADA, RAMON	ramon.rubinat@udl.cat	6	

Subject's extra information

Understanding the Humanist phenomenon in the framework of the Renaissance and studying some of the most representative authors and works of Spanish literature of the 16th century. The subject aims to enable students to obtain the relevant knowledge of the literary works of the period, and to acquire the appropriate skills to comment on and explain the literary texts in relation to their creation context, from a philological point of view and also in their connection with our ongoing present.

Observations:

Mobility or exchange students (e.g. Erasmus) must bear in mind that this subject requires an oral and written knowledge of the Castilian language corresponding to a higher level (B2 / C2 of the European Framework). Students combining their studies with full-time work are entitled to seek alternative evaluation within 5 days from the start of the semester. For more information, send an email to academic@lletres.udl.cat or contact the Secretariat of the Faculty of Letters.

Learning objectives

The objective of this subject will not be restricted only to providing the data relating to the literary content of the Spanish Renaissance, but also to contextualising them and explaining them in the historical, ideological and cultural field of this period. This provides a guide for critical reflection, and linked to our current present, of Renaissance literature, taking as its axis the literary texts, its commentary and analysis, which will always be a point of departure and reference, but also the humanist framework in which they must be considered.

Competences

By exceeding this assignment, the student will have acquired the following competencies:

Knowledge of Spanish literature of the Renaissance period.

Knowledge of the relations between literature and other disciplines of the period.

Knowledge of the techniques and methods of literary analysis.

Ability to critically assess a text in its form and content, linking it to a historical dimension with other texts.

Ability to interlink the theoretical, technical, methodological and practical component of the literature of the period.

Ability to analyze literary texts in comparative perspective.

Ability to locate, manage and synthesize bibliographic information and documentation of the area, either in traditional sources or in databases and other computer and Internet instruments.

It is capable of passing on the knowledge acquired, either to experts or to a non-specialized public.

The learning outcomes that are intended to reach the learner are as follows:

Get the necessary knowledge of the history of 16th-century literature, in the genres of prose and poetry, value its importance and significance in the course of the History of Literature.

He understands that 16th-century literature is part of a historical process by which he is a debtor of previous artistic activity and in turn a foretaste of later artistic currents.

Knowing the essential features of the period in terms of poetry and prose, its peculiarities and basic elements that determine its transformation, as well as the major works and writers.

Acquire the skills relating to the analysis and knowledge of the literary work, studying it in its political, socio-economic and cultural context, taking into account its formal aspects.

Get the knowledge of specific literary terminology, given the most common terms of the different areas that make up the subject.

Distinguishing the essential features of a literary text of the period, being able to put them in relation to its historical and aesthetic context.

Knowing and practicing the basic techniques of analysis of the literary work.

Acquire the skills relating to the techniques of bibliographic documentation and the fundamental resources for the further autonomous development of research, enlargement and professional performance.

The primary objective of this subject is to facilitate the study and learning of a complex and fruitful literary period, allowing an approximation – which is not intended to be exhaustive – of their aesthetic and ideological concerns, their works and their authors, as well as their innovations and their immobilisms and, above all, in a critical and non-doxographic way, that is, linked to our present in progress.

Subject contents

September

13. Course introduction. Presentation of the contents and methodology of the subject, as well as the work to be done and the conditions of the exam

14. Essential Plato: We will comment on passages from the following dialogues: Ion, Protagoras, Fedre and The Banquet.

20. Humanists interpret Plato: Petrarch, Pico della Mirandola, Leon Battista Alberti, Lorenzo Valla...

21 ...and the poets exploit these results: Petrarch, Garcilaso and Ferran of Herrera.

27. The 'Greatest' Erasme. We will see his Elogi de la follia, the biographical resemblance that Stefan Zweig dedicated to him (Erasme de Rotterdam: Triumph and tragedy of a humanist) and we will analyse the strength of this figure.

October

4. The great humanist utopias:

-Thomas More, Utopia/ Tommaso Campanella, The City of the Sun/Frand Bacon, The New Atlántida.

5. and its counter figure: Jean Jacques Rousseau.

- On the origin and the foundations of inequality between men.

11 Prose erasmist: Juan Luis Vives, Alfonso de Valdés and Juan de Valdés

18 Is Shakespeare the "inventor of the Human"? In this session we will look at this bold label with which the prestigious critic Harold Bloom summed up the singularity of Macbeth and Hamlet's father. By analysing a selection of passages from different Shakespearean works, we will see the specificities of this humanist invention.

19-. Today's Humanists:

-Josep Maria Esquirol, "Human, More Human" and Joan-Carles Melich, "Reading as a prayer".

25. The Cervantes Novels (I)

26. The Cervantes Novels (II)

November

2. Celestina and its genus. The Celestina

8. The Lazarillo and its genus. Lazarillo.

9. Mystics: San Juan de la Cruz, Santa Teresa de Jesús y Sor Juana Inés de la Cruz.

15. Poetic Work and Narrative Work by Fray Luis de León (I)

16. Poetic Work and Narrative of Fray Luis de León (II)

22. The theatre in the 16th. Bartolomé Torres Naharro and Gil Vicente.

23. The theatre in the 16th. Lope de Rueda and Juan de la Cova.

29. The Spanish Petrarchism (I) The Poetry of Garcilaso de la Vega

30. Spanish Petrarchism (II) The Poetry of Garcilaso de la Vega

December

13. Spanish Petrarchism (III) Gutierre de Cetina/Diogo Hurtado de Mendoza

14. Spanish Petrarchism (IV) Hernando de Acuña, Francisco de Figueroa

20. Spanish Petrarchism (V) Fernando de Herrera/ Francisco de Aldana

21. Discussion session: Why study Humanities?

January

10. 16.00h Aula 0.10.2 Exam value: 50% of the final note.

February

1. Recovery exam. 18.30h Aula 2.16 Exam value: 50% of the final note.

Methodology

- **lectures in class hours.**

Study of theoretical content.

Reading and criticizing texts.

- Homework.

Reading of dossiers (with a selection of passages from different works) that every Tuesday the professor will hang in the Resources area of the Virtual Campus.

Development plan

We will follow the sequence that we have indicated in the 'Contents' section, but which we will then reproduce:

13.7. Course introduction. Presentation of the contents and methodology of the subject, as well as the work to be done and the conditions of the exam

Seven. Essential Plato: We will comment on passages from the following dialogues: Ion, Protagoras, Fedre and The Banquet.

Twenty seven. Humanists interpret Plato: Petrarch, Pico della Mirandola, Leon Battista Alberti, Lorenzo Valla...

21 seven. ...and the poets exploit these results: Petrarch, Garcilaso and Ferran of Herrera.

27. The 'Greatest' Erasme. We will see his Elogi de la follia, the biographical resemblance that Stefan Zweig dedicated to him (Erasme de Rotterdam: Triumph and tragedy of a humanist) and we will analyse the strength of this figure.

4 oct. The great humanist utopias:

-Thomas More, Utopia/ Tommaso Campanella, The City of the Sun/Frand Bacon, The New Atlántida.

5 oct. and its counter figure: Jean Jacques Rousseau.

- On the origin and the foundations of inequality between men.

11 oct. Prose erasmist: Juan Luis Vives, Alfonso de Valdés and Juan de Valdés

18 oct is Shakespeare the "inventor of the Human"? In this session we will look at this bold label with which the prestigious critic Harold Bloom summed up the singularity of Macbeth and Hamlet's father. By analysing a selection of passages from different Shakespearean works, we will see the specificities of this humanist invention.

Today's 19 Humanists Oct:

-Josep Maria Esquirol, Human, More Human/John-Carles Melich, Reading as a prayer.

25 oct. The Cervantes Novels (I)

26 oct. The Cervantes Novels (II)

2 nov. Celestina and its genus. The Celestina

The Lazarillo and its genus. Lazarillo.

Mystic 9. Saint John of the Cross, Saint Teresa of Jesus and Sister Juana Inés of the Cross.

15 nov. Poetic Work and Narrative Work by Fray Luis de León (I)

16 nov. Poetic Work and Narrative of Fray Luis de León (II)

The theatre in the 16th. Bartolomé Torres Naharro and Gil Vicente.

The theatre in the 16th. Lope de Rueda and Juan de la Cova.

The Spanish Petrarchism (I) The Poetry of Garcilaso de la Vega

Spanish Petrarchism (II) The Poetry of Garcilaso de la Vega

13 des. Spanish Petrarchism (III) Gutierre de Cetina/Diogo Hurtado de Mendoza

14. Spanish Petrarchism (IV) Hernando de Acuña, Francisco de Figueroa

20 ps. Spanish Petrarchism (V) Fernando de Herrera/ Francisco de Aldana

Twenty-one. Discussion session: Why study Humanities?

10 gene. 16.00h Aula 0.10.2 Exam value: 50% of the final note.

febr. Recovery exam. 18.30h Aula 2.16 Exam value: 50% of the final note.

Evaluation

January 7

1-. Take an exhibition of the sessions devoted to Humanism (13 seven. – 19 oct.) as if you were doing a conference. You can count on a written script and you can look at it but you don't have to read the content.

2-. It has tools like PowerPoint, you have to see yourself, you talking, all the time.

3-. It exemplifies the theory you're presenting with the examples we've seen in class or with others you think relevant.

4- He thinks files can weigh a lot. Send me the video for YDRAY, RedIris FileSender or similar platforms.

5- Send files in mp4 format. That is very important.

6- Send me the link via the Activities page, in your response to this activity.

Value of this activity: 25% of the final note.

January 7

The same as in the previous activity but as if you were giving a conference on what we've seen in the other sessions (25 oct.- 20 des.).

Value of this activity: 25% of the final note.

10 January

Final exam/16.00h/ Aula 0.10.2

Exam value: 50% of final note.

01 February

Recovery exams/ 18.30h/ Aula 2.16

Exam value: 50% of final note.

Bibliography

Basic bibliography:

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- ARELLANO, Ignacio, *Historia del teatro español del siglo XVII*, Madrid, Cátedra, 1995.
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- JONES, R. O., dir., *Historia de la literatura española*, 7 vols., Barcelona, Ariel, 1973-1984.
- LÁZARO CARRETER, Fernando, *Estilo barroco y personalidad creadora*, Madrid, Cátedra, 1974.
- JESÚS G. MAESTRO, *Crítica de la Razón Literaria, El Materialismo Filosófico como Teoría, Crítica y Dialéctica de la Literatura* (3 vols.), Editorial Academia del Hispanismo, Vigo, 2017.
- PARKER, Alexander A., *La filosofía del amor en la literatura española, 1480-1680*, Madrid, Cátedra, 1986.
- PEDRAZA JIMÉNEZ, Felipe, i Milagros RODRÍGUEZ CÁCERES, *Manual de literatura española*, 15 vols., Estella, Cenlit, 1981-2003.
- RICO, Francisco, dir., *Historia y crítica de la literatura española*, 9 vols., Barcelona, Crítica, 1980-1992; seguits de *Primeros suplementos*, 9 vols., 1991-2001.
- RICO, Francisco, *Breve biblioteca de autores españoles*, Barcelona, Seix Barral, 1990.
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- RILEY, Edward, *Teoría de la novela en Cervantes*, Madrid, Taurus, 1966.