Introduction to Spanish Golden Age Literature

Prof. Jared S. White

With a historical framework conceptualized exclusively within Spain’s so-called Siglo de Oro (1492-1681), we will consider the most iconic texts from this ‘siglo,’ covering various authors and multiple genres. Among the most notable examples, we will read the anonymous novels *Lazarillo de Tormes* (1554) and *El Abencerraje* (1565); diverse élogos and poems from Garciaso de la Vega (1543), Luis de Góngora (1612-13), Francisco de Quevedo (~1645), and the mystic poets, including Fray Luis de León (1559-84), San Juan de la Cruz (1578), and Santa Teresa de Ávila (1567); dramatic works from Lope de Vega (1620), Juan Ruíz de Alarcón (1634), Tirso de Molina (1630), and Calderón de la Barca (1635); and selections from the most widely-recognized novel of the Golden Age, *El ingenioso hidalgo don Quijote de la Mancha* (1605), from Miguel de Cervantes. For the novice student, these readings will build a basic comprehension of the texts and themes of this era. For the scholar already familiar with the Siglo de Oro, this course will allow you to expand and develop your ideas about the Golden Age, forming concrete connections with various traditions that grow from and respond to this period.

Required Texts:
1. Rivers, Elias, ed.. *Poesía lírica del Siglo de Oro*. (Ed. Cátedra)
4. Cervantes, Miguel de. *El ingenioso hidalgo don Quijote de la Mancha*

*I will supply you with digital copies (.pdf) of the sections indicated from the Quijote*

Grade Break-down:
- Participation and Attendance 10%
- Quizzes 10%
- Midterm 20%
- Oral Presentation 20%
- Final Paper 40%

Participation and Attendance:
It is expected that each student will contribute to the overall class discussion, be it during or outside of class (through our class blog or a personal twitter account, for example). In order to be able to effectively contribute to the course, it is absolutely necessary that you are present and prepared every time we meet. Being prepared means that you carefully read each of the texts indicated on the class calendar before arriving to class. If for whatever reason you must miss class, it is your responsibility to contact a classmate so that you do not fall behind. I allow two absences during the quarter. Any additional absences will deduct a percentage point (-1%) from your overall course grade.
Quizzes:
In order to determine that you are preparing well for class, I will occasionally give a quiz on the assigned readings and topics presented in the course. It is essential that you make the necessary preparations (study, ask questions, etc.) in order to be successful on these quizzes.

Midterm:
The midterm offered during the fifth week of the course will test you on the themes and concepts that we covered during the first half of the class. I will not allow a make-up exam in case you are absent on the date of the midterm. I highly recommend that you check your schedule beforehand to make certain that there are no conflicts during the fifth week of classes.

Oral Presentation:
In addition to your daily class participation, each student will have the responsibility to present an author, a topic, or a literary style that we will consider this quarter. Each presentation requires a single-page handout that details the central points of your presentation, including quotes, images, and key ideas. If you wish to use a video, PowerPoint, or other form of multimedia, it is optional and requires the prior approval of the professor. Come see me to confirm the date and topic of your oral presentation.

Final Paper:
As the culminating project of this course, each student will write an 8-10 page (not including your Works Cited page(s)) final paper in 12-pt Times New Roman font, with 1” margins, double-spaced. This paper will demonstrate your ability as a scholar to analyze a text, form an original idea, support this idea with critical sources, and write a persuasive and coherent essay. In order to avoid procrastination, an abstract that outlines the scope of your project will be due at the end of the sixth week of the course. Do not wait until the final moment to develop your ideas. I strongly encourage each of you to study the class schedule and determine as soon as possible the topics and concepts that most interest you individually. I am always willing to help you in your investigation; speak with me during my office hours or send me an e-mail if you have any questions.
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<th>Week</th>
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| I    | **Lyrical Poetry and the Chivalric Code**  
| Tues | Garcilaso de la Vega, sonnets I, IV, X, XI, XXIII, XXIX (in *Poesía lírica del Siglo de Oro*; pages 60-64)  
| Thur | Anonymous, *El Abencerraje* |
| II   | **Mysticism, the Sublime, and El camino de la perfección**  
| Tues | 1. Fray Luis de León, Odes I “Vida retirada” y VIII “Noche serena” (in *Poesía*; p. 112-14, 119-21)  
|       | 2. San Juan de la Cruz, Poems III y IV (in *Poesía*; p. 178-81)  
| Thur | Santa Teresa de Ávila, Poems “Nada te turbe,” “Vivo sin vivir en mí”; selections from *El libro de la vida* (chapter XXIX) - (can be found on class website) |
| III  | **The Picaresque Novel and Delinquency**  
| Thur | Anonymous, *Lazarillo de Tormes*, cap. 3-7 (p. 71-135) |
| IV   | **The Quijote, farce, and satire**  
| Tues | Selections de *El ingenioso hidalgo don Quijote de la Mancha* I, cap. 1-5, 8 (p. 27-60, 75-83)  
| Thur | 1. Selections from the *Quijote* I, cap. 37, 39-41 (p. 384-94, 399-439)  
|       | 2. Francisco de Quevedo, “A un hombre de gran naríz” (p. 349) |
| V    | **MIDTERM EXAM** |
|      | **Culteranismo against Conceptismo**  
| Thur | 1. Luis de Góngora, Sonnets LIIV “De la brevedad…” y CLXVI (in *Poesía*; p. 215 y 220)  
|       | 2. Francisco de Quevedo, Poems 2 “Represéntase la brevedad…,” 30 “Salmo XVIII” y 850 “Contra el mismo” (in *Poesía*; p. 324, 329 y 358)  
|       | 3. Sor Juana Inés de la Cruz, Sonnet 145 (in *Poesía*; p. 386) |
| VI   | **La comedia and the Code of Honor**  
| Tues | Lope de Vega, *El caballero de Olmedo*, p. 95-155 (until line 1250)  
| Thur | Lope de Vega, *El caballero de Olmedo*, p. 155-210 |
| VII  | **La comedia and Intrigue**  
| Tues | Juan Ruiz de Alarcón, *La verdad sospechosa*, p. 45-100 (until line 1820)  
| Thur | Juan Ruiz de Alarcón, *La verdad sospechosa*, p. 100-140 |
| VIII | **Don Juan and Amorous Evasion**  
| Thur | Tirso de Molina, *El burlador de Sevilla*, jornada 3 (p. 297-370) |
| IX   | **Calderón de la Barca and Metatheater**  
| Tues | Pedro Calderón de la Barca, *La vida es sueño*, p. 85-140 (until line 1547)  
| Thur | Pedro Calderón de la Barca, *La vida es sueño*, p. 141-207 |
| X    | **Filmic Interpretations of the Siglo de Oro**  
| Tues | Lope (2010, dir. Andrucha Waddington)  
| Thur | Presentations on your Final Papers |