

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 *églogas* and poems from Garcilaso 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)
2. *Lazarillo de Tormes*. (Ed. Cátedra)
3. *El Abencerraje*. (Ed. Cátedra)
4. Cervantes, Miguel de. *El ingenioso hidalgo don Quijote de la Mancha**
5. Vega, Lope de. *El caballero de Olmedo*. (Ed. Cátedra)
6. Molina, Tirso de (atribuído). *El burlador de Sevilla*. (Ed. Cátedra)
7. Alarcón, Juan Ruiz de. *La verdad sospechosa*. (Ed. Cátedra)
8. Barca, Calderón de. *La vida es sueño*. (Ed. Cátedra)

*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.

Class schedule:

Week	Topics and Authors
	Lyrical Poetry and the Chivalric Code
I	Tues Garcilaso de la Vega, sonnets I, IV, X, XI, XXIII, XXIX (in <i>Poesía lírica del Siglo de Oro</i> ; pages 60-64)
	Thur Anonymous, <i>El Abencerraje</i>
	Mysticism, the Sublime, and <i>El camino de la perfección</i>
II	Tues 1. Fray Luis de León, Odes I “Vida retirada” y VIII “Noche serena” (in <i>Poesía</i> ; p. 112-14, 119-21) 2. San Juan de la Cruz, Poems III y IV (in <i>Poesía</i> ; p. 178-81)
	Thur Santa Teresa de Ávila, Poems “Nada te turbe,” “Vivo sin vivir en mí”; selections from <i>El libro de la vida</i> (chapter XXIX) - (can be found on class website)
	The Picaresque Novel and Delinquency
III	Tues Anonymous, <i>Lazarillo de Tormes</i> , Prólogo-capítulo 2 (p. 1-71)
	Thur Anonymous, <i>Lazarillo de Tormes</i> , cap. 3-7 (p. 71-135)
	The <i>Quijote</i>, farce, and satire
IV	Tues Selections de <i>El ingenioso hidalgo don Quijote de la Mancha</i> I, cap. 1-5, 8 (p. 27-60, 75-83)
	Thur 1. Selections from the <i>Quijote</i> I, cap. 37, 39-41 (p. 384-94, 399-439) 2. Francisco de Quevedo, “A un hombre de gran nariz” (p. 349)
	Tues MIDTERM EXAM
	<i>Culteranismo</i> against <i>Conceptismo</i>
V	Thur 1. Luis de Góngora, Sonnets LIV “De la brevedad...” y CLXVI (in <i>Poesía</i> ; p. 215 y 220) 2. Francisco de Quevedo, Poems 2 “Representase la brevedad...,” 30 “Salmo XVIII” y 850 “Contra el mismo” (in <i>Poesía</i> ; p. 324, 329 y 358) 3. Sor Juana Inés de la Cruz, Sonnet 145 (in <i>Poesía</i> ; p. 386)
	<i>La comedia</i> and the Code of Honor
VI	Tues Lope de Vega, <i>El caballero de Olmedo</i> , p. 95-155 (until line 1250)
	Thur Lope de Vega, <i>El caballero de Olmedo</i> , p. 155-210
	<i>La comedia</i> and Intrigue
VII	Tues Juan Ruiz de Alarcón, <i>La verdad sospechosa</i> , p. 45-100 (until line 1820)
	Thur Juan Ruiz de Alarcón, <i>La verdad sospechosa</i> , p. 100-140
	Don Juan and Amorous Evasion
VIII	Tues Tirso de Molina, <i>El burlador de Sevilla</i> , jornadas 1-2 (p. 163-226, 239-92)
	Thur Tirso de Molina, <i>El burlador de Sevilla</i> , jornada 3 (p. 297-370)
	Calderón de la Barca and Metatheater
IX	Tues Pedro Calderón de la Barca, <i>La vida es sueño</i> , p. 85-140 (until line 1547)
	Thur Pedro Calderón de la Barca, <i>La vida es sueño</i> , p. 141-207
	Filmic Interpretations of the <i>Siglo de Oro</i>
X	Tues <i>Lope</i> (2010, dir. Andrucha Waddington)
	Thur Presentations on your Final Papers