

## **Spanish Golden Age Lit – CRN 84122 - SPAN 5332 – 01 (on-line)**

Professor (*profesora*): Dr. (*la Dra.*) Debra D. Andrist

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Virtual office hrs. via email; face-to-face by appointment

Email generally answered within no more than 24 hours or almost always much less time.

Syllabus in English with some translations due to Texas state legal requirements about access..

### GENERAL UNIVERSITY, COLLEGE OF HUMANITIES & SOCIAL SCIENCES AND DEPARTMENT OF FOREIGN LANGUAGES (and Dr. Andrist's) POLICIES & INFO (*PÓLIZAS E INFO*)

(any of the required four policies)

AMERICANS WITH DISABILITIES ACT (ADA),

RELIGIOUS HOLIDAYS

VISITORS IN THE CLASSROOM

ACADEMIC DISHONESTY

<http://www.shsu.edu/syllabus/>

ATTENDANCE

<http://www.shsu.edu/dotAsset/1e59e034-4fe5-4563-be7b-362234dca1ae.pdf>

CLASSROOM RULES OF CONDUCT apply in both the virtual and face-to-face classroom

<http://www.shsu.edu/guidelines/StudentGuidelines2010-2012.pdf>

### ADDITIONAL POLICIES SPECIFIC TO THIS CLASS

All syllabi are subject to adaptation by professor at any point for any reason with prior on-line special advisement of students.

### TIME & EFFORT COMMITMENT (TIEMPO Y ESFUERZOS)

Be prepared to spend at least six hours a week on this class over the fall semester for your progress, both virtual class & equal amounts of study time daily, equivalent to a three-hour face-to-face class.

While I am sympathetic to jobs, child care, etc., other responsibilities on the part of students, it is mandatory to devote a minimum of the above amount of uninterrupted, highly-attentive, time to this course, an on-line language-acquisition course. Please take the course during another semester if you are not able to devote that amount of time, energy and attention to the course. No exceptions, no late submissions.

### TECHNOLOGY (TECNOLOGÍA)

Prepare to do the on-line components of the course before the first day of class. For the technological demands of the course, as in use of Blackboard, do the tutorial. If you have problems with the technological side of the course, immediately contact DELTA, Blackboard and/or Helpline (neither the professor herself nor the peer tutor can help with technology itself.

#### ADVICE FROM DELTA (CONSEJOS DE DELTA)

“Having problems loading content in your Blackboard courses?”

If you are receiving Java or JSP errors when trying to access content or tools in your Blackboard course *don't panic!* Clear your Internet browser's cache and all will be well.

Instructions for clearing your cache can be found here: <http://www.wikihow.com/Clear-Your-Browser%27s-Cache>

If you need further assistance with this, contact our Support Desk at 936.294.2780/[blackboard@shsu.edu](mailto:blackboard@shsu.edu)

[http://distance.shsu.edu/blackboard/how-to/need\\_help.html](http://distance.shsu.edu/blackboard/how-to/need_help.html)

<http://online.shsu.edu/campus/support-desk/>

#### ADVICE FROM PROFESSOR (CONSEJOS DE LA PROFE)

Do not wait until the last minute, close to the deadline, to post assignments in the Blackboard. Give yourself time to get help from [blackboard@shsu.edu](mailto:blackboard@shsu.edu) or 936-294-1950 in case there is an unexpected technological glitch on either your end or that of SHSU. Technological glitches at the last minute are not acceptable excuses for not meeting deadlines. Do not email assignments for any reason.

Do your work in Word and paste into the dropbox so that accents, double-spacing, etc., show up as required. The document « type international characters » in Blackboard documents gives steps for adding accents, tildes, diéresis, etc.

PLAGIARISM (*PLAGIO*). Do not plagiarize under any circumstances; quote and/or paraphrase but give credit. Your enrollment in this class constitutes your legal and moral obligation to the honor code. Definition: <http://library.duke.edu/research/plagiarism>

PHILOSOPHY (*FILOSOFÍA*). This is a university-level academic graduate course with appropriate academic requirements. You earn your grade on that basis. You do not receive university credit for "ethnic or gender consciousness" or even Spanish language ability per se.

#### INTERACTION (*INTERACCIONES*)

Respect for others' views and space, not necessarily in agreement with one's own, is required on the part of every participant, including what is expressed, shared, etc., in the course of class interaction. Respect for others in general, particularly in the case of disagreement about class management issues or discussions, is required on the part of every participant. Presentation style is important. Please treat others as you would have them treat you.

#### GENERAL STUDENT RESPONSIBILITIES (*RESPONSABILIDADES ESTUDIANTILES EN GENERAL*)

Prepare for any on-line aspects of the course BEFORE the first day of class, for the technological demands of the course, as in use of Blackboard. Do the on-line tutorial.

If you have problems with the technological side of the course, immediately follow these instructions (neither the peer tutor nor the professor can help with technology, only content).

You are personally & solely responsible for your activities (asking questions or doing homework) in order to meet your personal expectations and desire for success/grade.

You are expected to keep in daily virtual contact with the professor via checking email.

## ENRICHMENT ACTIVITIES TO SPEED ALONG YOUR PROGRESS: STUDY TIPS (ACTIVIDADES PARA MEJORAR EL PROGRESO)

General rule of thumb: try to incorporate Spanish into your regular, everyday life as much as possible.

Practice listening and speaking, even though this is a reading and writing course

- speak in Spanish with people who speak Spanish (either as a student or as a native)
- attend cultural events associated with the Hispanic world or Spanish language

Practice listening:

- watch television: news reports, listen to the radio, go to movies or rent videos in Spanish, especially at children's level

Practice reading:

- Buy or borrow books or articles in Spanish, especially at children's level, about your particular interest: cookbooks, medical studies, etc. Subscribe to, buy or borrow a newspaper or magazine: *Americas, Vanidades, Buen Hogar, Cosmo*, etc.

Practice writing:

- find a Spanish-speaking pen pal: write and receive letters in Spanish
- keep a separate personal journal/diary in Spanish apart from the one required in this course
- write your class notes in Spanish
- write creatively (stories) in Spanish
- Use computer programs which use Spanish

## EVALUATIONS (EVALUACIONES)

Students will be asked to complete the official IDEA evaluation towards the end of the session.

ONE IDEA ESSENTIAL OBJECTIVE: 1) **Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)**

TWO IDEA IMPORTANT OBJECTIVES:

**1) Developing knowledge and understanding of diverse perspectives, global awareness, or other cultures.**

**2) Learning to analyze and critically evaluate ideas, arguments, and points of view**

## DEADLINES (PLAZOS)

Syllabus assignments must be submitted at the time and day of the corresponding virtual class as on the syllabus. All previous week's dropboxes (except final) close permanently on the following Monday mornings at 8 am. Technology problems with computers or blackboard do not qualify as a reason for missing a deadline; do not wait until the last minute to submit work so that you have options to reach Helpline.

Always refer to your syllabus & schedule on the course site on Blackboard.

## PERFORMANCE CONCERNS (PREOCUPACIONES ESTUDIANTILES)

As a teacher, I am committed to facilitating & maximizing each student's performance. Students must be committed to maximizing their own performance, too. This is a dual responsibility.

Please evaluate your personal class progress at least weekly, beginning at the first of the semester, and particularly after your first grade. Take responsibility and action right away! Do not wait until mid-semester and certainly do not wait until late in the semester to act on your concerns.

If you are concerned about your progress, please follow this chronological format:

1. Are you personally spending (minimum) equal time in outside-class preparation as you spend in the virtual classroom itself? (Very many students need more preparation time for language acquisition classes; you may personally need more and you may need study-strategy assistance. Ask for help!)
2. Have you contacted the SAM Center about study-skills suggestions/workshops in general?
3. Are you following the suggested syllabus scenarios to incorporate the target language into your life and maximize your experience?
4. Have you contacted the peer tutor and/or the professor to discuss specific actions which will help you improve your performance?
5. Have you arranged virtual study sessions with other students in the class?
6. Have you contacted the Writing Center and scheduled personal tutoring (free)?

GENERAL FACULTY RESPONSABILITIES (*RESPONSABILIDADES DE LA PROFESORA*)  
Content but not technology. (*el contenido no la tecnología*)

I intend to post assignments with commentary and/or grades in Blackboard as soon as possible, usually within a week or before so you can use it to avoid repeating errors of form, especially.

COURSE-SPECIFIC EXPLANATIONS (*EXPLICACIONES DEL CURSO ESPECÍFICO*)  
definition of terms (*definiciones de términos*)

- goals=intended final learning results
- learning units=themes with objectives (leading to accomplishment of results)
- objectives : linguistic/cultural acquisition skills review, practice & applications : read ; speak ; write ; culture
- assessment=evaluation of learning units' objectives=grades

#### COURSE DESCRIPTION (*DESCRIPCIÓN DEL CURSO*)

**(catalog) SPAN 5332 Golden Age** This course provides an in-depth study of the context and literature of the Spanish Golden Age (1500-1700), including authors, works, the concepts of Renaissance, Baroque, Picaresque, poetry, comedies written by Tirso de Molina, Lope de Vega and Calderón de la Barca. The materials are read and “discussed” in Spanish. Prerequisite is admission to the MA in Spanish program or the equivalent. This course is conducted entirely in Spanish.

**(professor) SPAN 5332 Golden Age.** This course's emphases: historical and literary precursors from pre-medieval up through 17<sup>th</sup> Century: cultural info and concepts. Three main themes but not limited to: 1) Fantasy vs. Reality; 2) Culteransimo/Góngorismo vs. Conceptismo; 3) Deceit, Desire and Violence or Diversion. Authors & genres: Cervantes and specifically, *Don Quixote*; poetic and prose works by Góngora and Quevedo; sample tragicomedias vs. comedias cómicas by Lope de Vega, Calderón de la Barca and Tirso de Molina. Criticism: Girard's critical theory of literature; Andrist's critical theory of *Comedia*

A course also designed to enhance graduate students' production skills related to listening, speaking, reading and writing in “standard” Spanish language, as necessary The course also emphasizes increased general cultural knowledge of, and insights into, the Iberian Península

during the various conquests and Spain during the Medieval, Renaissance and especially, Golden Age (Baroque) periods in terms of literature.

**DUE TO THIS COURSE'S EMPHASES:**

All submissions must be entirely in Spanish, including diacritic marks, etc. Therefore, you must work in *Word*, English (how to get symbols for diacritic marks using keyboard procedures are detailed in the international characters document in Blackboard, e.g., for an accented vowel: control, apostrophe, vowel) or *Word* Spanish version; cut-and-paste into Blackboard

**COURSE FORMAT (FORMA FÍSICA DEL CURSO)**

The class meets virtually five days a week. Blackboard will provide the necessary background for learning, but much individual effort on the part of the student is essential to master the content of the course.

**TEXTS (TEXTOS/LIBROS)**

You will not need to buy any books for this course as there are on-line resources and various documents, URLs, etc., on the Blackboard course site, plus texts on reserve in NGL.

**RESOURCES/DOCUMENTS (RECURSOS)**

- IN BLACKBOARD
- GRAMMAR & SYNTAX: In case you need further explanation for writing purposes:  
<http://www.spanishdict.com/grammar>

**REQUIRED SUPPLIES (EQUIPAJE)**

- Computer with internet access. Tune up your computer for remote access and for optimal technical performance and Blackboard course site and links

**GENERAL GOALS: results (METAS GENERALES: resultados)**

1. Enhanced personal production skills in Spanish language: listening, speaking, reading and writing, plus cultural knowledge
2. Awareness and appreciation of cultural, especially literary, production from the Spanish, as in Spain, world(s): vocabulary, grammar, reading, analysis, writing; cultural and literary concepts, perspectives and insights from the Roman conquest through the Golden Age (17<sup>th</sup> Century)

**COURSE OBJECTIVES: activities (OBJECTIVOS DEL CURSO: actividades)**

1. close-attention-to-detail and critical-thinking listening, speaking, reading, writing and cultural perspective skills; includes visual and audio
2. editing and proofreading skills
3. writing strategies
4. analytical skills

**COURSE ASSESSMENT: see grades (notas)**

**EVALUATION/GRADES (Assessment) (EVALUACIÓN/NOTAS)**

NOTAS=GRADES in English, NOT notes, which are *apuntes* in Spanish)

GRADING SCALE: GRADUATE = 1000 PTS. 1000-900=A, 899-800=B, 799-700=C, 699-600=D

**GRADE COMPONENTS & EXPLANATIONS (COMPONENTES DE NOTAS Y EXPLICACIONES DE COMPONENTES)**

460 pts.=23 literary elements worksheets@20

Due every Friday@ 11 :30 pm

A separate worksheet [empty template in Blackboard ; fill in; copy (not attach) into appropriate dropbox] for each work as indicated on the schedule; minimal sentence fragments in Spanish per item on each worksheet; 15 pts. for content, 5 pts. for form (spelling, grammar, etc.). Sample in Blackboard.

300 pts.=15 weekly discussion boards participation@20

due every Friday @11:30 pm

Weekly participation at least once in interactive discussion board of CONTENT commentary on each topic question/directive as on the schedule; in Spanish; 5 pts. for participation; plus 10 pts. for appropriate/thoughtful content; plus 5 pts. for few enough errors in Spanish so as not to impede meaning or 2 pts. for errors which partially impede meaning. Sample in Blackboard.

200 pts.= 10 topic essays@20

Do not submit first drafts; write first draft by Friday@11:30 pm of each week, edit, copy (not attche) & submit to appropriate dropbox no later than the following Monday@8 am

Complete, mechanically-correct sentences in Spanish; 15 pts. for content, plus 10 pts. for few enough errors in Spanish so as not to impede meaning or 5 pts. for errors which partially impede meaning. Sample in Blackboard. See below for further requirements.

40 pts.=1 final synthesis-of-course-content essay@45

final essay due Mon., Dec. 4 @noon

See above and below for further requirements ; 50 pts. For content, plus 20 for few enough errors in Spanish so as not to impede meaning or 10 pts. for errors which partially impede meaning.

All essays, including final (todos los ensayos incluso el final) must be typed and double-spaced, limited to 90-110 words in Spanish each; be succinct (correct spelling, including accents, grammar, etc.). Each error costs a point; be sure to edit.

All written work should be based on a rough draft in Spanish, then polished with feedback in regards to both format and content, before submission. Do not write in English first and attempt to translate, especially via on-line translation sites. If you choose to get input from someone else (significant other, roommate, colleague in the class), do not have anyone correct errors per se but to indicate errors indicated by underline, highlight, etc., so you can correct them and learn from them.

Read your last corrected essay before submitting the next one. Avoid making the same mistakes in spelling, grammar, etc. from one essay to the next; repetitive errors will be deducted more points each essay.

The following rubrics will be applied to all essays as indicated: special emphasis on correct form, but not limited to same, in this course: vocabulary, grammar, spelling (including diacritic marks) and mechanics

|  |                |           |           |           |
|--|----------------|-----------|-----------|-----------|
|  | 4<br>EXCELLENT | 3<br>GOOD | 2<br>FAIR | 1<br>POOR |
|--|----------------|-----------|-----------|-----------|

|                             |                                                                                                                                                                                                                                                |                                                                                                                                                                         |                                                                                                                                                                                         |                                                                                                                                                                                  |
|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ORGANIZATION                | Presentation is effective and presented in a logical format with a clear beginning, middle and end. There is a clear statement of ideas and smooth transitions. The writer has stated the main idea clearly and has provided relevant details. | Presentation is effective with a few minor problems and is generally logical. The sequencing is logical but incomplete. The main ideas are clear but loosely connected. | Presentation is somewhat logical but can be confusing at certain points. Ideas are not well connected and lack logical sequence. The main idea is unclear and lacking relevant details. | Presentation lacks organization and logical order. Ideas are not communicated effectively and lack appropriate details. Presentation is inappropriate and distorts the topic.    |
| CONTENT                     | The main idea is clearly conveyed in a presentation that is relevant and interesting. The student provides evidence of thoughtful input and all details are appropriate. Appropriate vocabulary and functions are used.                        | The main idea has been conveyed but lacks relevant details to support it. The student usually uses proper vocabulary and appropriate functions.                         | The main idea is unclear and the details supporting it are irrelevant. The student uses few of the appropriate vocabulary words and functions.                                          | The main idea is unclear and there is no evidence of details to support it. The details that are provided are irrelevant and none of the proper vocabulary or functions is used. |
| VOCABULARY<br>(VOCABULARIO) | There is a wide range of the vocabulary words used in an accurate manner to convey the main idea.                                                                                                                                              | There is an adequate range of the vocabulary words with some errors in usage.                                                                                           | There is a limited range of vocabulary words used accompanied by inappropriate use and errors.                                                                                          | There is a small range of vocabulary, erroneous usage and translation based errors.                                                                                              |
| GRAMMAR<br>(GRAMÁTICA)      | Grammatical functions are                                                                                                                                                                                                                      | Grammatical functions are                                                                                                                                               | There are significant                                                                                                                                                                   | There are frequent errors                                                                                                                                                        |

|                                                                                                                                                                                    |                                                                                                                                                   |                                                                                                                                                             |                                                                                                                                            |                                                                                                                                                                            |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                    | used correctly with very few errors in verb tenses, order, number, agreement, articles, prepositions and pronouns.                                | used adequately with some errors in constructions and with verb tenses, order, number, agreement, articles, prepositions and pronouns.                      | mistakes in constructions and with verb tenses, order, number, agreement, articles, prepositions and pronouns that interfere with meaning. | in usage that distort meaning. Simple sentence construction is lacking as well as knowledge of verb tenses, order, number, agreement, articles, prepositions and pronouns. |
| SPELLING<br>( <i>DELETRERO U ORTOGRAFÍA</i> )<br>AND<br>MECHANICS<br>( <i>MECÁNICA</i> )<br>(TO INCLUDE COMPONENTS OF INVESTIGATION AND RESEARCH AS APPROPRIATE TO THE ASSIGNMENT) | Spelling, punctuation, and capitalization are generally correct. Citations and paraphrasing are used appropriately as relevant to the assignment. | Spelling, punctuation, and capitalization errors are infrequent. Citations and paraphrasing are generally used appropriately as relevant to the assignment. | There are frequent errors with spelling, punctuation, and capitalization. Citations and paraphrasing are often misused.                    | Mistakes in spelling, punctuation, and capitalization distort meaning. Citations and paraphrasing are not used appropriately.                                              |

## WEEKLY SCHEDULE (*HORARIO SEMANAL*)

| <i>Scheduled Meeting Times</i> |      |      |       |                             |                           |
|--------------------------------|------|------|-------|-----------------------------|---------------------------|
| Type                           | Time | Days | Where | Date Range                  | Schedule Type Instructors |
| Lecture                        | TBA  |      | TBA   | Aug 23, 2017 - Dec 07, 2017 | Online Lecture            |

## PRIMERA SEMANA (FIRST WEEK): CONTEXTOS miércoles, 23 de agosto (August 23)

- 1) el sílabus
- 2) resumen de la historia de la Península por época
  - [1 Introducción](#) primeros cinco párrafos
    - o [1.1 De Hispania a España](#) 3 párrafos

- [3 Edad Antigua](#) (todo)
  - [3.1 Pueblos indígenas y colonizaciones históricas](#)
  - [3.2 Hispania cartaginesa](#)
  - [3.3 Hispania romana \(206 a. C.-siglo V\)](#)
- [4 Edad Media](#) (todo)
  - [4.1 Las invasiones bárbaras y el reino visigodo \(siglo V-711\)](#)
    - [4.1.1 La caída del Imperio romano](#)
    - [4.1.2 Las invasiones](#)
    - [4.1.3 Reino visigodo](#)
    - [4.1.4 La conquista musulmana](#)
  - [4.2 Era musulmana](#)
  - [4.3 La Reconquista](#)
    - [4.3.1 Unión de León y Castilla](#)
    - [4.3.2 Crisis bajomedieval](#)
    - [4.3.3 El auge del castellano](#)
- [5 Historia moderna de España](#) (todo)
  - [5.1 Conquista de las islas Canarias](#)
  - [5.2 Imperio español](#)
    - [5.2.1 Siglo de Oro](#)

3) Documento por Andrist en Blackboard: escritores--hispanorromano, visigodo, árabe, judío (video) Introduction to Spanish Literature—in Spanish with English Subtitles (49:00) Characterized by expressions of individuality, *popularismo*, criticism, stoicism, humor, piety, and dignity, the literature of Spain spans ten centuries, includes some of history's most significant writers, and contains landmark works of every major literary genre. This program provides an overview of Iberian history as it relates to Spanish literature. The formation of regional tongues and their importance in the cultural life of Spain are discussed, with an emphasis on the three languages that, apart from Castilian, are most in evidence today: Catalan, Gallego, and Basque, or Euskera. Dramatic readings include excerpts from Rosalía de Castro's *Cantares Gallegos*, Miguel de Unamuno's "Alma Vasca," Salvador Espriu's *La Piel de Toro*, and Eduardo Pondal's "Yo Nací en la Pequeña Ponteceso." A Films for the Humanities & Sciences Production. (Spanish with burned-in English subtitles, 50 minutes)

4) Item Number: 34331

**discusión 1: ¿Por qué es importante tener algún conocimiento de la historia sociopolítica de España para poder estudiar la literatura**

**ensayo 1: ¿Cuáles son las características que los primeros escritores en la Península Ibérica tienen en común?**

**SEGUNDA SEMANA: LA EDAD MEDIA** (características)

- <http://html.rincondelvago.com/edad-media-en-espana.html> (video) The Middle Ages: From Anonymity to Authorship—in Spanish with English Subtitles (49:00)  
The 13th and 14th centuries saw a remarkable cultural flowering under Alfonso X and the appearance of Spain's first important literary achievements. In this program, leading scholars

compare and contrast the writings of the masters of the late Middle Ages, whose works gave rise to some of Spain's most memorable heroes. Dramatic readings include excerpts from the anonymously written *Cantar de Mio Cid*, Alfonso el Sabio's *Cantigas de Santa María* and *Siete Partidas*, Gonzalo de Berceo's *Milagros de Nuestra Señora*, Rabbi Sem Tob's *Proverbios Morales*, and Juan Manuel's *El Libro de los Estados* and *El Conde Lucanor*. A Films for the Humanities & Sciences Production. (Spanish with burned-in English subtitles, 50 minutes)  
Item Number: 34332  
noticia 13

- *El cantar de mio Cid* (**elementos 1**)  
[https://es.wikipedia.org/wiki/Cantar\\_de\\_mio\\_Cid](https://es.wikipedia.org/wiki/Cantar_de_mio_Cid)
- lo picaresco (características)
- <https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=10677>
- <http://digital.films.com/PortalViewVideo.aspx?xtid=161&psid=0&sid=0&State=&IsSearch=Y&parentSeriesID=&tScript=0>
- *Lazarillo de Tormes* (**elementos 2**)  
<http://digital.films.com/PortalViewVideo.aspx?xtid=34765&psid=0&sid=0&State=&IsSearch=Y&parentSeriesID=&tScript=0>

**discusión 2: ¿Cuáles son las características más sobresalientes del picaresco en general?**

**ensayo 2 sobre las características de la epopeya Española (*El Cid*) v. este ejemplo del picaresco español (*Lazarillo*)**

### **SEMANA 3**

Berceo

[https://es.wikipedia.org/wiki/Gonzalo\\_de\\_Berceo](https://es.wikipedia.org/wiki/Gonzalo_de_Berceo)

[https://es.wikipedia.org/wiki/Milagros\\_de\\_Nuestra\\_Se%C3%B1ora](https://es.wikipedia.org/wiki/Milagros_de_Nuestra_Se%C3%B1ora) (**elementos 3**)

Don Juan Manuel

[https://es.wikipedia.org/wiki/Don\\_Juan\\_Manuel](https://es.wikipedia.org/wiki/Don_Juan_Manuel)

[https://es.wikipedia.org/wiki/El\\_conde\\_Lucanor](https://es.wikipedia.org/wiki/El_conde_Lucanor) (**elementos 4**)

Alfonso el Sabio

[https://es.wikipedia.org/wiki/Alfonso\\_X\\_de\\_Castilla](https://es.wikipedia.org/wiki/Alfonso_X_de_Castilla)

[https://es.wikipedia.org/wiki/Siete\\_Partidas](https://es.wikipedia.org/wiki/Siete_Partidas) (**elementos 5**)

**discusión 3: ¿Cuáles eran las características de la Edad Media?**

### Ensayo 3 sobre las características de la literatura medieval citando las obras de estos escritores

#### SEMANA 4: EL RENACIMIENTO (características)

- [\\*http://html.rincondelvago.com/renacimiento-en-espana\\_2.html](http://html.rincondelvago.com/renacimiento-en-espana_2.html)  
(video) The Renaissance: From Courtly Tradition to Loco Amor—in Spanish with English Subtitles (49:00)  
Despite the dampening effects of the Inquisition and the Counter-Reformation, the Renaissance gave a powerful impetus to learning and experimentation—and in the process ensconced Castilian as the language of choice for both poetry and prose. In this program, renowned experts place the masters of the Renaissance within the context of their times. Dramatic readings include excerpts from Fernando de Rojas's *La Celestina*, Juan Alfonso de Baena's *Cancionero de Baena*, the Marqués de Santillana's *Diálogo de Bias Contra Fortuna*, Jorge Manrique's *Coplas a la Muerte del Maestre Don Rodrigo*, and selected *romanceros*. A Films for the Humanities & Sciences Production. (Spanish with burned-in English subtitles, 50 minutes)
  - Item Number: 34333

*la Tragicomedia de Calisto y Melibea (La Celestina)* (elementos 6)

[https://es.wikipedia.org/wiki/La\\_Celestina](https://es.wikipedia.org/wiki/La_Celestina)

<http://digital.films.com/PortalViewVideo.aspx?xtid=29156>

#### EL BARROCO (EL SIGLO DE ORO) (características)

- [http://html.rincondelvago.com/barroco-en-espana\\_1.html](http://html.rincondelvago.com/barroco-en-espana_1.html)  
(video) The Siglo de Oro Begins: Picares and Mystics—in Spanish with English Subtitles (48:00)  
At the onset of Spain's Golden Age, the genres of pastoral fiction and mystic poetry attained their fullest expression while the picaresque story made its bracing debut. In this program, respected authorities scrutinize the lives and works of those who paved the way for Cervantes, Vega, and Góngora. Dramatic readings include excerpts from the anonymously written *Lazarillo de Tormes*, Mateo Alemán's *Guzmán de Alfarache*, Jorge Montemayor's *Los Siete Libros de la Diana*, and poems from Fray Luis de León and San Juan de la Cruz. A Films for the Humanities & Sciences Production. (Spanish with burned-in English subtitles, 50 minutes)
  - Item Number: 34334

(video) El Siglo de Oro empieza

- <https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=30148>

(video) El apogeo del Siglo de Oro

- <https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=30149>

**discusión 4: ¿Por qué es *La Celestina* el apodo de esta obra y por qué es tan importante el papel de esta personaje?**

**ensayo 4 sobre las características del Renacimiento v. las del Barroco.**

## **SEMANA 5: LOS MÍSTICOS**

Fray Luis de León (**elementos 7**)

[https://es.wikipedia.org/wiki/Luis\\_de\\_Le%C3%B3n](https://es.wikipedia.org/wiki/Luis_de_Le%C3%B3n)

San Juan de la Cruz (**elementos 8**)

[https://es.wikipedia.org/wiki/Juan\\_de\\_la\\_Cruz](https://es.wikipedia.org/wiki/Juan_de_la_Cruz)

Santa Teresa de Ávila (**elementos 9**)

[https://es.wikipedia.org/wiki/Teresa\\_de\\_Jes%C3%BAs](https://es.wikipedia.org/wiki/Teresa_de_Jes%C3%BAs)

**discusión 5 : ¿Cuáles son las características más sobresalientes de los místicos?**

**ensayo 5 sobre la poesía mística por estos tres poetas**

## **SEMANA 6: LOS VARIOS (SUB) GÉNEROS**

17-10

Las pastoriles, moriscas y bizantinas y Cervantes

[http://html.rincondelvago.com/novela-pastoril-morisca-y-bizantina\\_miguel-de-cervantes.html](http://html.rincondelvago.com/novela-pastoril-morisca-y-bizantina_miguel-de-cervantes.html)

las caballerescas

[https://es.wikipedia.org/wiki/Novela\\_caballeresca](https://es.wikipedia.org/wiki/Novela_caballeresca)

**discusión 6: ¿Cuáles son las características de las varias obras pastoriles, moriscas, bizantinas y las caballerías?**

**ensayo 6 contrastando los varios subgéneros de novelas: las pastoriles, las moriscas, las bizantinas y las caballerescas**

## **SEMANA 7: FANTASÍA V. REALIDAD**

(video)*Don Quixote : Legacy of a Classic* (**elementos 10**)

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=7504>

(video)*Las cinco aventuras de Don Quixote*

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=38969>

Andrist : ensayo en Blackboard sobre los cuentos intercalados en *DQ*

López : ensayo en Blackboard sobre las adaptaciones de *DQ* para los niños

Interpretaciones (por mal entendimiento del contexto) de *DQ*  
(video)

<http://www.bing.com/videos/watch/video/man-of-la-mancha-1972-i-don-quixote/e061931c6bfa25a91e07e061931c6bfa25a91e07-913630036876?q=Don%20Quixote>

<http://www.imdb.com/title/tt0068909/>

**discusión 7: ¿Por qué representa *DQ* un cambio literario en la literatura del Occidente?**

**ensayo 7 sobre la fantasía v. la realidad en *DQ***

## **SEMANA 8**

(video) Teatro del Siglo de Oro/la Comedia (características)

<http://teatrosiglodoro.bne.es/es/Presentacion/>

Calderón de la Barca

<http://literatura.rinconelvago.com/autores/Calder%C3%B3n-de-la-Barca>

(video) Pedro Calderón de la Barca

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=34764>

(video) La vida es sueño (**elementos 11**)

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=5230>

Tirso de Molina

[http://bib.cervantesvirtual.com/bib\\_autor/tirso/pcuartonivel.jsp?autor=tirso&conten=autor&tit2=El+autor&tit3=Biograf%EDa](http://bib.cervantesvirtual.com/bib_autor/tirso/pcuartonivel.jsp?autor=tirso&conten=autor&tit2=El+autor&tit3=Biograf%EDa)

(video) *El burlador de Sevilla* (**elementos 12**)

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=956>

<http://digital.films.com/PortalViewVideo.aspx?xtid=956&psid=0&sid=0&State=&IsSearch=Y&parentSeriesID=&tScript=0>

**discusión 8: ¿Cuáles son las características barrocas de esta comedia por Calderón v. la por Tirso, especialmente en términos de la fantasía y la realidad?**

## **SEMANA 9: CULTERANISMO/GONGORISMO V. CONCEPTISMO (CARACTERÍSTICAS)**

Góngora (**elementos 13**)

<http://html.rinconelvago.com/luis-de-gongora.html>

[http://www.poetaspoemas.com/luis-de-gongora-y-argote/la-brevedad-de-las-cosas-humanas\(elementos\)](http://www.poetaspoemas.com/luis-de-gongora-y-argote/la-brevedad-de-las-cosas-humanas(elementos))

Quevedo (**elementos 14**)

[http://bib.cervantesvirtual.com/bib\\_autor/quevedo/pcuartonivel.jsp?conten=autor](http://bib.cervantesvirtual.com/bib_autor/quevedo/pcuartonivel.jsp?conten=autor)

[http://html.rincondelvago.com/el-buscon\\_francisco-de-quevedo\\_3.html\(elementos\)](http://html.rincondelvago.com/el-buscon_francisco-de-quevedo_3.html(elementos))

**discusión 9: las diferencias entre el gongorismo y el conceptismo**

**ensayo 8 sobre el gongorismo v. el conceptismo**

**SEMANA 10: LA COMEDIA (CARACTERÍSTICAS), CRÍTICA (FUENTES SECUNDARIAS)**

- <http://www.iep.utm.edu/girard/>
- [http://www.newworldencyclopedia.org/entry/Rene\\_Girard](http://www.newworldencyclopedia.org/entry/Rene_Girard)
- <http://www.jeramy.org/papers/girard.html>

Andrist, Debra D. *Deceit Plus Desire Equals Violence*. NY: Peter Lang, 1989.

- Please read documents in blackboard from above book with attention as Girard's theories are also contained within, with special attention to pages in this order: 1-17; appendices 1 & 2; 19-196 with special attention to references to plays read in this course and pages.183-196.
- Outline; take written notes!
- Notice play summaries!

**discusión 10: ¿Cómo se aplican las teorías de Girard al subgénero de la Comedia?**

**ensayo 9 sobre cómo aplica Andrist las teorías de Girard a las comedias estudiadas**

**SEMANA 11: DESENGAÑO, DESEO Y VIOLENCIA (características)**

Lope

[http://html.rincondelvago.com/lope-de-vega\\_3.html](http://html.rincondelvago.com/lope-de-vega_3.html)

(video) *Lope de Vega Carpio*

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=32980>

\*(video)*Fuenteovejuna* (**elementos 15**)

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=164>

<http://digital.films.com/PortalViewVideo.aspx?xtid=164&psid=0&sid=0&State=&IsSearch=Y&parentSeriesID=&tScript=0>

**discusión 11: ¿Cuál es el papel de la violencia en esta obra?**

## **SEMANA 12**

Lope: (video) La leyenda del Alcalde de Zalamea (**elementos 16**)

<https://ezproxy.shsu.edu/login?url=http://digital.films.com/PortalPlaylists.aspx?aid=7381&xtid=165>

Calderón : *El alcalde de Zalamea* (**elementos 17**)

<http://www.juandelacuesta.com/pdf/ALCALDEpreview.pdf>

Lope : *El médico de su honra* (**elementos 18**)

[http://cvc.cervantes.es/literatura/aiso/pdf/04/aiso\\_4\\_1\\_047.pdf](http://cvc.cervantes.es/literatura/aiso/pdf/04/aiso_4_1_047.pdf)

Calderón : *El médico de su honra* (**elementos 19**)

[http://www.espacioebook.com/barroco/calderon/Calderon\\_ElMedicodesuHonra.pdf](http://www.espacioebook.com/barroco/calderon/Calderon_ElMedicodesuHonra.pdf)

<http://www.linguatextltd.com/europeanmasterpieces/cervantes/pdf/MEDICOpreview.pdf>

**discusión 12: ¿Cuáles son las diferencias entre las obras por Lope v. las por Calderón**

**ensayo 10 sobre las dos obras por Lope v. las dos por Calderón**

## **SEMANA 13: DESENGAÑO, DESEO Y DIVERSIÓN (características)**

Lope : *El perro del hortelano* (**elementos 20**)

<http://w3.coh.arizona.edu/projects/comedia/lope/perrdh.html>

Lope : *La dama boba* (**elementos 21**)

<http://www.comedias.org/lope/dambob.pdf>

<http://digital.films.com/PortalViewVideo.aspx?xtid=37292&psid=0&sid=0&State=&IsSearch=N&parentSeriesID=&tScript=0>

**discusión 13: ¿Qué tienen en común estas dos comedias?**

## **SEMANA 14**

Calderón : *La dama duende* (**elementos 22**)

<http://www.trinity.edu/mstroud/comedia/phantom1.html>

<http://www.youtube.com/watch?v=VXHrMscscNg>

**discusión 14: ¿Qué tienen en común las últimas tres comedias leídas?**

IDEA evaluation

## **SEMANA 15**

Tirso: *Don Gil* (**elementos 23**)

<http://w3.coh.arizona.edu/projects/comedia/tirso/dongil.html>

Andrist, Blackboard article, *Deceit Plus Desire=Diversion*

**discusión 15: los personajes masculinos v. las femeninas en las últimas cuatro comedias**

## **SEMANA 16**

EXAMEN FINAL

**lunes, el 4 de diciembre, las 8 de la mañana**

**ensayo 11 sobre los personajes masculinos v. las femeninas en las comedias violentas v. las cómicas**