

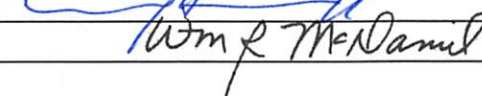
 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Graduate Programs</b>		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Languages, Linguistics, and Comp Lit <b>College</b> Dorothy F. Schmidt College of Arts and Letters <i>(To obtain a course number, contact <a href="mailto:erudolph@fau.edu">erudolph@fau.edu</a>)</i>		
<b>Prefix</b> SPW <b>Number</b> 6429	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> <b>Lab Code</b> N/A	<b>Course Title</b> Cultural Objects in Golden Age	
<b>Credits</b> <i>(Review Provost Memorandum)</i> 3	<b>Grading</b> <i>(Select One Option)</i> <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see Guidelines)</i> This course is an exploration of early modernity and its changes through the lenses of its writers. It is approached through the perspective of New Historicism and Material Culture, and focuses on cultural objects in literary texts and daily life (i.e. chocolate, clothing, architecture).	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i> Fall 2017			
<b>Prerequisites</b>		<b>Corequisites</b>	<b>Registration Controls</b> <i>(Major, College, Level)</i> Graduate Status
<b>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</b>			
<b>Minimum qualifications needed to teach course:</b> Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		<b>List textbook information in syllabus or here</b>	
<b>Faculty Contact/Email/Phone</b> Dr. Yolanda Gamboa, <a href="mailto:ygamboa@fau.edu">ygamboa@fau.edu</a> , 561.297.2530		<b>List/Attach comments from departments affected by new course</b>	

<b>Approved by</b> Department Chair <u></u> College Curriculum Chair <u></u> College Dean <u></u> UGPC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	<b>Date</b> <u>1-30-2017</u> <u>1-31-17</u> <u>1-31-17</u> <u>3-1-2017</u> _____ _____ _____
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Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.

FLORIDA ATLANTIC UNIVERSITY  
Department of Languages, Linguistics, and Comparative Literature  
SPW 6429  
Cultural Objects in Golden Age  
R 4-6:50 SO 385  
Fall 2017



**Dr. Yolanda Gamboa**

**Office:** CU 278. Tel. (561)-297-2530. [ygamboa@fau.edu](mailto:ygamboa@fau.edu) (email preferred)  
**Office hours:** M 4-5, W 10-2, R 12-2 or by appointment.

## **Course Description: SPW 6429 Cultural Objects in Golden Age (3 credits)**

*This course is an exploration of early modernity and its changes through the lenses of its writers. It is approached through the perspective of New Historicism and Material Culture, and focuses on cultural objects in literary texts and daily life (i.e. chocolate, clothing, architecture).*

### **Course Description**

This course presents the culture and literary works of the so called “Siglo de Oro” or “Siglos de Oro,” “The Golden Age” (16<sup>th</sup> and 17<sup>th</sup> centuries), through representative Spanish peninsular literary works and the critical lenses of New Historicism and Material Culture.

### **Objetives**

By the end of the course, the students will:

- have studied several 16th. and 17th. century Spanish peninsular literary works.
- be familiar with the perspectives of New Historicism and Material Culture and will be able to contrast them to other ones.
- know how to incorporate the theoretical discussion to a literary work which will, in turn, contribute to their critical thinking skills.
- have an enhanced awareness of the socio-political references that appear in the literary representation.
- have a better understanding of the changes brought on by early modernity.

### **Class Evaluation**

Attendance and participation	5%	
Reflections (5)	20%	
Critic Presentation	15%	
Final Exam	20%	
Final Paper	40%	(Abstract and bibliography 10%, paper 30%)

**Participation:** It means not only coming to class but contributing to the discussion of assigned materials.

**Reflections:** They are brief, 3-4 page essays. Select a fragment of the assigned work that caught your attention and analyze it according to the perspective that you find most useful, and not necessarily New Historicism. You will hand in **5 reflections** on Canvas as well as on paper, typed. You should come to class ready to present your ideas on those days.

For the **Critic Presentation:** (10-15 minutes) you need to present information about a critic of the period assigned to you on the first day of class. The presentation should include 1) A bibliography and commentary of his/her most important works (you are expected to know 2 in depth); 2) His/her contribution to Golden Age; 3) A summary page for your classmates with the main ideas and bibliography.

**The Final Exam:** will have both general and specific questions about the Golden Age.

**The Final Paper:** (15-20 pages) will be an original analysis of any cultural aspect regarding the Golden Age (not necessarily literature). It requires the presentation of an **abstract** with the main ideas plus the **bibliography** for approval.

**ATENDANCE:** Be aware that **more than ONE** unexcused absence will lower your participation from **5% to 0%**.

**PLAGIARISM:** You are expected to follow the Academic Honesty Rules at the university. It is of outmost importance that the work you present is indeed yours and that ideas from others are quoted and receive the necessary credit. Otherwise, you will receive an F for the paper or exam. Plagiarism is a serious matter which my lead to failure or even expulsion from the university.



## IMPORTANT INFORMATION

### Grading Scale

93-100	90-92	88-89	82-87	80-81	78-79	72-77	70-71	68-69	62-67	60- 61	0-59
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F

#### Assignment Submission Policy

**Late Work:** All assignments are to be submitted before the **beginning** of class (not during or at the end) via Blackboard as well as printed. They will be accepted up to a week later, but with a 5 point grade reduction.

**Incompletes:** Are reserved for students who are passing the course but have not completed all the required work because of exceptional circumstances.

#### Student E-Mail Policy:

Effective August 1, 2004, FAU adopted the following policy:

“When contacting students via e-mail, the University will use only the student’s FAU e-mail address. This will ensure that e-mail messages from FAU administration and faculty can be sent to all students via a valid address. E-mail accounts are provided automatically for all students from the point of application to the University. The account will be disabled one year post-graduation or after three consecutive semesters of non-enrollment.”

Please use your FAU account when e-mailing your instructor

#### Americans with Disabilities Policy Statement

In compliance with the Americans with Disabilities Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 203 (954-236-1222); or in Jupiter, SR 110 (561-799-8585) —and follow all SAS procedures.

#### Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at [http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).

Students are expected to uphold the Academic Honor Code. This includes the use of translator programs or having friends or family revise your assignments.

**ALL** assignments that you turn in to your instructor for a grade must be your own work. This means that excessive help from tutors or anyone else on graded assignments constitutes academic

dishonesty. If your instructor suspects that an assignment completed outside of class is not entirely your own work, the case will be documented and appropriate disciplinary action will be applied as per the University's Code of Academic Integrity.

If you are not sure about what constitutes plagiarism, please visit the following site created by the University of Southern Mississippi Library:

<http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

**ACADEMIC DISHONESTY ON ALL ASSIGNMENTS AND EXAMS IS GROUNDS FOR FAILURE IN THE COURSE.**

By remaining enrolled in this course past the end of Drop /Add, you are agreeing to:

- uphold The Academic Honor System of Florida Atlantic University, and
- accept accountability for the course requirements, the course expectations, and the attendance policy stated in this document.
- attend the final exam which takes place as scheduled by the University.

**Important Dates:** Go to the following link to the FAU academic calendar to find important dates (i.e., drop add period, withdraw deadlines, etc.) <http://www.fau.edu/registrar/acadcal.php>

Schedule (may change due to the needs of the class. Any change will be announced on Canvas)

<b><i>Week</i></b>	<b><i>Reading (on Canvas)</i></b>	<b><i>Presentation</i></b>	<b><i>Due/Hand in</i></b>
1 24 August	Maravall "From the Renaissance" Fumerton, "Intro" Greenblatt "Intro"	Introduction to the Golden Age and theoretical approaches (Selden, Leitch)	
2 31 August	16th and 17th century poetry: The Renaissance <b>Garcilaso</b> "Égloga" <b>Fray Luis de León</b> "Vida retirada"  Elias Rivers (TBD) YGamboa "Consuming"		
3 7 September	Spadaccini & Talens, "Intro" Cruz y Perry, "Intro" <b>Cervantes</b> "El retablo de las maravillas"		
4 14 September	<b>Cervantes</b> , <i>Don Quijote</i> I,(1-3) DQ II (selection)		Present an article/book on Don Quixote in class
5 21 September	<b>Anon.</b> <i>El Lazarillo de Tormes</i> (John Beverley) Anne Cruz "Figuring Gender..."	Presentations start:  Anne Cruz	
6 28 September	<b>Teresa de Jesús</b> , <i>Vida</i> (selections) Arenal y Schlau, <i>Untold Sisters</i> , "Intro" Weber "St Teresa Demonologist"	Electa Arenal Alison Weber	
7 5 October	<b>Caro, Ana.</b> <i>Valor, agravio y mujer</i> Perry "Intro"	Mary Elizabeth Perry	
8 12 October	<b>Guillén de Castro</b> , <i>Las mocedades del Cid</i> Cascardi "The subject of control"	Anthony Cascardi	

9 19 October	<b>Lope de Vega</b> , <i>Fuenteovejuna</i> Connor "Marriage and Subversion..."	Catherine Connor,	<b>Abstract and bibliography</b>
10 26 October	<b>Tirso de Molina</b> , <i>El burlador de Sevilla</i> Friedman "Redressing..." Maroto Camino "Las naves..."	Edward Friedman Mercedes Maroto Camino	
11 2 November	<b>María de Zayas</b> , "Tarde llega el desengaño" Gamboa (Zayas chapter) Romero-Díaz "Intro"	Nieves Romero-Díaz	
12 9 November	<b>Calderón</b> , <i>La vida es sueño</i> De Armas "Papeles de Zafiro"	Frederick de Armas	
13 16 November	16th and 17th century poetry: The Baroque <b>Góngora, Quevedo</b>  Cacho Casal "Zanahorias..."	Rodrigo Cacho Casal	
14 23 November	<b>(23-26) Thanksgiving</b>		
15 30	<b>Lope de Vega</b> , <i>El perro del hortelano</i> Text by Lope de Vega and clips from Pilar Miró's movie	"Performance" theory	<b>Final Paper</b>
16 10 December	<b>Dec 6 Reading Day</b> <b>Exam week 7-13</b>	Final Exam <b>10 December</b> (4-6:30)	

**Bibliography: Required texts and articles (\* indicates that it is included in Canvas)**

Texts and articles on Canvas or the web

[www.comedias.org](http://www.comedias.org) (site with comedias in digital format)

[www.cervantesvirtual.com](http://www.cervantesvirtual.com) (site with many Classical Works in digital format)

\* Anón. *Lazarillo de Tormes*, edited by Francisco Rico, Cátedra, 1992.

\* Avila, Teresa de. *Libro de la vida*, edited by Dámaso Chicarro, 5 ed, Cátedra, 1984.  
(selección)



- \* Cacho Casal, Rodrigo. "Zanahorias y otras picardías: Hurtado de Mendoza ante la tradición bernesa," *Calíope*, vol. 12, no.2, 2006, pp. 13-32.
- \* Calderón de la Barca, Pedro. *La vida es sueño*. (comedias.org)
- \* Caro, Ana. *Valor agravio y mujer*. (comedias.org)
- Cascardi, Anthony. "The Subject of Control in Counter Reformation Spain," *Ideologies of History in the Spanish Golden Age*, The Pennsylvania State UP, 1997.
- \* Castro, Guillén de. *Las mocedades del Cid*. (comedias.org)
- \*Cervantes, Miguel de. *Don Quijote I & II* (cervantesvirtual.com) (selección)
- \*---. *El retablo de las maravillas*. (comedias.org)
- \* Connor (Swetlicki), Catherine. "Marriage and Subversion in Comedia Endings: Problems in Art and Society," *Gender, Identity, and Representation in Spain's Golden Age*, edited by Anita K. Stoll and Dawn Smith, Bucknell UP, 2000, pp. 23-47.
- \* Cruz, Anne. "Figuring Gender in the Picaresque Novel: From *Lazarillo* to *Zayas*," *Romance Notes*, vol. 50, no.1, 2010, pp. 7-20.
- , and Mary Elizabeth Perry, editors. "Introduction," *Culture and Control in Counter-Reformation Spain*, U of Minnesota P, 1992, pp. 9-23.
- \* De Armas, Frederick. "Papeles de Zafiro: Signos político-mitológicos en *La vida es sueño*," *Anuario calderoniano*, 2, 2009, pp. 75-96.
- \* Friedman, Edward H. "Redressing the Trickster: El burlador de Sevilla and Critical Transitions," *Revista canadiense de estudios hispánicos*, vol. 29, no.1, 2004, pp. 61-77.
- Fumerton, Patricia. "Introduction: A Still Life: Clock, Jewel, Orange," *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament*, U of Chicago P, 1991, pp. 1-28.
- \*Gamboa, Yolanda. "Consuming the Other, Creating the Self: The Cultural Implications of the Aztec's Chocolate From Tirso de Molina to Agustín Moreto and Pedro Lanini y Sagredo," *Crosscurrents: Transatlantic Perspectives of Early Modern Spanish and Spanish American Theater*, edited by Mindy Badía and Bonnie Gasior, Bucknell UP, 2006, pp. 25-39.
- \* Lope de Vega, Félix. *Fuenteovejuna*. (comedias.org)
- \*---. "El arte nuevo de hacer comedias en nuestro tiempo"
- \*---. *El perro del hortelano*. (comedias.org)
- \* Maravall, José Antonio. "From the Renaissance to the Baroque: The Diphasic Schema of a Social Crisis," *Literature among discourses: The Spanish Golden Age*, edited by Nicholas Spadaccini and Jenaro Talens, U of Minnesota P, 1986, pp. 3-40.
- \*Maroto Camino, Mercedes. "'Las naves de la conquista': Woman and the Fatherland in *El burlador de Sevilla*," *Bulletin of the Comediantes*, vol. 55, no.1, 2003, pp. 69-86.
- Miró, Pilar. Director, *El perro del hortelano*, 1996. (en clase)
- \*Perry, Mary Elizabeth. "Lost Women in Early Modern Seville: The Politics of Prostitution," *Feminist Studies*, vol. 4, no.1, 1978, pp. 195-214.
- \*Romero Díaz, Nieves. "Introducción," *Nueva nobleza, nueva novela: reescribiendo la cultura urbana del barroco*, Juan de la Cuesta, 2002, pp.11-22.
- \*Selden, Raman, and Peter Widdowson. "El Nuevo historicismo y el Materialismo cultural," *La teoría literaria contemporánea*, 3 ed., Ariel, 2008, pp. 227-241.

- \* Tirso de Molina, *El burlador de Sevilla* (comedias.org)  
 \* Zayas, María de. "Tarde llega el desengaño." *Desengaños amorosos*.  
 (cervantesvirtual.com)

### Additional Bibliography

- Alciato (collection of emblems available on the web)  
 Badía, Mindy, and Bonnie Gasior, editors. *Crosscurrents: Transatlantic Perspectives of Early Modern Spanish and Spanish American Theater*, Bucknell UP, 2006.  
 Beverley, John. "Lazarillo and Primitive Accumulation: Spain, Capitalism and the Modern Novel," *The Bulletin of the Midwest Modern Language Association*, Vol. 15, No. 1, Spring 1982, pp. 29-42.  
 Cacho Casal, Rodrigo. "La poesía satírica en el Siglo de Oro: el modelo ariostesco," *Bulletin of Spanish Studies*, vol. 81, no. 3, 2004, pp. 275-92.  
 Cruz, Anne, and Mary Elizabeth Perry, editors. *Culture and Control in Counter-Reformation Spain*, U of Minnesota P, 1992.  
 Elliot, John. *Imperial Spain 1469-1716*, Penguin, 1963.  
 (any of his books is valuable to understand the historical context)  
 Friedman, Edward H. (point of departure for the study of the picaresque, Cervantes, y many other Golden Age topics).  
 Fumerton, Patricia. *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament*, U of Chicago P, 1991.  
 Gamboa, Yolanda. *Cartografía social en la narrativa de María de Zayas*, Biblioteca Nueva, 2009.  
 Greenblatt, Stephen. *Marvelous Possessions: The Wonder of the New World*, Oxford UP, 1991.  
 Johnson, Carroll. *Cervantes and the Material World*, U of Illinois P, 2000.  
 Leitch, Vincent. *American Literary Criticism from the 30's to the 80's*, Columbia UP, 1988.  
 Lope de Vega, Félix. *El nuevo mundo descubierto por Cristóbal Colón* (comedias.org)  
 Spadaccini, Nicholas, and Jenaro Talens, editors. *Literature among discourses: The Spanish Golden Age*, U of Minnesota P, 1986.  
 Perry, Mary Elizabeth. *Gender and Disorder in Early Modern Seville*, Princeton UP, 1990. (point of departure for the study of women in Golden Age).  
 Rivers, Elias. (point of departure for any poetry study).  
 Romero Díaz, Nieves. *Nueva nobleza, nueva novela: reescribiendo la cultura urbana del barroco*, Juan de la Cuesta, 2002. (point of departure for the study of the novella and its context).  
 Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*, The U P of Kentucky, 1993. (or in translation *La teoría literaria contemporánea*, 3 ed., Ariel, 1998.)  
 Spadaccini, Nicholas, and Jenaro Talens, editors. *Literature among Discourses: The Spanish Golden Age*, U of Minnesota P, 1986.