

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—COURSE CHANGE REQUEST

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG: _____

DEPARTMENT NAME: LANGUAGES, LINGUISTICS
AND COMPARATIVE LITERATURE

COLLEGE OF: DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS

COURSE PREFIX & NUMBER: SPW 5427

CURRENT COURSE TITLE: **Spanish Golden Age Literature**

CHANGE(S) REQUESTED

<p>SHOW "X" IN FRONT OF OPTION</p> <p>CHANGE CREDITS FROM _____ TO: _____</p> <p>CHANGE GRADING FROM _____ TO: _____</p> <p><input checked="" type="checkbox"/> CHANGE PREREQUISITES TO: SPW 3020 OR SPW 3012</p> <p>CHANGE MINIMUM GRADE TO: _____</p> <p>CHANGE COREQUISITES TO: _____</p> <p>CHANGE OTHER REGISTRATION CONTROLS TO: _____</p> <p>OTHER _____</p>	<p>SHOW "X" IN FRONT OF OPTION</p> <p>CHANGE PREFIX FROM _____ TO: _____</p> <p><input checked="" type="checkbox"/> CHANGE COURSE NO. FROM 5427 TO: 6427</p> <p>CHANGE TITLE TO: _____</p> <p><input checked="" type="checkbox"/> CHANGE DESCRIPTION TO: _____</p> <p>Prerequisite: SPW 3020 or SPW 3012 Analysis of the culture and literary trends during the Renaissance and the Baroque through reading of prose, poetry, and drama.</p>
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CHANGES TO BE EFFECTIVE (TERM):

FALL 2013

Attach syllabus for ANY
changes to current course information.

Will the requested change(s) cause this course to overlap any other FAU course(s)? If yes, please list course(s).

NO

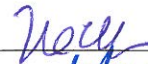


Any other departments and/or colleges that might be affected by the change(s) must be consulted. List entities that have been consulted and attach written comments from each.

TERMINATE COURSE, EFFECTIVE (GIVE LAST TERM COURSE IS TO BE ACTIVE):

Faculty Contact, Email, Complete Phone Number: Dr. Yolanda Gamboa, ygamboa@fau.edu, 561-297-2530

SIGNATURES

SUPPORTING MATERIALS

<p>Approved by:</p> <p>Department Chair: <u></u></p> <p>College Curriculum Chair: <u></u></p> <p>College Dean: <u></u></p> <p>UGPC Chair: _____</p> <p>Dean of the Graduate College: _____</p>	<p>Date:</p> <p><u>1/7/13</u></p> <p><u>11/12/12</u></p> <p><u>1/7/13</u></p> <p>_____</p> <p>_____</p>	<p>Syllabus—must include all criteria as detailed in UGPC Guidelines.</p> <p>Go to: http://graduate.fau.edu/gpc/ to access Guidelines and to download this form.</p> <p>Written Consent—required from all departments affected.</p>
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Email this form and syllabus to diamond@fau.edu and egirjo@fau.edu one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

FLORIDA ATLANTIC UNIVERSITY

Department of Languages, Linguistics, and Comparative Literature

Fall 2013

SPW 6427: Spanish Golden Age Literature:
Pícaros, pastoras y damas: género y representación en el Siglo de Oro



Dra. Yolanda Gamboa

Jueves 4-6:50 GS 202 (lab) – (CRN# XXXXXX)

Horas de consulta: CU - 284 (297-2530). L-Mi (2:30-3:30), Mi (10-12), J (2-3)

ygamboa@fau.edu

Course Description

Prerequisite: SPW 3020 or SPW 3012

Analysis of the culture and literary trends during the Renaissance and the Baroque through reading of prose, poetry, and drama.

Este curso es un acercamiento a la literatura y cultura peninsular del llamado “Siglo de Oro” a través de obras literarias representativas si bien desde el estudio y problematización de los términos, especialmente el género, y de diversas posturas críticas.

Course Objectives/Student Learning Outcomes

- Estudiar obras literarias de la literatura peninsular de los siglos XVI y XVII
- Reconocer los géneros literarios de los siglos XVI y XVII y su procedencia
- Problematizar la cuestión del género desde la teoría literaria
- Familiarizarse con perspectivas críticas de la historia del Siglo de Oro peninsular
- Comprender los elementos socio-políticos que aparecen en la representación literaria
- Observar los cambios que aporta la entrada en la modernidad

Required Texts

Allen, John J. “Don Quixote and the Origins of the Novel.” *Cervantes and the Renaissance*. Ed. Michael McGaha. Easton, Pennsylvania: Juan de la Cuesta, 1980. 125-39.

Anón. *Lazarillo de Tormes*. Ed. Francisco Rico. Madrid: Cátedra, 1992.*

Beverly, John. “Lazarillo and Primitive Accumulation: Spain, Capitalism and the Modern Novel.”

Cacho Casal, Rodrigo. “La poesía satírica en el Siglo de Oro: el modelo ariostesco.” *Bulletin of Spanish Studies* 81.3 (2004): 275-92.

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*. University Park, PA: The Pennsylvania State UP, 1997.

Cervantes, Miguel de. “Rinconete y cortadillo,” *Novelas ejemplares* (cervantesvirtual.com)

---. “El retablo de las maravillas.” *Entremeses*. (cervantesvirtual.com)

---. *Don Quijote*. (cervantesvirtual.com)

Connor (Swetlicki), Catherine. “Marriage and Subversion in Comedia Endings: Problems in Art and Society.” en Stoll y Smith 23-47.

Cruz, Anne. “Studying Gender in the Spanish Golden Age.” *Cultural and Historical Grounding for Hispanic and Luso-Brazilian Feminist Literary Criticism*. Ed. Hernan Vidal. Minneapolis, MN: Institute for the Study of Ideologies and Literature, 1989.

Friedman, Edward. “Reading Inscribed: *Don Quixote* and the Parameters of Fiction.” *On Cervantes: Essays for L.A. Murillo*.” Ed. James Parr. Newark, Delaware: Juan de la Cuesta, 1991. 63-84.

Garcilaso, *Égloga*

Herrero, Javier. “Cervantes’ Attack on the Pastoral.” *Bulletin of Hispanic Studies* 55.4 (1978):289-99.

Lope de Vega, Félix. *El perro del hortelano*. (comedias.org)

---. *El arte nuevo de hacer comedias en nuestro tiempo* (cervantesvirtual.com)

Maravall, José Antonio. "From the Renaissance to the Baroque: The Diphasic Schema of a Social Crisis." *Literature among discourses: The Spanish Golden Age*. Nicholas Spadaccini and Jenaro Talens. Minneapolis, U of Minnesota P, 1986.

Quevedo, Francisco de. *El buscón*. Ed. Domingo Induráin. Madrid: Cátedra, 1992.*

---. *Poesía erótica*

Tirso de Molina, *El burlador de Sevilla* (comedias.org)

Tobar, María Luisa. "Visión política del Nuevo mundo en Quevedo." *AIH Actas Irvine*, 92. 208-17.

Welles, Marcia. María de Zayas y Sotomayor and her novela *Cortesana*: A Reevaluation." *Bulletin of Spanish Studies* 55.4 (1978): 301-309.

Zayas, María de. "La esclava de su amante." *Desengaños amorosos*. (cervantesvirtual.com)

(* estos textos no están disponibles en Blackboard)

Assignments

Asistencia y participación	10%
Ensayos breves	30%
Examen	10%
Presentación y trabajo	15%
Trabajo final	35% (Abstract y bibliografía 10%, trabajo 25%)

Participación: Significa no sólo venir a clase sino contribuir a la discusión de los textos asignados.

Habrà 1 **examen** de práctica para los comprensivos, y 3 **ensayos breves** (de unas 3 páginas, a entregar en el día correspondiente).

Para la **presentación/trabajo sobre el crítico** (máximo 5 págs. y 20 minutos de duración) deben prepararse sobre un crítico que se les asignará el primer día de clase. Debe incluir: 1) Bibliografía y comentario de sus obras más importantes, 2) su contribución a los estudios sobre el Siglo de Oro, 3) su acercamiento teórico, 4) el resumen de un libro de su elección. **El trabajo** (max. 5 páginas) me lo entregarán de modo electrónico para que lo tengan los compañeros en Blackboard.

El **trabajo final** (15-20 págs.) será un análisis original cuyo tema deben discutir conmigo. Precisa la entrega previa de un **abstract** (extracto) con las ideas fundamentales más la **bibliografía**.

ASISTENCIA: Es importante saber que **más de una ausencia sin justificación médica hará bajar la nota**.

PLAGIO: Se espera que sigan las normas de honestidad académica de la universidad. Es crucial que el trabajo presentado sea el propio y también que las ideas de otros autores sean citadas y reciban el crédito debido. De no ser así, se recibe una F por el trabajo o examen. El plagio es una falta grave que conduce al suspenso o expulsión.

IMPORTANT INFORMATION

Grading Scale

93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60- 62	0-59
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F

Participation and attendance: Our department observes a strict attendance policy. In order to meet the course goals and objectives, you must attend and actively participate in class. Participation is an important component of your final grade, and at each session I will take attendance. If you miss class, no participation points will be awarded for that day. There is NO make-up for participation, with the exception of the following, for which you will be awarded full participation for the day by providing proper documentation as soon as possible:

- University-recognized religious holy days*
- Jury duty and other court-related appearances
- Death in the family
- Doctor's visits
- Prior approved and properly documented University-sponsored activities that demand your presence

*For religious holy days, students must speak with me prior to missing class in order to receive participation points. Notifications **after** the religious holy day **will not** be accepted.

It is important to attend class for the **entire** period. Excessive absences (more than **one** without an excuse) or arriving late or leaving early and/or the resistance to participate in class will result in a lower grade. Students should come prepared and having read all the assigned texts. Attendance cannot be made up. More than **one** unexcused absence will lower the course grade by one-half letter grade per additional absence.

Tardiness: Arriving late or leaving early at least two times will be counted as an absence.

Unannounced quizzes/handing of translations: there could be unannounced quizzes based on the assigned readings. Each day consists of a reading from the textbook plus articles on the same topic. It is essential that you read these selections before coming to class, even though you are not presenting. The assigned translations could also be collected without previous announcement.

Assignment Submission Policy:

LATE WORK: All assignments must be turned in at the **beginning** of class (not during or at the end). They will be accepted up to a week later, but with penalties. Tardiness includes turning in the paper right after class because of printer issues. It is your responsibility to have the papers ready for handing in at the beginning of class. **Five (5)** points for each late day will be taken off from the assigned grade (yes, I repeat, this includes turning it in right after class or during class because of printing problems), unless verifiable medical excuse and/or other suitable documents are provided in a timely manner. If you know in advance of any such reason, please let me know. No homework/assignments will be accepted via email.

Exams: There will be 1 exam containing questions from the theoretical readings studied in class as well as translation practice. Before the exam, I will describe the format of the exam. No *make-ups*, unless absence is documented.

Final Exam: In lieu of a final exam this class has a final paper.

Make-up policy for exams: As for the exams and the final, there is **no make-up** possibility. Exceptions include: documented medical reason, religious accommodation, an official FAU athletic commitment, death in the family, or court appearance. If you know in advance of any such reason, please let me know.

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

CLASSROOM ETIQUETTE POLICIES

Cell Phones and Electronic Devices:

University Policy: "In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions."

The use of cell phones and electronic devices is prohibited in class. All cell phones should be turned off *before* the start of class (not set on "vibrate," but turned OFF). If you have a medical or family emergency and need to receive a call during class, you should inform your instructor *before* class. Students without authorization who

use cell phones and electronic devices in class may be dismissed from class and counted as being absent for the day. In order that the University may notify students of a campus-wide emergency, either the instructor's, or a designated student's cell phone will be set to vibrate during class.

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.”

E-mailing Your Instructor:

Please use your FAU account when e-mailing your instructor. If you use a personal e-mail account (e.g., hotmail, yahoo, g-mail, etc.) your instructor will not know whether the message is junk mail, and therefore, will not respond. FAU e-mail is considered by the university to be official communication, and you should therefore address your instructor appropriately (*e.g., Dear Ms., Mr., Sr., etc.*), sign your name, and use a respectful tone. Instructors will not respond to e-mails that do not address them directly, and/or are not signed, and/or are not sent from your official FAU e-mail address.

AMERICAN WITH DISABILITIES POLICY STATEMENT

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) – in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305) – and follow all OSD procedures. Bring a letter to your instructor from the OSD indicating that you need academic accommodations no later than the second week of classes.

In accordance with the OSD's rules and regulations, students must turn in an Exam Sign-Up Sheet at least **one week** before the date on which each exam is scheduled. Please contact OSD for more information.

CODE OF ACADEMIC INTEGRITY POLICY STATEMENT

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.

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>

This syllabus is a guide for the course and is subject to change with advance notice given in class and/or email.

PROGRAMA DEL CURSO

Aviso: Lo que figura en el programa del curso para cada día es lo que vamos a cubrir ese día en clase. Durante el semestre la profesora puede hacer algunos cambios en el programa de acuerdo con las necesidades de la clase

La discusión es un componente fundamental de esta clase. Recuerden que las diferencias enriquecen y que la colaboración facilita el aprendizaje.

<i>semana</i>	<i>lectura</i>	<i>Discusión/presentación</i>
1 26 agosto	Introducción Maravall	
2 2 septiembre	Cervantes “El juez de los divorcios,” <i>El retablo de las maravillas</i> Lope de Vega “El arte nuevo”	
3 9 septiembre	Tirso de Molina <i>El burlador de Sevilla</i> Cascardi, “The subject of control”	Entregar Ensayo1 Crítica del análisis de Cascardi
4 16 septiembre	Ana Caro, <i>Valor agravio y mujer</i> Connor Performance theory	Presentación de Catherine Connor y Barbara Mujica
5 23 septiembre (Gemela)	Video <i>El perro del hortelano</i>	
6 30 septiembre	Calderón de la Barca, <i>La vida es sueño</i>	Entregar E2 Análisis de la representación de <i>El Perro del hortelano</i> Presentación de Henry Sullivan
7 7 octubre	Vercial Cervantes, Miguel de. “Rinconete y Cortadillo” Allen	Presentación de Nicholas Spadaccini, John Jay Allen y Frederick de Armas
8 14 octubre	<i>El Lazarillo</i> Friedman Beverley	Presentación de Edward Friedman, John Beverley y Carmen Rabell

9 21 octubre	Lírica del siglo XVI y XVII: Garcilaso, Góngora, Quevedo Rodrigo Cacho Casal, Elias Rivers	Presentación de Adrienne Martin Entregar E3 Análisis de un poema
10 28 octubre	Quevedo, <i>El buscón</i> Tobar	Entrega del abstract y la bibliografía Presentación de Carlos Gutiérrez
11 4 noviembre	María de Zayas (1 novela) Marcia Welles Anne Cruz	Presentación de Lisa Vollendorf y Anne Cruz
12 11 noviembre	(Veteran'sDay) <i>FIESTA</i>	
13 18 noviembre	Examen (1 hora) Garcilaso, Égloga DQ, Episodio de Marcela Herrero	
14 25 noviembre	(25-28 Thanksgiving) <i>FIESTA</i>	
15 2 diciembre (semana exámenes)	Entrega del trabajo final	

Bibliografía selecta adicional

- Brownlee, Marina, y Hans Ulrich Gumbrecht. *Cultural Authority in Golden Age Spain*. Baltimore: Johns Hopkins UP, 1995.
- Cruz, Anne, y Mary Elizabeth Perry, ed. *Culture and Control in Counter-Reformation Spain*. Minneapolis: U of Minnesota P, 1992.
- , y Carroll Johnson, ed. *Cervantes and his Postmodern Constituencies*. New York: Garland, 1999.
- Díez Borque, José María, ed. *Actor y técnica de representación del teatro clásico español*. London : Tamesis, 1989.
- Eliot, John H. *Imperial Spain 1469-1716*. London: Penguin, 1963.
- Gamboa, Yolanda. *Cartografía social en la narrativa de María de Zayas*. Madrid : Biblioteca Nueva, 2009.
- Ganelin, Charles, y Howard Mancing. *The Golden Age Comedia: Text, Theory and Performance*. West Lafayette, IN: Purdue UP, 1994.
- Lauer, Robert, y Henry Sullivan, ed. *Hispanic Essays in Honor of Frank P. Casa*. New York : Peter Lang, 1997.
- Leich, Vincent. *American Literary Criticism From the 30's to the 80's*. New York: Columbia UP, 1988.
- Maravall, José Antonio. *La cultura del Barroco*. 5th ed. Madrid: Ariel, 1990.
- Miró, Pilar. *El perro del hortelano de Lope de Vega* (1995)
- Perry, Mary Elizabeth. *Gender and Disorder in Early Modern Seville*. Princeton, NJ: Princeton UP, 1990.
- Ruiz, Carrie L. "Oscillating Trends: A Reflection on the Status of Seventeenth-Century Studies Today." *Transitions* 5 (2009): 9-25.
- Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. Lexington: The U P of Kentucky, 1993.
- Soufas, Teresa Scott, ed. *Women's Acts: Plays by Women Dramatists of Spain's Golden Age*. Lexington, KY: The UP of Kentucky, 1997.
- Spadaccini, Nicholas, y Jenaro Talens. *Literature Among Discourses: The Spanish Golden Age*. Minneapolis, U of Minnesota P, 1986. (accessible online)
- Stoll, Anita K. y Dawn Smith. *Gender, Identity and Representation in Spain's Golden Age*. Lewisburg, PA: Bucknell UP, 2000.
- www.comedias.org (lugar de acceso a comedias en versión electrónica)
- www.cervantesvirtual.com (lugar de acceso a muchas obras clásicas)