



COURSE DATA

DATA SUBJECT

Code: 35524
Name: The invention of a poetic language in the Golden Age
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2026-27

STUDY (S)

| Degree | Center | Acad. year | Period |
|--|--|------------|----------------|
| 1003 - Degree in Hispanic Studies, Spanish Language and Literature | Facultat de Filologia, Traducció i Comunicació | 2 | Second quarter |

SUBJECT-MATTER

| Degree | Subject-matter | Character |
|--|---------------------------------------|------------|
| 1003 - Degree in Hispanic Studies, Spanish Language and Literature | Spanish literature of the Golden Ages | COMPULSORY |

COORDINATION

BADIA HERRERA JOSEFA

SUMMARY

The subject *The invention of a poetic language in Spanish Golden Age* is inserted in the module *Spanish Literature and Golden Age Spanish Literature*, aimed at developing general skills of a graduate or graduate academic branch of Humanities and within it, in the Degree *Hispanic Studies: Spanish language and literature*. It is conceived as a matter of mandatory training to provide students with skills and knowledge about renewal of poetry, from Renaissance Humanism to Baroque developed in Spain between the sixteenth and seventeenth centuries, with the assimilation of classical and Italian models and the later ripening evolution inside the cultural and ideological context. The study, review and analysis of canonical texts (both poetic as mandatory) shall aim to develop their capacity for learning and the acquisition of specific knowledge about their aesthetic and ideological implications and its subsequent influence and the relationship of these texts with classic poetic currents developed in Europe since the Middle Ages. Likewise be taken to facilitate the location of information sources for study and application of knowledge in the academic, professional or research fields. The subject has a humanistic and critical approach, focusing primarily technical analysis and content of the texts that shaped the first revolution of poetic language in Spanish literature.

This subject takes particular account of SDG 4, and specifically contributes to "ensuring that all learners acquire the knowledge and skills necessary to promote sustainable development", which includes, among other aspects, "human rights, gender equality, promotion of a culture of peace and non-violence, citizenship



and appreciation of cultural diversity".

The teaching staff of the subject participates in the Innovation Project granted by the Lifelong Learning and Educational Innovation Service of the UV: DTD_iLAB: collaborative learning for interdisciplinary projects.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS

None

COMPETENCES / LEARNING OUTCOMES

1003 - Degree in Hispanic Studies, Spanish Language and Literature

Apply information and communication technologies and computer tools to language studies.

Be able to work and learn autonomously and to plan and manage work time.

Familiarity with techniques and methods of analysis of literary and non-literary texts and how they are applied to the Spanish language.

Know and apply the currents and methodologies of literary theory and criticism.

Knowledge of literature and theatre in the Spanish language.

Knowledge of textual criticism and edition of texts in Spanish.

Knowledge of the historic evolution of literature and theatre in the Spanish language.

Show ethical commitment in the field of language studies as regards gender equality, equal opportunities, the values of the culture of peace and democratic values and environmental and sustainability issues, and have an understanding and appreciation of linguistic diversity and multiculturalism.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make



judgements that take relevant social, scientific or ethical issues into consideration.

The ability to assess and correct linguistic and literary texts in Spanish.

The ability to create correct and proper oral and written texts of different kinds.

The ability to identify problems and subjects for research and assess their importance in the field of Spanish language, literature and theatre.

Work as a team in the environment of language studies and develop interpersonal relations.

DESCRIPTION OF CONTENTS

1. Humanist frame, political and cultural poetics innovations in the sixteenth century. Traditionalist resistance and metrical fracture as a basis of the controversy.

Introductory thematic unit which will set the coordinates historical and cultural policies that drive innovation Spanish Renaissance poetry and traditionalist opposition represented by the *Represensió contra los poetas españoles que escriben en verso italiano* by Cristobal de Castillejo (1492-1550), essentially marked by new metrical uses.

2. Garcilaso de la Vega (1501-1536) or the opening door to a new poetry.

Thematic unit in which will be studied, through the analysis of *Eclogue* of Garcilaso I and III, their primary sources: the issues inherited from classical Greco-Roman (the bucolic setting and discovery of nature and landscape, the mythological reenactments and Horatian themes) and inheritance-Petrarchan and courtly troubadour. The study of classical topoi will serve to draw the line of evolution of subsequent poetic currents.

3. Ascetic and Mystical thought as a catalyst for poetic language maturity. From Fray Luis de León (1527-1591) to San Juan de la Cruz (1542-1591): poetic language services to the Ascetic and Mystical experiences.

Thematic unit will serve as an introduction to the contributions, both in thought and style and poetic language, of the spiritual currents ascetic experience, innovative and symbolic expression of the ineffable and divine mysticism. It will introduce the thematic and stylistic analysis of some poems of Fray Luis de



León and his classical and intellectual character from a dissident thought, also will introduce about orthodoxy and poetic writings of San Juan de la Cruz, through his trilogy *Noche oscura del alma*, *Cántico Espiritual* and *Llama de amor viva*, showing the full contemporary traits of his poetry.

4. From the Petrarchism sublimation to Nature as an alternative reality and as a parody.

Thematic unit will introduce the innovations of the last poetic language in the Golden Age, through didactic scholarship, an the difficulty as baroque poetry way. We will study selected poems (sonnets or parts of compositions as *Soledades* and *Fábula de Polifemo y Galatea*) by Góngora and Quevedo to remove the topics on so called cultism and conceptism and explain the construction of an alternative reality as aesthetic sublimation or as parodic disintegration.

To be able to identify the characteristics of the literary and dramatic creations of the Golden Age, as well as the identifying features of authors, genres and works of the period.

- To be able to identify the characteristics of a literary work of the Golden Age and its ascription to the different aesthetic and ideological currents.
- To be able to describe the historical and cultural characteristics that allow to understand the evolution and literary tradition of the Golden Age in its ideological and cultural context.
- To be able to discuss the concept of canon and the consideration of the literary tradition of the Golden Age in its ideological and cultural context.
- To be able to value the importance of the ecdotic tradition in the philological field.
- To be able to use the Spanish language to express correctly and adequately critical judgments in different contexts of communication and dissemination.
- To be able to make reports on the fulfillment of textual properties in different discursive productions.
- To be able to use the acquired knowledge to identify research topics and assess their relevance.
- To be able to handle relevant, specialized and updated bibliographic information.
- To be able to use literary productions to reflect on different relevant issues in today's society.
- To be able to use the knowledge on literary heritage and transfer it in dissemination environments related



to the dissemination of literary heritage.

- To be able to organize autonomously a philological research project of their own.
- To be able to use properly the key terminology of literary and linguistic analysis, based on the contemporary development of criticism, literary theory and philological tradition.
- To be able to appreciate aesthetic, civil, social and historical values of literature in relation to its symbolic productions and other cultural manifestations.
- To be able to carry out information searches on the web, use specialized databases and manage complex information spaces.
- To be able to demonstrate an active, positive and creative attitude in cooperative work.
- To be able to define, in an autonomous way, the distribution of roles in the tasks.

WORKLOAD

PRESENCIAL ACTIVITIES

| Activity | Hours |
|-----------------------------------|--------------|
| Theoretical and practical classes | 60,00 |
| Total hours | 60,00 |

NON PRESENCIAL ACTIVITIES

| Activity | Hours |
|---------------------------------------|--------------|
| Attendance at other activities | 5,00 |
| Individual or group project | 25,00 |
| Independent study and work | 60,00 |
| Preparation of lessons | 0,00 |
| Preparation for assessment activities | 0,00 |
| Resolution of case studies | 0,00 |
| Total hours | 90,00 |

TEACHING METHODOLOGY

The teaching methodology consists of the following activities:

1) Classroom training activities: theoretical exposition by the teacher of the concepts and topics specified in the syllabus of the subject, introducing also the guidelines and guidance for critical reading of poetic texts. It will also include practical training activities consist of the analysis of poems or other theoretical and critical texts that have been obtained from literature consulted or discussed in the lectures and personal



assessment which leads to subsequent debate or discussion or guidance of individual and group tutorials.

2) No classroom activities: intended primarily for self-employment in the face of the development of practical work or carrying out the test or final written work. Any questions or need guidance will be verified in the tutorials or lectures.

The training activities and non-contact training activities are designed to encourage all general learning outcomes and specific skills identified in other sections.

Activities related to the PIEE "*Imitatio*. Imitación y adaptación creativa de los clásicos de la Edad Media y los Siglos de Oro" will be implemented in this course.

EVALUATION

The evaluation of the student's learning will be carried out taking into account the general objectives of the subject and the specific competencies and abilities indicated, in two lines.

1) Continuous evaluation of the progress in understanding the information, concepts and criticism of the recommended or compulsory readings explained in class and followed by personal or group work. To do this, students must take practical reading tasks.

2) Carrying out a final exam.

The final grade will be the sum of the grades obtained in the previous concepts, which described in percentages would be as follows:

| Type of evaluation | % |
|---|-----|
| a) Activities carried out during the course | 40% |
| b) Final written task | 60% |

To pass the course it is necessary to pass the practical reading tasks, as well as the final written task and reach, at least, a percentage of 50 % after adding all the marks. All parts of the evaluation will be recoverable in the second call. The teacher will inform the students who present themselves in the second call in advance about what activity they will have to carry out if they have not passed any of the requirements in the first call.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in



unauthorized collaboration or make use of ChatGPT or other AI composition software.

The general rating system will follow the regulations of the University of Valencia approved by the Government Council on May 30, 2017. ACGUV 108/2017.

REFERENCES

a) Basic

- JAURALDE POU, Pablo, «Introducción», en AA.VV., *Antología de la poesía española del Siglo de Oro. Siglos XVI y XVII*, ed. de Pablo Jauralde y Mercedes Sánchez, Madrid, Austral, 1999, pp. 11-48
- LÓPEZ BUENO, Begoña (Coord.), *La renovación poética del Renacimiento al Barroco*, Madrid, Síntesis, 2006.
- MONTERO, Juan, «Introducción», en AA.VV., *Antología poética de los siglos XVI y XVII*, ed. de Juan Montero, Madrid, Biblioteca Nueva, 2006, pp. 8-139.
- RALLO GRUSS, Asunción, *Humanismo y Renacimiento en la literatura española*, Madrid, Síntesis, 2007.
- PORQUERAS MAYO, Alberto, *La teoría poética en el Renacimiento y Manierismo españoles*, Barcelona, Puvill Libros, 1986.

b) Additional

- ALONSO, Dámaso, *Poesía Española. Ensayo de métodos y límites estilísticos*, Madrid, Gredos, 1976.
- BLECUA, José Manuel, «Corrientes poéticas en el siglo XVI» en *Sobre poesía de la Edad de Oro*, Madrid, Gredos, 1970, pp. 11-24.
- CASTIGLIONE, Baldassare, *El cortesano*, ed. de Mario Pozzi, Madrid, Cátedra, 1994.
- CILVETI, Angel L., *Introducción a la mística española*, Madrid, Cátedra, 1974.
- GARCÍA GIBERT, Javier, *La imaginación amorosa en la poesía del Siglo de Oro*, Valencia, Universitat, 1997.
- GARÍN, Eugenio, *La revolución cultural del Renacimiento*, Barcelona, Crítica, 1981.



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- GREEN, Otis H., «Amor cortesano y visión platónica», «Continúa la tradición», «Amor cortesano y neoplatónico en el Barroco» en *España y la tradición occidental*, Madrid, Gredos, 1969, vol. I, pp. 152-194; pp. 195-243; pp. 244-305
 - GRIMAL, Pierre, *Diccionario de mitología griega y romana*, Barcelona, Paidós, 1994.
 - LAPESA, Rafael, *La trayectoria poética de Garcilaso*, Madrid, Alianza Universidad, 1985.
 - NAVARRETE, Ignacio, *Los huérfanos de Petrarca. Poesía y teoría en la España Renacentista*, Madrid, Gredos, 1994.
 - PARKER, Alexander A., *La filosofía del amor en la literatura española*, Madrid, Cátedra, 1986.
 - SEGRE, Cesare, «Análisis conceptual de la Égloga I de Garcilaso», en *Las estructuras y el tiempo*, Barcelona, Planeta, 1986, pp. 163-184.