

**COURSE DATA****DATA SUBJECT**

**Code:** 35525  
**Name:** Fiction and the novel 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	3	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**

FERNANDEZ RODRIGUEZ DANIEL

**SUMMARY**

The course *Fiction, Romance, and Novel in the Golden Age* is part of the subject *Spanish Literature of the Golden Ages*, which aims to develop undergraduate students' general skills in the academic branch of Humanities, and within it, in the Degree of Hispanic Studies: Spanish Language and its Literatures. It is designed as a compulsory course to provide students with skills in the knowledge and analysis of prose fiction and the most important genres of the time, as well as to describe the canonical works that contribute to the birth of the modern novel, all within the historical, cultural and ideological context of the sixteenth and seventeenth centuries.

**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. Historical and cultural context. Fictional genres in the 16th century: idealist and realist narrative.

Concepts and questions of terminology and periodization: Golden Age(s), Humanism, Renaissance and Baroque. Renaissance spiritual currents: Erasmism, Protestant Reformation, Counter-Reformation. The economic crisis and its consequences. Prose fiction in the Golden Age: forms of idealist and realist narrative. The survival of the genres inherited from the late 15th century (chivalry books, sentimental and celestinesque fiction).

## 2. The new idealist genres of the mid-sixteenth century: Pastoral, Moorish and Byzantine fictions.

*El Abencerraje* and Moorish fiction: themes and problems of a genre at a crossroads. Lovers, pilgrims and adventures: Byzantine fiction. Critical questions about Jorge de Montemayor's *La Diana* and the development of Pastoral fiction.

Required readings: *El Abencerraje* and *La Diana*.

## 3. Emergence and development of picaresque novel: from *Lazarillo* to *Buscón*.

The rise of the picaresque in its literary context. *Lazarillo de Tormes*: tradition and innovation. Questions of authorship and interpretation of *Lazarillo*. Consolidation of the picaresque novel: didacticism and autobiography in *Guzmán de Alfarache*, by Mateo Alemán. Conceptism, verbal ingenuity and stylistic mastery in *Buscón*, by Quevedo.

Required reading: *Lazarillo de Tormes* and *Buscón*.

## 4. Cervantes and the birth of modern novel

Cervantes' short stories: *Las novelas ejemplares*. The picaresque novel according to Cervantes: "El casamiento engañoso" and "El coloquio de los perros". *Don Quixote*. Structure, narrative techniques, characters, world view, and interpretations.

Required readings: "El casamiento engañoso" and "El coloquio de los perros" (*Novelas ejemplares*); *El ingenioso hidalgo don Quijote de la Mancha* and *El ingenioso caballero don Quijote de la Mancha*.



These contents will be reflected in the following learning outcomes:

- To have the ability 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 understanding the evolution and literary tradition of the Golden Age in its ideological and cultural context.
- To be able to debate on the concept of canon and the consideration of classic in the literary field.
- 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 have the ability to use the knowledge acquired to identify research topics and assess their relevance.
- To have the ability to handle pertinent, 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 knowledge about literary heritage and transfer it to dissemination environments related to literary cultural dissemination.
- To be able to organize autonomously a philological research project of one's own.
- To be able to adequately use the key terminology of literary and linguistic analysis, based on contemporary developments in 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 search for information on the web, to use specialized databases and to handle



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
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	0,00
Independent study and work	50,00
Preparation of lessons	0,00
Preparation for assessment activities	40,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

## TEACHING METHODOLOGY

Teaching methodology of this course is structured around classroom and non-classroom formative activities. Classroom formative activities will be developed according to the model of theoretical-practical lectures, which combine historiographical and critical approaches, applied to the texts and authors that are the subject of study in order to understand the main developments and innovations in the field of prose fiction during Renaissance and Baroque. The working methodology is structured as follows: a working outline will be presented for each topic, specific problems of the literary works will be raised, and the main interpretations that critics have given for each of them will be discussed. The concepts and theoretical foundations previously exposed will be applied to selected fragments of the required readings, and the participation of students in the critical analysis of the texts will be encouraged.

Non-classroom formative activities are mainly aimed at the critical reading of the required texts, the autonomous work for the elaboration of practical activities, and the preparation for the final written test. The work will be completed with the attendance to group or individual tutorials, which will serve as guide for the realization of activities, for the resolution of doubts about the explained contents, and for the supplying of additional secondary literature; in short, to reinforce a participative didactic model.



The classroom and non-classroom formative activities are designed to achieve the learning outcomes, as well as the specific competences indicated in the corresponding section.

This subject is particularly relevant to SDG 4, and specifically contributes to "ensuring that all students 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".

Activities related to the PíEE "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 will consist of two differentiated parts:

Type of evaluation	%
1) Final exam	50 %
2) Activities made during the course	50 %

### Evaluation criteria

The evaluation of students' learning will be carried out according to the general objectives of the course and the specific competences and skills indicated, and will be made through the assessment of the following aspects:

- 1) Evaluation of progress in the understanding of the information, concepts and criticism of the recommended or required readings explained in class by means of an individual written exam.
- 2) Activities on the required readings texts made during the course.

In order to pass the course (either at first or second call), it is necessary to achieve at least 50% of the grade in the final exam and pass the activities on the required readings.



Students have the right to pass the course in the second call. Both the final exam and the activities are recoverable in the second call. If only one of the two parts is passed, the result will be a failing grade in the course, but the mark of the part passed will be kept for the second call, and the student will only have to retake the failed part.

The evaluation system assumes that the student must be able to express himself/herself correctly in Spanish. Therefore, errors in writing (punctuation, spelling, lexis, syntax, etc.) will result in a reduction of the grade. A total of five errors will mean that the submitted text may be automatically failed; likewise, the exam may also be failed if the number of errors is less than five, but the professor in charge considers that they are major mistakes.

The student should consult this link (<https://www.uv.es/websbd/formacio/Plagio-2010.pdf>) a document prepared by the Servei de Biblioteques i Documentació de la Universitat de València (06/10/2010), which specifies what academic dishonesty (plagiarism) consists of and how to avoid it. Any type of plagiarism will result in automatic failure with a 0.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern del 30/5/2017-ACGUV108/2017.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All works 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.

## REFERENCES

### REQUIRED READINGS:

For required readings, it is recommended to handle one of the following editions:

#### ***El Abencerraje:***

- *El Abencerraje*, ed. Eugenia Fosalba, Madrid, Real Academia Española, 2017.
- *El Abencerraje (novela y romancero)*, ed. Francisco López Estrada, Madrid, Cátedra, 1980.
- *El Abencerraje y la hermosa Jarifa*, eds. Víctor de Lama y Emilio Peral, Madrid, Castalia, 2010.

#### **Jorge de Montemayor, *La Diana*:**

- Jorge de Montemayor, *La Diana*, ed. Juan Montero, Madrid, Real Academia Española, 2025.
- Jorge de Montemayor, *La Diana*, ed. Asunción Rallo, Madrid, Cátedra, 1991.



- Jorge de Montemayor, *La Diana*, ed. Asunción Rallo, Barcelona, PPU, 1991.
- Jorge de Montemayor, *La Diana*, ed. Juan Montero, Barcelona, Crítica, 1996.
- Jorge de Montemayor, *Los siete libros de la Diana*, eds. Francisco López Estrada y M.<sup>a</sup> Teresa López García-Berdoy, Madrid, Espasa Calpe (Austral), 1993.

**Lazarillo de Tormes:**

- *Lazarillo de Tormes*, ed. Francisco Rico, Madrid, Real Academia Española, 2011.
- *Lazarillo de Tormes*, ed. Francisco Rico, Madrid, Cátedra, 1987.
- *Lazarillo de Tormes*, ed. Bienvenido Morros, Barcelona, Vicens Vives, 1995.
- *Lazarillo de Tormes*, eds. David Fernández y Daniel Fernández, Madrid, Almadraba, 2011.
- *La vida de Lazarillo de Tormes*, ed. Antonio Rey Hazas, Madrid, Castalia Didáctica.

**Francisco de Quevedo, *El Buscón*:**

- Francisco de Quevedo, *La vida del Buscón*, ed. Fernando Cabo Aseguinolaza, Barcelona, Galaxia Gutenberg-Círculo de Lectores [RAE], 2011.
- Francisco de Quevedo, *La vida del Buscón*, ed. Fernando Cabo Aseguinolaza, Barcelona, Crítica, 2001.
- Francisco de Quevedo, *La vida del Buscón*, ed. Ana María Platas Tasende, Barcelona, Vicens Vives, 2020.
- Francisco de Quevedo, *El Buscón*, ed. Domingo Ynduráin, Madrid, Cátedra, 1980.

**Miguel de Cervantes, *Novelas ejemplares*:**

- Miguel de Cervantes, *Novelas ejemplares*, ed. Antonio Rey Hazas, Barcelona, Vicens Vives, 2008.
- Miguel de Cervantes, *Novelas ejemplares*, ed. Jorge García López, Barcelona, Crítica, 2001.
- Miguel de Cervantes, *Novelas ejemplares*, ed. Harry Sieber, Madrid, Cátedra, 1980 (2 tomos).

**Miguel de Cervantes, *Don Quijote de la Mancha*:**

- Miguel de Cervantes, *Don Quijote de la Mancha*, ed. Martín de Riquer, Barcelona, Planeta, 2010.
- Miguel de Cervantes, *Don Quijote de la Mancha*, ed. Instituto Cervantes (dir. Francisco Rico), Barcelona, Galaxia Gutenberg, 2004 (2 tomos).
- Miguel de Cervantes, *Don Quijote de la Mancha*, ed. John Jay Allen, Madrid, Cátedra, 2005 (2 tomos).



- Miguel de Cervantes, *Don Quijote de la Mancha*, ed. Alberto Blecua, Madrid, Austral, 2010.
- Miguel de Cervantes, *Don Quijote de la Mancha* (Edición conmemorativa de la RAE y la ASALE), Madrid, RAE, 2015.

## GENERAL BIBLIOGRAPHY:

- Avalue-Arce, Juan Bautista, *La novela pastoril española*, Madrid, Itsmo, 1975.
- Blecua, Alberto, «El concepto de Siglo de Oro», en *Signos viejos y nuevos: estudios de historia literaria*, Barcelona, Crítica, 2006.
- Canavaggio, Jean, *Cervantes*, Barcelona, Espasa, 2015.
- Carrasco Urgoiti, María Soledad, *Estudios sobre la novela breve de tema morisco*, Barcelona, Edicions Bellaterra, 2004.
- Carrasco Urgoiti, M<sup>a</sup>. Soledad, López Estrada, Francisco, y Félix Carrasco (eds.), *La novela española en el siglo XVI*, Madrid-Frankfurt am Main, Iberoamericana-Vervuert, 2000.
- Castillo Martínez, Cristina, «La Diana, de Montemayor: un tramo de un largo camino», *Diablotexto Digital*, 9 (2021), pp. 260-281.
- Castro, Américo, *El pensamiento de Cervantes y otros estudios cervantinos*, Madrid, Trotta, 2013.
- Close, Anthony J., *Guía esencial del Quijote*, Madrid, Visor, 2019.
- Elliot, J. H., *La España imperial, 1469-1716*, Barcelona, Vicens Vives, 2012.
- Ferreras Juan Ignacio, *La novela en el siglo XVI*, Madrid, Taurus, 1987.
- Ferreras Juan Ignacio, *La novela en el siglo XVII*, Madrid, Taurus, 1988.
- García Berrio, Antonio, *Virtus. El Quijote de 1615*, Madrid, Cátedra, 2018.
- García de la Concha, Víctor, *Nueva lectura del Lazarillo: el deleite de la perspectiva*, Madrid, Castalia, 1993.
- Gómez Canseco, Luis, *El Quijote, de Miguel de Cervantes*, Madrid, Síntesis, 2005.
- Lázaro Carreter, Fernando, *Lazarillo de Tormes en la picaresca*, Barcelona, Ariel, 1983.
- López Estrada, Francisco, *Los libros de pastores en la literatura castellana*, Madrid, Gredos, 1974.
- Madariaga, Salvador, *Guía del lector del Quijote*, Barcelona, Stella maris, 2016.
- Morales Oliver, Luis, *La novela morisca de tema granadino*, Madrid, Universidad Complutense, 1972.
- Rey Hazas, Antonio, *Introducción a la novela del Siglo de Oro I (Formas de narrativa idealista)*, en *Edad de Oro*, I (1982), 65-105.
- Rey Hazas, Antonio, *La novela picaresca*, Madrid, Anaya, 1990.
- Rico, Francisco, *Breve biblioteca de autores españoles*, Barcelona, Seix Barral, 1990.
- Rico, Francisco, *La novela picaresca y el punto de vista*, Barcelona, Seix Barral, 2000.
- Riley, Edward, *Introducción al Quijote*, Barcelona, Crítica, 1990.
- Ripoll, Begoña, *La novela barroca*, Salamanca, Ediciones Universidad de Salamanca, 1991.
- Riquer, Martín de, *Para leer a Cervantes*, Barcelona, Acantilado, 2010.



- Schlickers, Sabine, y Klaus Meyer-Minnemann (eds.), *La novela picaresca: concepto genérico y evolución del género (siglos XVI y XVII)*, Madrid-Frankfurt am Main, Iberoamericana-Vervuert, 2008.
- Souviron López, Begoña, *La mujer en la ficción arcádica: aproximación a la novela pastoril española*, Madrid-Frankfurt, Iberoamericana-Vervuert, 1997.
- Spitzer, Leo, «Sobre el arte de Quevedo en el Buscón», en *Francisco de Quevedo* (coord. Gonzalo Sobejano), Madrid, Taurus, 1978, pp. 123-184.