



## COURSE DATA

### DATA SUBJECT

**Code:** 35527  
**Name:** The Enlightenment and Romanticism in Spanish literature  
**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	First quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1003 - Degree in Hispanic Studies, Spanish Language and Literature	Modern and contemporary Spanish literature I	COMPULSORY

### COORDINATION

RODRIGO MANCHO RICARDO

## SUMMARY

The subject is inserted in the Spanish Literature module and in the subject Modern and Contemporary Spanish Literature I. The subject Illustration and Romanticism in Spanish Literature is oriented towards reading training, historical knowledge, and skill in the critical analysis of works and currents of Spanish literature in the period of replacement of the Old Regime by Modernity, in the 18th century, and in the period of its first development, during the first half of the 19th century.

In this subject, special attention is paid to the following SDGs: SDG4.

## 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

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 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 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.

The ability to make a critical judgement of the style of a text and make alternative proposals.

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

## DESCRIPTION OF CONTENTS



## 1. LIMITS AND NATURE OF ILLUSTRATED THOUGHT

The bases of enlightened thought. The didactic desire of eighteenth-century prose. Cadalso's new sentimentality: the gloomy nights

## 2. THE NOVEL OF THE 18TH CENTURY

Development of the novel in the 18th century. Satire and fiction in Fray Gerundio (1758-68). Sadism and sensitivity in Cornelia Bororquia.

## 3. SPANISH POETRY OF THE 18TH CENTURY

The inheritance of the Baroque. Factors of change in the second half of the 18th century. Elements of novelty in rhetorical choice. Poetic lines from the second half of the century (Moratín, Cadalso, Jovellanos, Meléndez Valdés, Cienfuegos, Samaniego, Iriarte).

## 4. SPANISH ROMANTICISM

Romanticism: origins, characteristics and main waves. The Calderonian controversy and the beginnings of Romanticism in Spain. Theories about the origin and development of Romanticism in Spain.

## 5. SPANISH ROMANTIC POETRY

The romantic period: general characteristics. Espronceda, paradigm of romantic rebellion. The fullness of traditional and historicist romanticism: the historical romances and legends of Rivas and Zorrilla. Feminine romantic poetry.



## 6. PROSE AND NOVEL FROM THE FIRST HALF OF THE 19TH CENTURY

Introduction to the historical novel. The Lord of Bembibre (1844) by Enrique Gil y Carrasco. Romantic prose: Larra.

These contents are reflected in the following learning outcomes:

- Be able to distinguish the different currents in literary practice and their contemporary transformations.
- Be able to identify the characteristics of a literary work and its affiliation with different modern and contemporary aesthetic and ideological movements.
- Be able to identify the features of modern and contemporary literary works, their ideological and cultural rationale, and their relationship with the Western context.
- Be able to use the Spanish language to correctly and appropriately express critical judgments in different communication and dissemination contexts.
- Be able to stylistically evaluate a text or discourse, assessing its coherence and appropriateness.
- Be able to use acquired knowledge to identify research topics and assess their relevance.
- Be able to manage relevant, specialized, and up-to-date bibliographic information.
- Be able to determine and establish the rhetorical architecture of a text.
- Be able to define advisory strategies on Spanish literature, its authors, and works in the design of content for various media.
- Be able to independently organize their own philological research project.
- Be able to appropriately use key terminology in literary and linguistic analysis, based on contemporary developments in criticism, literary theory, and philological tradition.
- Be able to defend the value of literature in developing critical thinking.
- Be able to demonstrate an active, positive, and creative attitude in collaborative work.
- Be able to develop personal autonomy in task planning.

### 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	2,50
Individual or group project	0,00
Independent study and work	0,00
Preparation of lessons	0,00
Preparation for assessment activities	87,50
Resolution of case studies	0,00



Total hours	90,00
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## TEACHING METHODOLOGY

The teaching methodology is articulated in the following training activities:

Theoretical contents: theoretical training activities, master class and theoretical presentation, will focus, on the one hand, on the teacher's presentation of the concepts, themes, readings and analysis of works, specified in the subject program. And practical training activities that, depending on the number of students, individually or in small groups, will consist of the practical application, through personal comment and assessment, of certain aspects related to the theoretical training activities; also presentations in class by the student and bibliographic search and consultation practices of both traditional information sources and ICT. On the other hand, whenever the teacher deems it appropriate, attendance at cultural activities related to modern and contemporary literature and culture.

The face-to-face training activities are intended to promote all general learning outcomes, as well as the specific competencies indicated in the corresponding section.

Practical content: sharing and collective or personalized tutoring to resolve doubts and provide guidance on individual or group work, commenting on texts, reading works, content explained in class or on the activities carried out in the subject. Likewise, consultations and tutoring on the autonomous work carried out and regarding the preparation of works or projects.

Non-face-to-face training activities are intended to promote all general learning results, as well as the specific skills indicated in the corresponding section.

## EVALUATION

The final grade will be the sum of the grades obtained in the following concepts, described in points and percentages:

EVALUATED ACTIVITY	Points	%
1. Attendance at classes and participation in face-to-face and non-face-to-face training activities	3	30%



2. Exam and final work	7	70%
TOTAL	10	100%

The evaluation of student learning will be carried out, taking into account the general objectives of the subject and the specific competencies and skills indicated, using the following criteria:

- 1) Assessment of attendance and active participation in face-to-face training activities and tutorials. The teacher will establish the criteria that she considers relevant to qualify the attendance and participation of the students.
- 2) Completion of a final exam in which the student will demonstrate that he has read and understood the texts studied in class, and that he has acquired the knowledge, skills, as well as the ability to present, argue and critically learn the contents of the subject.

As a means for evaluation and communication of its results, the Virtual Classroom platform may be used. The general grading system will follow the regulations of the University of Valencia approved by the Government Council 5/30/2017-ACGUV108/2017.

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.

To pass the entire subject it is necessary to pass the final exam by 40%. In case of a lower grade, the grade obtained will not be added to the other evaluable aspects.

#### Breakdown of 30% Attendance and Participation

2 points for submitting 6 summaries of texts on the Enlightenment and Romanticism (each of which will be 4 pages long, cover all or part of the recommended bibliography, and adhere to academic publishing standards). The 6 summaries must be submitted to the Virtual Classroom app by December 23rd. Each summary must be at least 1,300 words long. Special attention must be paid to bibliographic references, italics, indentations, citations, spelling, etc. 1 point for the group presentation and submission of materials for the Virtual Classroom (the presentation must cover an aspect proposed by the group). This section will



not be assessed in the event of an inappropriate academic attitude during class.

### Second Session

All sections of the assessment can be made up in the second session. The professor will inform students applying for the second exam in advance of the activity they must complete if they have not passed any of the requirements in the first exam.

### Texts for the abstracts

1. Cadalso, *Noches lúgubres* (Lukeful Nights), edited by Nigel Glendinning, Madrid, Espasa Calpe, 1961, 1993, VIII LXXXIV.
2. Sebold, Russell P., "Sadism and Sensitivity in Cornelia Bororquia or the Victim of the Inquisition," First International Congress on the Eighteenth-Century Novel, Fernando García Lara, ed., Almería, 1998, pp. 65-78.
3. Carnero, Guillermo, *La cara oscuro del Siglo de las Luces* (The Dark Side of the Age of Enlightenment), Madrid, Fundación Juan March/Cátedra, 1983 (Chapter III, pp. 67-94 of the original).
4. Vicente Llorens (1954), *Liberales y románticos* (Liberals and Romantics). A Spanish Emigration to England (1823-1834), Madrid, Castalia, 1979, pp. 385-426.
5. Coronado, Carolina, *Poesías, edition with introduction and notes by Noël Valis*, Madrid, Castalia, 1991, pp. 65-71 [includes "Biographical Notes on Miss Carolina Coronado," by Ángel Fernández de los Ríos, and the "Prologue" by Juan Eugenio de Hartzenbusch.
6. The student may choose to summarize one or both texts.
  - a) Varela, José Luis, "On Larra's Style," *Arbor*, 47 (1960); reprinted in Benítez, Rubén, ed. Mariano José de Larra, Madrid, Taurus, 1979, pp. 277-295.
  - b) Goytisolo, Juan, «Larra's Current Events», *The Caboose*, Paris, Ruedo Ibérico, 1967, 7-20; collected in Rubén Benítez, ed., Mariano José de Larra, Madrid, Taurus, 1979, 107-118; the Italian version was published in *L'Europa letteraria*, II, 7, 1961

### Required readings

- Gadalso, *Lugubrious Nights* (Cátedra)
- Luis Gutiérrez, *Cornelia Bororquia* (Cátedra)
- Dossier of Spanish poetry from the second half of the 18th century
- Dossier of texts on Romanticism
- Dossier of Spanish poetry from the first half of the 19th century
- Dossier of texts from Larra
- Espronceda, *The student from Salamanca* (Castalia, Cátedra or Austral)
- Gil y Carrasco, *The Lord of Bembibre* (Cátedra)

## REFERENCES

### Basic works

Cadalso, *Noches lúgubres* (Cátedra)

Luis Gutiérrez, *Cornelia Bororquia* (Cátedra)



Dossier de poesia española de la segunda mitad del XVIII

Dossier de textos sobre el Romanticismo

Dossier de poesia española de la primera mitad del XIX

Gil y Carrasco, *El señor de Bembibre* (Cátedra)

### Complementary works

AGUILAR PIÑAL, Francisco, ed., *Historia literaria de España en el siglo XVIII*, Madrid, Trotta/CSIC, 1996.

ALBIACH BLANCO, M. Dolores, *Historia de la literatura española. 4. Tazón y sentimiento: 1692-1800*, Madrid, Crítica, 2011.

ALBORG, Juan Luis, *Historia de la literatura española, III: El siglo XVIII*, Madrid, Gredos, 1975.

—, *Historia de la literatura española, IV: El romanticismo*, Madrid, Gredos, 1980.

—, *Historia de la literatura española, IV-i: Realismo y naturalismo. La novela. Parte primera: Introducción*. Fernán Caballero. Alarcón. Pereda, Madrid, Gredos, 1996.

—, *Historia de la literatura española, IV-iii: Realismo y naturalismo. La novela. Parte tercera: De siglo a siglo*. A. Palacio Valdés. V. Blasco Ibáñez, Madrid, Gredos, 1999.

CASO GONZÁLEZ, José Miguel, *Ilustración y Neoclasicismo*, Barcelona, Crítica, 1983 (t. 4 de la *Historia y crítica de la literatura española*, dirigida por F. Rico).

CARNERO, Guillermo, coord., *Siglo XVIII*, Madrid, Espasa-Calpe, 1995, 2 vols. (Tomos 6 y 7 de la *Historia de la literatura española*, dirigida por V. García de la Concha).

—, coord., *Siglo XIX (1)*, Madrid, Espasa-Calpe, 1997 (Tomo 8 de la *Historia de la literatura española*, dirigida por V. García de la Concha).

DÍEZ BORQUE, J. María, *Historia de la literatura española*. Madrid, Taurus, 1980 [se incluyen los trabajos de E. Catena: "Características generales del siglo XVIII"; J. Caso: "La prosa en el siglo XVIII"; J. Arce: "La poesía en el siglo XVIII"; R. Andioc: "El teatro en el siglo XVIII"].

GIES, David T. & Russell P. SEBOLD, *Ilustración y Neoclasicismo. Primer suplemento*, Barcelona, Crítica, 1992 (t. 4/1 de la *Historia y crítica de la literatura española*, dirigida por F. Rico).



GLENDINNING, Nigel, *El siglo XVIII*, Esplugues de Llobregat (Barcelona), Ariel, 1987 (t. 4 de la *Historia de la literatura española*, dirigida por R.O. Jones).

POZUELO IVANCOS, José M., *Historia de la literatura española*. 8. Las ideas literarias. Siglos XVIII-XX. Madrid Crítica, 2011

ROMERO TOBAR, Leonardo, coord., *Siglo XIX (2)*, Madrid, Espasa-Calpe, 1997 (Tomo 9 de la *Historia de la literatura española*, dirigida por V. García de la Concha).

SHAW, Donald L., *El siglo XIX*, Esplugues de Llobregat (Barcelona), Ariel, 1973 (Tomo 5 de la *Historia de la literatura española*, dirigida por R.O. Jones).

ZAVALA, Iris M., *Romanticismo y realismo (Historia y crítica de la literatura española*, 5, dirigida por Francisco Rico), Barcelona, Crítica, 1982.

—, *Romanticismo y realismo*. Primer suplemento (*Historia y crítica de la literatura española*, 5 / 1, dirigida por Francisco Rico), Barcelona, Crítica, 1994.