



COURSE DATA

DATA SUBJECT

Code: 35794
Name: Reading of Spanish classics
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
1000 - Degree in English Studies	Facultat de Filologia, Traducció i Comunicació	2	Second quarter
1001 - Degree in Catalan Studies	Facultat de Filologia, Traducció i Comunicació	2	Second quarter
1008 - Degree in Modern Languages and Literatures	Facultat de Filologia, Traducció i Comunicació	4	Second quarter
1008 - Degree in Modern Languages and Literatures	Facultat de Filologia, Traducció i Comunicació	2	Second quarter
1013 - Degree in Classical Philology	Facultat de Filologia, Traducció i Comunicació	2	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1000 - Degree in English Studies	Literature basic training (C1)	ELECTIVES
1001 - Degree in Catalan Studies	Literature basic training (C1)	ELECTIVES
1008 - Degree in Modern Languages and Literatures	Hispanic literature basic training	ELECTIVES
1008 - Degree in Modern Languages and Literatures	Hispanic literature basic training	ELECTIVES
1013 - Degree in Classical Philology	Literatura de FB (C1)	ELECTIVES

COORDINATION

BADIA HERRERA JOSEFA

SUMMARY

The subject *Reading the Spanish classics* is inserted in the *General philological training module*, intended to the development of general competencies of a graduate in the academic branch of Humanities and, within it, in Philology Degrees whose students wish to carry out a *minor* in the scope of the Degree in *Hispanic Studies; Spanish language and its literatures*. It is especially oriented towards the study of the classics of the Golden Age in Spain, as the maximum reference of our heritage literary and theatrical, without prejudice to its relations with the European or Western context.



It is designed as mandatory training, with the intention that students who take it obtain a frame of reference of the notion of *classic* applied to the literature and theater of the centuries of Gold in Spain (its classics par excellence) and thematic content that helps you understand of the canonical works of the period in its most representative genres, along with historical elements and methodological that contribute to the ability to analyze and understand these masterpieces –contextualized in a European and global framework– for its significance to the present day.

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

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Be familiar with a literature in a language other than the main Degree language.

Have the ability to communicate orally and in writing in the native languages.

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

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.

DESCRIPTION OF CONTENTS

1. TEMA 1

The concept of classic applied to literary and theatrical works: its values within tradition humanistic. The concept of canon. why read the Classics? Relationship with the European context and universal.



2. TEMA 2

The lyric Renaissance. The innovation italianizing of Garcilaso of the Vega (1501-1536). The poetry moral by Fray Luis de León (1527-1591). Mystical poetry and Saint John of the Cross (1542-1591).

3. TEMA 3

Baroque poetry. The topics around the concepts of conceptism and culteranism. Luis de Góngora (1561-1627) and the construction of his verbal universe. Sublimation, parody and destruction of the poetic language of Francisco de Quevedo (1580-1645). Other authors and proposals.

4. TEMA 4

The theater in the Golden Age. The spaces of representation. The theatrical renovation of Lope de Vega. The new art of making comedies . The Valencian widow . Women in the theater of the Golden Age. María de Zayas. Betrayal in friendship . Calderón de la Barca and the universal consecration of baroque theater. The life is a dream (1635).

5. TEMA 5

The invention of the modern novel. Miguel de Cervantes (1547-1616): Don Quixote of 1605 and Don Quixote of 1615.

These contents are reflected in the following learning outcomes:

- Acquire and understand the necessary knowledge about the concept of classic applied to poetry, fiction, and theater works in the area of the Spanish Golden Age.
- Acquire and understand the necessary knowledge, through various traditional or electronic instruments, about classical authors and works of this period, placing them in their context and in the evolution of the different genres from a comparative perspective.
- Understand and apply the notion of critical reading to these works.
- Ability to gather data, synthesize it, and interpret it from this reading for a contemporary appreciation of their aesthetic, ethical, and heritage values.



- Learn the techniques of analysis and written commentary on canonical works of poetry, fiction, and theater from the Spanish Golden Age.
- Ability to argue and debate about the value and significance of the classic works and authors of the Golden Age.
- Ability to present oral and written presentations, following academic standards, on the topics outlined in the content.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	60,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	40,00
Independent study and work	30,00
Preparation of lessons	20,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

It will seek to balance the historiographic and critical approaches, through the reading of symptomatic texts. o determinants of the time and the authors studied and the personal or group work of the students on theoretical texts and, above all, on reference literary works. In that way, the proposed methodology is the following:

Theoretical classes: teaching classes that begin each topic of the program, according to specific development specified in the specific contents. The teacher will outline the development of the explanation that will follow, raising the underlying historical problems, the presentation of the authors and the meaning of literary works, taking into account the different genres: poetry, narrative and theater. HE They will educationally present the essential contents and the way the student approaches them.

For the adequate follow-up and subsequent expansion of these lessons, students will be able to rely on in the basic and complementary bibliography that is recommended for each of the topics.

Practical classes: carrying out reading activities and text analysis by students, shape individual either collective, and guided by he teacher. Are activities they will have by object introduce to students in the methodology of critical analysis of the poetry of the Golden Age, its formal resources and its inscription in the thinking of its historical context, as well as reinforcing a didactic model participatory.



Other activities: collective or personalized tutorials to resolve doubts about the content or analyze the contemporary projection of the explained texts, with the aim of reinforcing a model participatory didactic.

This subject especially takes into account 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, the promotion of a culture of peace and non-violence, citizenship and appreciation of cultural diversity."

EVALUATION

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 from the combination of a final test and some practical activities:

- 1) They must take an exam on the theoretical contents and practical analysis skills on the topics and texts discussed and analyzed in class. The final test will be worth 30% of the qualification.
- 2) They must develop a sequence of activities, which will include their oral presentation and presentation of a practice report. The qualification of the practical activities developed throughout the course It will account for 70% of the grade.

To pass the subject it will be necessary to obtain a minimum of 1.5 on the exam. If this is not achieved minimum grade, the grade obtained in the activity report will not be added.

- The approved grade (from the exam or practical activities) will be saved from the first to the second announcement.
- In the second call, the student will be able to present the practical activities (if they have not presented or has obtained a score of less than 3 points out of 7).

The general grading system will follow the regulations of the University of Valencia approved by the *Governing Council* of 5/30/2017-ACGUV108/2017.

Intellectual honesty is vital in academic communities, and for the fair evaluation of work of the student body. All works presented in this course must be original. I don't know will admit works that use fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others

REFERENCES

Basic works



MIGUEL DE CERVANTES, *El ingenioso hidalgo Don Quijote de la Mancha*, ed. de Luis Andrés Murillo, Barcelona, Clásicos Castalia- Edhasa, 2010. (Col. Austral), 2006.

LOPE DE VEGA, *Arte nuevo de hacer comedias*, ed. de Evangelina Rodríguez, Madrid, Castalia-Edhasa, 2011.

LOPE DE VEGA, *La viuda valenciana*, ed. de Teresa Ferrer, Madrid, Castalia-Edhasa, 2002.

MARÍA DE ZAYAS, *La traición en la amistad*, ed. Grupo Te@doc, Valencia, 2015. Disponible en http://dicat.uv.es/te@doc/edicion/TraicionenAmistad_Zayas.html

PEDRO CALDERÓN DE LA BARCA, *La vida es sueño*, ed. de Evangelina Rodríguez, Madrid, Espasa

AA. VV. *Poesía lírica del Siglo de Oro*, ed. de E. L. Rivers, Madrid, Cátedra (Letras Hispánicas), 2014.

PEDRAZA JIMÉNEZ, Felipe B., *Lope de Vega. Vida y Literatura*, Valladolid, Secretariado de Publicaciones, 2009.

RICO, Francisco (ed.), *Historia y crítica de la literatura española: Vol. 2: Siglos de Oro: Renacimiento* (ed. de FRANCISCO LÓPEZ ESTRADA) Madrid, Crítica, 1980. Vol. 2/1. *Primer Suplemento Siglos de Oro. Renacimiento* (ed. de FRANCISCO LÓPEZ ESTRADA) Madrid, Crítica, 1991. Y Vol. 3: *Siglos de Oro: Barroco* (ed. de BRUCE W. WARDROPPER), Madrid, Crítica, 1983. Vol. 3/1. *Primer Suplemento Siglos de Oro: Barroco* (ed. de Aurora Egido), Madrid, Crítica, 1992.

RODRÍGUEZ CUADROS, Evangelina, *Calderón*, Madrid, Síntesis, 2002.

Complementary works

ALONSO, Dámaso. *Poesía española. Ensayo de métodos y límites estilísticos*, Madrid, Gredos, 1976.

BOUSOÑO, Carlos, "San Juan de la Cruz, poeta contemporáneo", *Teoría de la expresión poética*, Madrid, Gredos, 1976, t. I, pp. 361-387.

CASTRO, Américo, *El pensamiento de Cervantes*, Barcelona, Crítica, 1987.

GARCÍA GIBERT, Javier, *Cervantes y la melancolía. Ensayos sobre el tono y la actitud cervantinos*, Valencia, Ed. Alfons el Magnànim, 1997.

RILEY, Edward O. *Teoría de la novela en Cervantes*, Madrid, Taurus, 1981.

RUIZ PÉREZ, Pedro, *El siglo del arte nuevo (1598-1691)*. Vol. 3 de la *Historia de la literatura española* (dir.



José-Carlos Mainer), Madrid, Crítica, 2010.