Dr. Samuel Sánchez y Sánchez
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(704) 894-2330

Office hours
Mondays and Wednesdays (2:00-4:30);
Fridays (10:30-11:30); or by appointment

“The past is a foreign country: they do things differently there.”
L.P. Hartley, The Go-Between (1953)

COURSE DESCRIPTION

This course provides a global understanding of the seemingly distant worlds of the Middle Ages, the Renaissance, and the Baroque in Spain. The so-called “modern” mind usually refers to the Middle Ages as the “Dark Ages,” a theocentric world defined as “the immense night of barbarism.” The Renaissance is considered a time of rebirth and discovery when the individual celebrates life based upon a revival of the classical spirit of Greece and Rome. The Baroque, on the other hand, represents a fall into a pessimistic attitude full of disillusion and disappointment towards life.

This class proposes an intellectual foray into these three mindsets in order to reflect upon and engage critically with the literature that emerged in each of these periods. We will read representative literary works and will learn about knights proving their honor in battle, national heroes risking their lives for their kings and queens, poets searching for God while others seek carnal encounters, passionate lovers either lamenting the absence of their beloved or consumed by desire, luxurious courts with endless dances and banquets, oppressed minorities struggling to coexist (sometimes with wit, others with resignation), friends being betrayed, poets coping with the pain of a lost loved one, troubadours courting their beloved, beggars and orphans trying to survive in Imperial Spain, real and literary battles, among many others.

Within this context, one of the main goals of this course is to read, interpret, and understand the poetry, novels, and theater of each period and become familiar with the most representative topics, concepts and literary conventions of each of those three periods. Additionally, the detailed reading of these narratives will allow students to gain an appreciation and understanding of the Spanish literature during the Middle Ages, the Renaissance and the Baroque, and, ultimately, also allow us to see in these distant worlds the foundations of our own.

LEARNING OUTCOMES

At the end of the semester students will be able to:

- Identify and analyze the characteristics of the literary traditions and cultural ethos of the Medieval, the Renaissance, and the Baroque period in Spain.

- Identify and analyze the world view that characterize these three historical periods as illustrated in literary and cultural representations from 10th to 17th Century in Spain.

- Create sophisticated arguments on the cultural production of the Middle Ages, the Renaissance, and the Baroque in Spain by using appropriate theory, and terminology.

- Create sophisticated arguments about the main topics and themes that characterize the literature of each of these historical periods.
SPANISH 320: SPANISH LITERATURE THROUGH THE GOLDEN AGE - FALL 2016

- Identify and explain the influence and the cultural legacy of the Medieval, the Renaissance, and the Baroque period on the ethos of modern Spain, in particular, and an the Hispanic world, in general.

Additionally students in Spanish 320 will reflect critically on the meaning of themes such as heroism, love, death, honor, politics, religion, gender, among many others, from two complementary perspectives: how were all these concepts viewed in these three historical periods? and how do these views shape and inform our modern understanding of these concepts thus linking past, present and future?

**METHODODOLOGY**

Conducted in Spanish, classes during the semester will be structured in the following way:

1) In the first part of the semester we will focus on the study of texts from the Medieval period:
   - Traditional lyric poetry (9th-11th C.)
   - Epic poetry (12th Century)
   - Monastic poetry (13th-14th Century)
   - Didactic prose (14th Century)
   - Learned poetry (15th Century)
   - Imaginative fiction (15th Century)

2) In the second part of the semester we will focus on the study of Renaissance Spain during the 16th Century:
   - Lyric poetry of Italian influence
   - Moral poetry
   - Mystic poetry
   - Imaginative fiction
   - Renaissance theatre

3) In the last part of the semester we will examine the Baroque through the most representative works of poetry and drama of the 17th Century:
   - Culteranist poetry
   - Conceptist poetry
   - Baroque theatre

Reading for this class must be done in a careful and thorough manner and always accompanied by critical reflection. This preparation lays the groundwork for fruitful class discussions on passages, topics, characters and other aspects of each text, thus enabling us to interrogate the mutually-informing relationship between authors and periods from a variety of perspectives, elaborate on its implications, and analyze with a critical spirit the problems posited by each text within the broader context. We will perform an in-depth analysis of each text in order to uncover the literary strategies that their authors employed to represent their ideas, feelings and attitudes towards their times. Literature will always be examined in conjunction with its socio-historical and cultural contexts. We will conclude our intellectual inquiry by examining the inheritance of the Medieval, Renaissance and Baroque in the cultural production of Contemporary Spain.

**CLASS MATERIALS**

Except for those readings distributed in class, all required texts are available on Moodle, where supplemental readings, images and additional resources dealing with a range of topics relating to each primary text are available as well. All texts must be printed out from Moodle and must be brought to class with evidence of careful reading (either on the same page of the primary text or on a different sheet of paper).

All works must be read in the version posted on Moodle. No English translations are acceptable. Although the language of these texts has been adapted to modern Spanish, it still retains the characteristics from the original Spanish of the time. We will read our primary texts in editions that contain a critical apparatus in order to facilitate reading, although occasionally we will perform some adventurous forays into
original texts as well. Additionally, we will discuss class readings in light of representative modern criticism in order to gain a better understanding of current perspectives on the main topics.

In seeking to expand our comprehension of Middle Ages, the Renaissance and the Baroque in Spain, we will complement these readings by various types of media –maps, engravings, paintings, illuminated manuscripts, and film–, and we will also examine artistic manifestations such as music, paintings, and architecture. The combined examination of these “texts” along with literature will serve as a framework for interrogating some of the themes and notions that contributed to the making of these three periods, and for uncovering connections and patterns among literary traditions and other forms of artistic expression, thus allowing us to acquire a richer perspective on the topics and themes that inhere in our direction of inquiry.

A good Spanish monolingual dictionary is strongly recommended for this class. Some suggestions are: Diccionario de la Real Academia de la Lengua Española, or Diccionario del Uso del Español María Moliner

**GRADING SYSTEM**

- **Exams (35%)**
  There will be a midterm take-home exam (15%) and a final take-home exam (20%) that will cover the material studied up to and including the day before the test. These exams will require students’ critical response to passages, topics, concepts, images and ideas studied in class. The content of class discussions may be part of the exams.

- **Reaction papers (15% of the final grade)**
  Over the course of the semester each class member will submit 3 reaction papers exploring a specific aspect of a primary text. These short papers are not meant to restate something we have already discussed but rather to provide the space for you to relate some aspect of our common work in the class to your own avenues of inquiry. The objective of these response papers is to allow you to reflect upon a specific issue of a given text (an image, narrative technique, a word, a sentence, passage, a character, idea, or textual ambiguity) and to explore its significance in 2 pages. These reaction papers can be used as preliminary stage to explore issues that may be expanded into a longer essay.

  All reaction papers must be typed, stapled, double spaced, in Times New Roman, 12 point font and submitted in Spanish. Reaction papers that fail to meet these standards will be penalized by losing 5 points from the final grade.

- **Research Essays (40% of the final grade)**
  Each student will write 3 essays exploring a topic that emerges from a combination of their own interests and the central concerns of this class. These three essays must contain the following elements:

  a) An original thesis statement  
  b) A plausible rationale supported by textual evidence and demonstrated through close analyses of relevant textual passages form the primary text  
  c) Clear evidence of high quality research using sources from recognized journals and publishers in each field  
  d) Clear evidence critical dialogue among the primary text, relevant works of theory and criticism, and the student’s own plausible interpretation.

  The requirements for each essays are as follows:

  - *Essay 1:* This first essay must examine one primary text from the Medieval period and must enter into critical dialogue with at least one relevant work of criticism. The length of this essay will be 8 pages (excluding bibliography). This essay is worth 10% of the final grade.
- **Essay 2**: The second essay must engage with two different primary texts by two different authors, one from the Medieval period (the medieval text cannot be same as the one used in Essay 1) and the other from the Renaissance period. This second essay must be based on a comparative approach and must enter into critical dialogue with at least 2 relevant works of theory or criticism. The length of this essay will be 10 pages (excluding bibliography). This essay is worth 15%.

- **Essay 3**: The third essay must examine one text from the Renaissance (the Renaissance text cannot be same as the one used in Essay 2) and one from the Baroque period. It must adopt a comparative approach and must enter into critical dialogue with at least 2 relevant works of theory or criticism. The length of this essay will be 12 pages (excluding bibliography). This essay is worth 15%.

Students should see these essays as opportunities to think through, in writing, a problem, question or passage connected to the primary texts that have especially moved or intrigued them. The objective of these papers is to allow students to reflect upon an idea and explore its significance in an academic manner. These essays are not meant to restate something already discussed but rather to provide the space for students to relate some aspect of our common work in the class to their own avenues of inquiry.

The formulation of the topics will be part of an ongoing process that should take place as the semester progresses. Of course, I can help you select your topic, approach and choice of secondary readings. Therefore, before submitting each of these three essays, each student is strongly encouraged to schedule an specific meeting with the me in order to discuss the methodology of each essay.

These are formal academic papers. Therefore, all essays must follow the norms established by the Modern Language Association. They must be stapled, double spaced, typed in Times New Roman, 12 point font and submitted in Spanish. Papers that fail to meet these standards will be penalized by losing 5 points from the final grade.

A detailed description of essays evaluation criteria is available on the Moodle site for Spanish 320.

- **Class Participation (10% of the final grade)**

  This class is a collaborative undertaking. Therefore, a significant effort will be asked from each student in terms of class participation: talking, thinking, and writing. Although there will be some presentation and explanation of the material, most of our class time will be spent in an open discussion in which all students must contribute with relevant commentaries, reactions, observations, ideas, objections and/or questions that indicate critical thought and reflection about the assigned texts. All texts to be studied invite debate, criticism, and individual responses so students must come to class prepared to engage with both me and other classmates. I will point out the most central issues in each text but for the class to work, each student needs to come to class having both read and reflected on questions or observations to spark a productive discussion.

  Active participation and evidence of ongoing engagement is thus required of all students as an important course component, and will be evaluated according to the following criteria:

  1. Students’ mastery of the material through relevant contributions to class discussions that must indicate a critical reflection that contributes to a better understanding of the issues at hand.

  2. As a result of a detailed reading of the assigned material, in every class students must be ready to:

     - Summarize the content of each reading in a concise manner.
     - Identify and elaborate on the implications of the main topics and ideas.
3. Unannounced written analysis of passages from the day’s reading.

4. Over the course of the semester students may be assigned additional brief assignments in accordance with the needs and interests of the class.

5. Throughout the semester students may be selected randomly to start class discussion by presenting their views on a particular text and will be expected to open and guide the discussion at the beginning of the class.

A detailed description of the grading scale is available on the Moodle site for Spanish 320.

**COURSE POLICIES**

- Punctuality and consistent class attendance are fundamental. You are permitted a total of 2 absences (except in case of illness, emergencies, religious observance, or for unavoidable college-related conflicts). Upon your third absence, your participation grade will be reduced by 5 points for each additional absence. **Chronic lateness will also be penalized.** Upon your third time being late your participation grade will be reduced by 3 points for each additional lateness.

- Except in extenuating circumstances, **there will be no make up exams or essays.** A missed exam will receive a zero. If you anticipate difficulty in fulfilling an assignment or meeting a deadline you must contact me in advance. **No extensions will be granted on or after the due date.** Exceptions will only apply in case of verifiable hardship (technical difficulty does not qualify as “verifiable hardship”). In such a case, the student must promptly contact me via e-mail, telephone or in person.

- All work for this course must be submitted by 5:00 p.m. on the due date. Unless otherwise specified, no electronic submissions will be accepted. You need to leave a hard copy on my office door (Chambers 2270). Work submitted after the due date will be automatically penalized by one letter grade per 24 hour period.

- All work turned in for a grade must be original for this class and must be completely your own work. Unless otherwise specified by the professor, you **may not receive help, use the Internet or any other human, written, or electronic source for any assignment that is submitted for a grade.** In case of doubt, ask me. It is responsibility of each student to know and follow strictly the guidelines of academic conduct described in the Davidson College Honor Code, especially in regards to receiving help in order to complete assignments and the use of additional resources.

- It is highly recommended that you check your e-mail every day. Changes and other announcements may be communicated by e-mail.

- Students are strongly advised not to take Spanish 320 if they have not taken both Spanish 260 and Spanish 270, or their equivalent.

- Students are responsible for preparing all the material for Spanish 320 as assigned. If a student cannot be in class it is his/her responsibility to prepare the material for that day and to keep up with the pace of the class.

- The grading scale for Spanish 320 is the following:

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ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Full accommodations are the legal right of students with all kinds of disabilities, whether learning disabilities or physical disabilities. I am happy to provide these accommodations. If you are a student with a learning disability documented by Davidson College who might need accommodations, please identify yourself to me within the first week or two of class, so that I can learn from you as early as possible how to best work with your learning style. Students with other disabilities are also encouraged to self-identify if there is any way in which I can make accommodations that will enhance your learning experience. All such discussions will be fully confidential unless you otherwise stipulate.

ACCOMMODATIONS FOR THE OBSERVANCE OF RELIGIOUS HOLY DAYS

Students are welcome to ask for appropriate accommodations due to a religious holiday. Students are asked to look carefully at the syllabus during the first week or two of class. If any of the assignments conflict with a religious holiday you observe, then please let me know. I will make every effort to make the necessary accommodations.

IMPORTANT

In our study of the literature from the Middle Ages, the Renaissance, and the Baroque students will encounter perspectives and attitudes towards religion, love, death, among other topics that will be naturally different from our modern cultural and personal paradigms. Therefore, students are advised that some of the texts, images, and films that we will use in this class may contain strong visual and linguistic representations of religion as well as nudity and sex scenes. All these representations are integrated into the works of art that we will be studying and as such they will be analyzed as artistic manifestations that represent cultural attitudes of each period under study. However, if a student anticipates or experiences trouble in dealing with this kind of images, he/she is more than welcome to discuss that with the me so that, when possible, an alternative that both respects the requirements for this class and the student's feelings and/or beliefs can be provided.

GENERAL RECOMMENDATIONS

Reading literature in Old Spanish can be a very challenging and rewarding experience. However, due to antiquated linguistic structures it can also be frustrating at times. Therefore we will approach our texts gradually in terms of the amount of reading assigned and their linguistic complexity. I will teach students strategies in order to overcome the “strangeness” of the Middle Ages, the Renaissance and the Baroque.

Students need to be realistic and remember that this is a gradual process that requires practice and patience. Learning to reading an old text is a cumulative process and results will not show up overnight. A good advice is that students work closely with the primary texts, a good dictionary, and me. Students are encouraged to ask questions, ask for things to be repeated, and above all to attend office hours regularly in order to address individual interests, questions or concerns about the class material, and to go over areas that continue to be problematic. If a student falls behind the pace of the class learning will become a tedious and disappointing experience that can result in undesirable results. Office hours are an extension of the teaching and learning that takes place in the classroom. Therefore, students are strongly encouraged to seek help the minute they feel lost.

A continuous and serious effort is the best strategy that students can employ. A satisfactory result in this class depends in a fundamental way on students’ preparation and degree of engagement with the material. As mature individuals each student must take responsibility for his/her own progress, which, to a great extent, will depend on his/her own initiative and personal dedication. Each student needs to determine the amount of work necessary for her or him to keep up with the pace of the class. Depending on his/her background individual students may need more or fewer hours.
**PROGRAMA DE TRABAJO**

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<tr>
<td>1 (22/08)</td>
<td>Introducción al curso</td>
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**LITERATURA DE LA EDAD MEDIA (SIGLOS IX-XV)**

| 2 (24/08) | “Inicios históricos de España (Siglos IX-XIV)”, Francisca Paredes Mendez  
| - | “Contexto ideológico y lingüístico de la Edad Media española”, A. Barroso |

**LA POESÍA LÍRICA TRADICIONAL (SIGLOS IX-XI)**

| 3 (26/08) | “La primitiva lírica hispánica”, Bárbara Mújica  
| - | Lírica mozárabe: Selección de jarchas y muwaššhas |

| 4 (29/08) | Lírica judía: “Poemas de amor y vino”, Yehuda Ha-Levi |

| 5 (31/08) | Lírica cristiana: Cantigas de amigo y de amor |

**LA POESÍA ÉPICA (SIGLO XII)**

| 6 (02/09) | “¿Cómo se lee un texto medieval?”  
| - | “Los cantares de gesta”, Bábara Mújica |

| 7 (05/09) | Poema de mío Cid, anónimo: Cantar I (Selección) |

<p>| 8 (07/09) | Poema de mío Cid, anónimo: Cantar II (Selección) |</p>
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<td>Poema de mío Cid, anónimo: Cantar III (Selección)</td>
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**LA POESÍA CLERICAL (SIGLO XIII-XIV)**

| 10 (12/09) | “Vida, personalidad y obra de Berceo”, Michael Gerli  
Los milagros de Nuestra Señora, Gonzalo de Berceo:  
- Introducción  
- “El sacristán impúdico” |
| 11 (14/09) | “Juan Ruiz, Arcipreste de Hita”, J. M. Martínez Torrejón  
Libro de buen amor, Juan Ruiz:  
- “Propósito del libro de buen amor” |
| 12 (16/09) | Libro de buen amor, Juan Ruiz:  
“Pelea del Amor con el arcipreste” |
| 13 (19/09) | Libro de buen amor, Juan Ruiz:  
“Planto por la muerte de Trotaconventos” |

**ENTREGAR TRABAJO DE REFLEXIÓN 1**

**LA PROSA DIDÁCTICA (SIGLO XIV)**

| 14 (21/09) | “El cuento didáctico (ejemplo) y su entorno”, Carlos Sainz de la Maza  
El Conde Lucanor, don Juan Manuel:  
- Exemplo X  
- Exemplo XXXV |

**LA POESÍA CULTA (SIGLO XV)**

| 15 (23/09) | “La obra poética de Jorge Manrique”, Jesús-Manuel Alda Tesán  
Coplas por la muerte de su padre, Jorge Manrique (Selección) |
<p>| 16 (26/09) | Coplas por la muerte de su padre, Jorge Manrique (Selección) |</p>
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<td><strong>Coplas por la muerte de su padre</strong>, Jorge Manrique (Selección)</td>
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**LA PROSA IMAGINATIVA (SIGLO XV)**

| 18   | “Introducción”, Elisa Hernández           |
|      | **La Celestina**, Fernando de Rojas:       |
|      | - “El autor a un su amigo”               |
|      | - “Prólogo”                                |

| (02/10)| **ENTREGAR ENSAYO I**                     |
|       | (Chambers 2270; 5:00 p.m.)                |

| 19   | **La Celestina**, Fernando de Rojas:       |
|      | Actos I y X                                |

| 20   | **La Celestina**, Fernando de Rojas:       |
|      | Actos XII y XIV                            |

| 21   | **La Celestina**, Fernando de Rojas:       |
|      | Actos XIX-XXI                              |

|      | **RECESO DE OTOÑO**                       |
|      | (10-11/10)                                |

| 22   | **REPASO EXAMEN DE MIDTERM**               |
|      | **ENTREGAR TRABAJO DE REFLEXIÓN 2**       |
|      | **REPARTO "MIDTERM TAKE-HOME EXAM"**      |

**LITERATURA DEL RENACIMIENTO (SIGLO XVI)**

<p>| 23   | “Contexto ideológico y lingüístico del Renacimiento español”, Asunción Barroso |</p>
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| 24    | ▪ Garcilaso de la Vega:  
| (17/10)|   - “Cuando me paro a contemplar mi estado”  
|       |   - “En tanto que de rosa y azucena”  |
|       | ▪ “Introducción”, Juan Francisco Alcina  
| 25    | ▪ Fray Luis de León:  
| (19/10)|   - “Vida retirada”  
|       |   - “Noche serena”  
|       | ENTREGAR "MIDTERM TAKE-HOME EXAM"  |
|       | ▪ “Introducción” |
| 26    | ▪ Santa Teresa de Jesús:  
| (21/10)|   - “Vivo sin vivir en mí”  |
|       | ▪ “Introducción” |
| 27    | ▪ San Juan de la Cruz:  
| (24/10)|   - “Noche oscura”  
|       |   - “Llama de amor viva”  |
|       | ▪ “La novela picaresca: causas de su aparición”, Ángel Basanta  
| 28    | ▪ Lazarillo de Tormes, Anónimo:  
| (26/10)|   - Tratado I  |
|       | ▪ Lazarillo de Tormes, Anónimo:  
| 29    | ▪   - Tratado III  
| (28/10)|       |
|       | ▪ “Introducción”, Eugenio Asensio  
| 30    | ▪ Entremeses, Miguel de Cervantes:  
| (31/10)|   - “El retablo de las maravillas”  |

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| 31 (02/11) | **Entremeses**, Miguel de Cervantes:  
- “El viejo celoso” |
| 32 (04/11) | “Introducción”, Julián Olivares  
- **Novelas amorosas y ejemplares**, María de Zayas:  
  - “Prólogo”  
  - “La burlada Aminta y venganza del honor” (213-224) |
| 33 (07/11) | **Novelas amorosas y ejemplares**, María de Zayas:  
  - “La burlada Aminta y venganza del honor” (225-237) |
| 34 (09/11) | **Novelas amorosas y ejemplares**, María de Zayas:  
  - “La burlada Aminta y venganza del honor” (238-248) |
| (13/11) | **ENTREGAR ENSAYO 2**  
  (Chambers 2270; 5:00 p.m.) |
|       | **LITERATURA DEL BARROCO (SIGLO XVII)** |
| 35 (11/11) | “Contexto ideológico y lingüístico del Barroco español”, Asunción Barroso  
- **El perro del hortelano**, Lope de Vega (Pilar Miró, 1995) |
|       | **LA POESÍA BARROCA: CULTERANISMO Y CONCEPTISMO** |
| 36 (14/11) | “Cronología biográfica y literaria. El culteranismo”  
- Poesía de Luis de Góngora:  
  - “Mientras por competir por tu cabello”  
  - “De pura honestidad templo sagrado” |
| 37 (16/11) | Poesía de Luis de Góngora:  
- “La dulce boca que a gustar convida” |
| 38 (18/11) | “Cronología biográfica y literaria. El conceptismo”  
- Poesía de Francisco de Quevedo:  
  - “Definiendo el amor”  
  - “Amor constante más allá de la muerte” |
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| **39** (21/11) | ▪ Poesía de Francisco de Quevedo:  
    - “Enseña cómo todas las cosas avisan de la muerte”  
    - “A una nariz”  
    **ENTREGAR TRABAJO DE REFLEXIÓN 3** |
| **40** (28/11) | ▪ “Introducción”, Ciriaco Morón  
    ▪ *La vida es sueño*, Calderón de la Barca: Jornada I |
| **41** (30/11) | *La vida es sueño*, Calderón de la Barca: Jornada II |
| **42** (02/12) | *La vida es sueño*, Calderón de la Barca: Jornada III |
| **43** (05/12) | ▪ **REPASO EXAMEN FINAL**  
    ▪ REPARTO "FINAL TAKE-HOME EXAM" |
| **44** (07/12) | ▪ **ENTREGAR ENSAYO 3**  
    La Edad Media, el Renacimiento y el Barroco en la España del siglo XXI |
| (12/12) | ▪ **ENTREGAR "FINAL TAKE-HOME EXAM"** |

**EDAD MEDIA, RENACIMIENTO Y BARROCO EN LA ESPAÑA DEL SIGLO XXI**

La información contenida en este programa de trabajo puede ser modificada a criterio del profesor según las necesidades de la clase a lo largo del semestre.