APPLICATION FOR NEW COURSE

1. Submitted by the College of Arts and Sciences Date May 15, 2002

Department/Division offering course: Hispanic Studies

2. Proposed designation and Bulletin description of this course:

(a) Prefix and Number SPA 620

(b) Title* Studies in Early Modern and Baroque Spanish Literature: (subt. req.)

*NOTE: If the title is longer than 24 characters (including spaces), write a sensible title (not exceeding 24 characters) for use in transcripts: Mod & Baroque Sp Lit

(c) Lecture/Discussion hours per week 3

(d) Laboratory hours per week

(e) Studio hours per week

(f) Credits 3

(g) Course description:

Readings and discussion of Spanish literature and culture from the 16th and 17th centuries.

(h) Prerequisites (if any):

(i) May be repeated to a maximum of 9 credits when taught under different subtitles.

4. To be cross-listed as:

Prefix & No. Signature, Chairman, cross-listing department

5. Effective Date: Spring 2003 (semester and year)

6. Course to be offered

(a) Fall (b) Spring (c) Summer

7. Will the course be offered each year?

(a) Yes (b) No

(Explain if not annually): vary in program cycle

8. Why is this course needed: Part of traditional graduate offerings

9. (a) By whom will the course be taught? All SPA graduate faculty

(b) Are facilities for teaching the course now available?

If not, what plans have been made for providing them?

(a) Yes (b) No
10. What enrollment may be reasonably anticipated? **10 to 20**

11. Will this course serve students in the Department primarily? (a) Yes (b) No
   Will it be of service to a significant number of students outside the Department? (a) Yes (b) No
   If so, explain. **College of Education, Graduate School**
   Will the course serve as a University Studies Program course? (a) Yes (b) No
   If yes, under what Area?

12. Check the category most applicable to this course:
   __X__ traditional; offered in corresponding departments elsewhere;
   ______ relatively new, now being widely established
   ______ not yet to be found in many (or any) other universities

13. Is this course part of a proposed new program? (a) Yes (b) No
   If yes, which?

14. Will adding this course change the degree requirements in one or more programs?* (a) Yes (b) No
   If yes, explain the change(s) below:

15. Attach a list of the major teaching objectives of the proposed course, outline and/or reference list to be used.

16. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

17. Within the Department, who should be contacted for further information about the proposed course?
   Name/e-mail:  Dr. E. M. Santies sant2@uky.edu  Phone Extension: 7-7066
   Dr. Dianna Niebylski denieb2@pop.uky.edu  Phone Extension: 7-7094

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.
## APPLICATION FOR NEW COURSE

### Signatures of Approval:

<table>
<thead>
<tr>
<th>Department Chair</th>
<th>Date</th>
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<tbody>
<tr>
<td>Edward Jones</td>
<td>OCT 11 2002</td>
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<table>
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<tr>
<th>Dean of the College</th>
<th>Date</th>
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<tbody>
<tr>
<td>David Leap</td>
<td>AUG 23 2002</td>
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**Undergraduate Council**

**University Studies**

**Graduate Council**

**Academic Council for the Medical Center**

**Senate Council**

*If applicable, as provided by the Rules of the University Senate*

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### ACTION OTHER THAN APPROVAL:

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Rev 11/98
Velasco

Short Prose Fiction in Early Modern Spain

Objetives

En esta clase se analizará la novela corta de varios escritores del Siglo de Oro, considerando tanto las técnicas narratológicas como las teorías críticas del periodo moderno y clásico. Como parte del proceso de estudiar la prosa corta de la temprana edad moderna, nos enfocaremos en el análisis de temas como la representación del contexto cultural (social, económico y político), la etnicidad, el género sexual y el deseo durante los siglos XVI y XVII. Estudiaremos las relaciones breves de Cervantes, María de Zayas, Juan Timoneda, Lope de Vega, Mariana de Carvajal y algunas historias intercaladas en novelas de mayor extensión, comparando los mismos temas y técnicas con la obra cervantina.

Estructura de la clase:

Para cada clase un estudiante estará encargado de dirigir la discusión de la novela asignada para el día. El estudiante será responsable por presentar un breve resumen del estado de la crítica sobre la novela (lo que se ha escrito sobre el cuento) y tendrá que sugerir algunos temas y preguntas que surgen del texto. El acercamiento escogido por el estudiante tendrá que incluir el contexto cultural del s. XVII pero al mismo tiempo puede incluir la teoría crítica del s. XX que se preste al análisis del texto y los temas (por ejemplo: los modos de cuestionamiento posmodernos como el psicoanálisis, el marxismo, el nuevo historicismo, los estudios culturales y poscoloniales, el feminismo, el estructuralismo, el posestructuralismo, las teorías de la homosexualidad y de género sexual, etc.).

Textos que se leerán en clase:

Novelas ejemplares, Miguel de Cervantes
Novelas amorosas y ejemplares, María de Zayas
Desengaños amorosos, María de Zayas
Navidades de Madrid, Mariana de Carvajal (copias)
“El curioso impertinente” DQI, Cervantes (copias)
“El capitán cautivo” DQI, Cervantes (copias)

La nota:  

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Percentage</th>
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<tr>
<td>15%</td>
<td>Trabajo corto (4-5 páginas)</td>
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<tr>
<td>30%</td>
<td>Trabajo final (10-15 páginas)</td>
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<tr>
<td>15%</td>
<td>Presentación de una novela (con hoja para la clase)</td>
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<tr>
<td>15%</td>
<td>Participación y asistencia</td>
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<tr>
<td>25%</td>
<td>Examen final</td>
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Presentation: Each student is responsible for leading class discussion for one particular story during the first hour of the class. To prepare, the student must review the literary criticism on the novela and present a brief list of the main topics of critical debate in the scholarly publications related to the short story at hand. Then the student must offer his/her own suggestions for interesting/pertinent discussion topics. The critical summary and list of discussion topics should be typed out, copied, and distributed for other class members.

Participation: All students must come to every class prepared to discuss the assigned story and must hand in three discussion questions related to the novela.
SPA 620—Studies in Early Modern and Baroque Spanish Literature:
Spanish Poetry of the 16th and 17th Centuries

Thursdays 4-6:30, Commonwealth Building, Gaines Center for the Humanities,
226 E. Maxwell St.

Edward F. Stanton
1105 Patterson Office Tower
Telephone 257-7091

E-mail stanton@pop.uky.edu
Office hours M 2-3, Tu 3-4, W 10-12, Th 1-2 or by appt.

The purpose of this course is to acquaint you with some of the best poems and poets of the early modern period (Golden Age) in Spain, and to improve your ability to read and express yourself, orally and in writing, about poetry and literature in general. A special topic of the class will be the Baroque in its theoretical and practical dimensions in both Spain and the New World.

This may be an interactive class. If so, the course will be posted on blackboard.com (an online course information system), allowing the students and instructor to post items throughout the semester.

Texts:

Bruce C. Wardropper, Spanish Poetry of the Golden Age (photocopies)
Robert Jammes (ed.), Luis de Góngora, Soledades (Castalia)
José Antonio Maravall, La cultura del barroco: análisis de una estructura histórica (Ariel)

On reserve (W.T. Young Library), two hours:

José Lezama Lima, La expresión americana y otros ensayos
Severo Sarduy, Ensayos generales sobre el Barroco

Note: we will not be reading the other book on reserve, Floresta lírica de poesías eróticas del Siglo de Oro
All texts will be available for purchase in my office, with the exception of Wardropper, *Spanish Poetry of the Golden Age*. I will give you a copy of this book for photocopying, or you may choose to order it either new or used from amazon.com or another company.

**Student responsibilities and projects.** Attendance, preparation and participation make up a large part of your final grade (see Grades, below). You are expected to come to class fully prepared, having read the assigned material before we begin discussing it. This will not be a lecture course; you are expected to participate regularly in discussion.

★ Each student will belong to a team of approximately two people, chosen in consultation with the instructor. Every team will be in charge of a one-hour presentation of a major poet. The first team, for example, will introduce the class to Garcilaso de la Vega on 13 September. Each presentation will include “el estado de la cuestión,” the current literary and critical debate surrounding the author and work. The teams will be expected to read at least one book and several articles on their author. The presentation will be worth 25% of your final grade.

★ Each student will hand an explication (explicación de texto) of a short poem (14 lines or less) on 20 September, 25 October and 6 December. Each explication will be worth 15% of your final grade (total 45%).

**Grades:** classwork (attendance, preparation, participation) 30%; team presentation 25%; explications 45%.

**TENTATIVE SCHEDULE**

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tr>
<td>Aug 23</td>
<td>Preliminaries. Spanish prosody (photocopies)</td>
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<tr>
<td>30</td>
<td>Spanish prosody. Text (Wardropper), pp. v-vii, 1-16, 38-45, 243-265</td>
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<td>Sept 6</td>
<td>Text, pp. 17-38, 47-61</td>
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<th>Date</th>
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<tr>
<td>Sept 13</td>
<td>Text, pp. 75-98. Team #1 (Garcilaso de la Vega)</td>
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<td>Sept 20</td>
<td>Text, pp. 99-120. First explication due</td>
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<td>Sept 27</td>
<td>Text, pp. 121-148. Team #2 (Fray Luis de León)</td>
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<td>Oct 4</td>
<td>Text, pp. 148-173. Team #3 (San Juan de la Cruz)</td>
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<td>Oct 11</td>
<td>Text, pp. 175-191. Team #4 (Góngora)</td>
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<td>Oct 18</td>
<td>Text, pp. 193-221. Team #5 (Quevedo)</td>
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<td>Oct 25</td>
<td>Text, pp. 223-241. Second explication due</td>
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<td>Nov 8</td>
<td>Maravall, <em>La cultura del Barroco</em> (Segunda parte). Text, pp. 281-298</td>
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<td>Nov 15</td>
<td>Maravall, <em>La cultura del Barroco</em> (Tercera y Cuarta partes). Text, pp. 299-316</td>
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Gertrude Stein, *Siglo 17*:
... una rosa es una rosa fue una rosa.

Angel González, *Prosemas o menos*