
SURVEY OF SPANISH LIT I

(MIDDLE AGES & GOLDEN AGE)



SPW 4100 / 5934 – FALL 2014

MON & WED 2:00 PM - 3:15 PM

Soc 127

PROF. DR. DAVID ARBESÚ

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SPW4100: SURVEY OF SPANISH LITERATURE I
 Department of World Languages
 College of Arts and Sciences, University of South Florida
COURSE SYLLABUS

Instructor:	DR. DAVID ARBESÚ	Term:	FALL 2014
Office:	COOPER 446	Class Days:	MON – WED
Phone:	N/A	Class Hours:	2:00 – 3:15 pm
E-Mail:	ARBESU@USF.EDU	Class Location:	SOC 127
Website:	WWW.DAVIDARBESU.COM	Lab Location:	N/A
Of. Hours:	WEDNESDAY, 12:00 pm – 2:00 pm.		

I. Course Description

Welcome to **SPW 4100/5934: Survey of Spanish Literature I (Middle Ages & Golden Age)**. This course offers a panoramic view of important literary works and authors from the first manifestations of lyric poetry in the Iberian Peninsula to the masterpieces of the Golden Age and Baroque periods (roughly, from the 11th to the 17th centuries). For this purpose we will read and discuss a selection of representative works of each period, as well as two very-influential theater plays composed in Spain.

The first part of the course will focus on the Middle Ages. We will discuss the origins of literature in *hispanorromance* (lyric poems such as *keharjas* and *cantigas*), focusing on the interaction between the three different religious and cultural groups in medieval Spain (Jews, Christians, and Arabs). We will also study the development of epic poetry, reading selections from the *mester de juglaría* (*Poem of My Cid*, etc.) and the *mester de clerecía* (*Gonzalo de Berceo* and others), and finish with a representative sample of medieval Spanish prose (didactic tales, etc.) In the second part we will focus on the *Siglo de Oro*. The literary and artistic activity in Spain during these two centuries—both in quantity and in quality— was something the world had never seen before (and will never see again so far), producing world masterpieces such as *Don Quijote* (1605, 1615) —the best-selling, non religious book ever— or *The Trickster of Seville* (ca. 1616) —the



most influential theater play of all time—. Just to give you an example, the celebrated William Shakespeare wrote 37 plays (and a few more that are lost) in all his life. His Spanish contemporary, Lope de Vega, wrote approximately 1,500 –basically writing forty plays every time Shakespeare wrote one–, and while some of them were not that great, he also gave us masterpieces as *Fuenteovejuna*, *La dama boba*, or *El caballero de Olmedo*. Consider, too, that in just a tiny portion of Madrid there lived at the same time Miguel de Cervantes, Lope de Vega, Francisco de Quevedo and Luis de Góngora. This would be like having, for example, Ernest Hemingway, William Faulkner, Robert Frost, and John Steinbeck living in downtown Tampa at the same time. At a time when, mind you, downtown Tampa would have been very, very small.

Class lectures, readings, materials, and discussions are in **Spanish**, and in this course the language is not an end, but a means to get to know the literary movements and works of a country with such a rich literary legacy as Spain. While I will try to make every class as enjoyable as possible, there are many things you must do on your own. The first one, of course, is **come to class prepared**, having read the assigned works, and with your homework completed in a suitable manner. Apart from that **you need to participate in class**, and be ready to read and write (and by this I mean **read and write critically**). Remember that your participation in class is essential, so you must always come prepared. If you are willing to put in some time, I promise the course will be worth the effort.

II. University Course Catalog Description

SPW4100: Survey of Spanish Literature I. USF College of Arts & Sciences. World Languages. A study of Spanish literature from its origins through the 17th century. Credit Hours: 3. Prerequisites: SPW3030 or equivalent.

SPW5934: Selected Topics. USF College of Arts & Sciences. World Languages. Study of an author, movement, or theme. Credit Hours: 3. Prerequisites: Graduate standing.

III. Course Overview

Please refer to Section I above.

IV. Course Objectives

This survey course is primarily designed to familiarize the students with medieval and renaissance Spanish literature, but the objectives are much broader:

- To familiarize students with the Spanish Middle Ages (711-1492) and the Golden Age (1550-1650), as well as with the literature produced during those years.
- To improve students' writing, reading, and speaking abilities in Spanish.
- To help students understand and analyze literary works and help them make connections between those works and the culture that produced them.
- To increase students' abilities to read and analyze works of literature in general.

V. Course Prerequisites

- SPW4100: Having successfully completed SPW3030 or an equivalent course.
- SPW5934: Graduate standing.

VI. Course Credits

Successful completion of this course will earn you three (3) credits.

VII. Required Texts and Materials

- ✓ *Anthology of Spanish Golden Age Literature*. Ed. John McCaw & Kathleen Thornton Spinnenweber. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2007. 8th Edition. ISBN: 9781589770485.
- ✓ Barca, Calderón de la. *La vida es sueño*. Ed. Vincent Martin. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2006. ISBN: 9781589770324.
- ✓ Molina, Tirso de. *El burlador de Sevilla*. Ed. John McCaw. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2003. ISBN: 9781589770102.

VIII. Supplementary (Optional) Texts and Materials

- ✓ All other texts and materials will be posted at www.davidarbesu.com. Please go to the section entitled “USF Courses” and click on **SPW4100/5934** to access an on-line version of the course calendar with PDFs of all assigned readings. Supplementary materials will be distributed in class.

IX. Basis for Final Grade

Breakdown of grades:

A+	97-100	B+	87-90	C+	77-80	D+	67-70
A	94-97	B	84-87	C	74-77	D	64-67
A-	90-94	B-	80-84	C-	70-74	D-	60-64
						F	00-60

Grading Components

➤	Reaction Papers on Literary Works	→	35%
➤	Quizzes	→	20%
➤	Participation / Class discussion	→	15%
➤	Oral Presentation (SPW4100)	→	30%
➤	Final Paper (SPW5934)	→	

Reaction Papers on Literary Works. For ten (10) literary works (or selections), you will have to write an essay to be turned in to me for grading (and which you should also discuss in class). In this reaction paper you should address a theme, topic, or issue in that specific work that has piqued your curiosity or that has interested you. For **all** reaction papers: **SPW4100:** 350 words minimum. **SPW5934:** 500 words minimum.

Quizzes. Similarly to the reaction papers, we will have quizzes to test that you have both read and understood the assigned readings. Quizzes may be announced or unannounced.

Participation / Class Discussion. It goes without saying that participation is a **crucial** element in this course, especially because this is a literature class, and one in which you are supposed to be practicing Spanish as well as learning about literature. Remember that participation does not mean getting things right or answering correctly. I don't care about that, nor should you. Participation means trying, and I will give you exactly the same grade if you answer right all the time or if you don't, as long as you speak up! As a reminder, participation grade (15%) is given at the end of the semester, and it **really** makes a difference in your grade.

Final Oral Presentation (SPW4100). Students, in groups of 2-4 people, will choose a topic related to Spanish literature in the Middle Ages or the Golden Age and give an oral presentation to the class at the end of the semester. I will give you a list of topics as a guide, but you can choose anything of your liking, as long as it is related to the course. Music, by the way, counts as a "literary form" during this period.

Final Writing Assignment (SPW5934). If you are taking this course to earn **graduate credit**, you are exempt from the Final Oral Presentation, but instead you need to write a paper on a given literary work or literary movement from the Middle Ages to the Golden Age. Again, I will give you a list of works or topics as a guide, but you can choose anything you like. Your research paper must be 12-15 pages in length, and you will be expected to use from 10 to 15 secondary sources (quality, printed books and/or articles). **Please note that a 12-page and 10-secondary source paper is the absolute minimum expected from you** (that is, a 10-page paper, for example, will not count as partial credit under any circumstances).

X. Grade Dissemination

Students will receive their grades in two ways. All grades will be posted in the Canvas page of this course when assignments are graded. Additionally, assignments will be returned in class with the corresponding grades and comments. Students are also encouraged to seek additional comments and/or explanations of their grades during office hours, or at another time (by appointment).

XI. Course Policies: Grades

Rewrite Policy: No homework, reaction papers, or assignments can be rewritten. The grade you earn the first time you turn it in is your final grade for that specific assignment, unless otherwise decided by the professor at his discretion.

Late Work Policy: Turning in late homework is strongly discouraged. However, as I understand that sometimes the need arises for a student to miss a class or postpone writing an assignment, I will accept late written assignments or homework with a penalty of two (2) grade levels per each late day. For example, an assignment that would have earned a B+, if handed late will receive a B-. An assignment is considered late if it is not handed in (or e-mailed to me) **by the end of class time on the scheduled due date**. Please note that this policy only applies to written assignments or homework outside the class, including the Midterm Paper. However, the policy excludes the Final Paper and it does not apply to in-class activities such as your Final Oral Presentation or quizzes. These must be turned in (or taken) on the day dictated by the syllabus, or, in the case of the Final Oral Presentation, on the day agreed between students and professor (last four days of classes).

Extra Credit Policy: No extra credit will be given under any circumstances.

Grades of “Incomplete”: Seeking a grade of “Incomplete” is strongly discouraged. However, if you decide to request such a grade you should speak to me as soon as possible. Incompletes are only granted at the professor’s discretion and due to illness or other severe, unforeseen circumstances. To determine your eligibility, please refer to the Incomplete Grade Contract at USF (http://www.grad.usf.edu/inc/linked-files/Incomplete_Grade_Contract.pdf).

Essay Commentary Policy: I will make all of my comments regarding the content of your assignment and the grammar (correct use of Spanish) directly on the assignment. If you should need further clarification, please do not hesitate to talk to me.

Groupwork Policy: Students in SPW4100 should form groups of 2-4 people for their Final Oral Presentation. Students in SPW5934 do not need to do any groupwork.

XII. Course Policies: Technology and Media

E-mail. From time to time I will communicate with you via your **USF e-mail**. Please make sure that you check your e-mail account, otherwise you will miss important information. I do check my e-mail regularly and I normally answer very promptly. However, if you e-mail me during the weekend it might take me a bit longer to respond.

Canvas: I will only use the Canvas page for this course to post your grades. Please make sure to check it regularly to keep an eye on your progress (I will also return all your assignments in class).

Panopto: N/A

Laptop Usage: Laptops are not allowed in the classroom unless a student can demonstrate a need for it.

Classroom Devices: Recording the class is not allowed. Again, if you have a special reason to do so, please consult with me beforehand.

Classroom Response Clickers: N/A

Course Blog: Please go to www.davidarbesu.com (USF Courses) for an on-line version of the course calendar and to print your assigned readings/activities. It is very important that you check the on-line course calendar to retrieve assigned readings.

Course Wiki: N/A

XIII. Course Policies: Student Expectations

Disability Access: USF is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities are responsible for registering with the *USF Students with Disabilities Office* in order to receive special accommodations and services. Please let me know during the first week of class if a reasonable accommodation for a disability is needed for this course. A letter from the *USF Students with Disabilities Services Office* must accompany this request.

Attendance Policy: Missing a class is a serious thing. You are supposed to be in class, as am I. I do understand that sometimes the need arises to miss a class for illnesses, scheduled athletic events, etc. You should be mature enough to know when you absolutely need to miss a class, and how to handle it. If you can *predict* an absence (a scheduled event) it is a very good idea to let me know in advance. Likewise, for unpredicted absences, the sooner you let me know about them (before or after), the better. Notice that an excused absence does not entitle you to make up class activities, so manage them wisely. Each unexcused absence beyond two (2) will result in a 2% point deduction from the final grade. Should you reach six (6) unexcused absences, no credit will be given for the course.

Professionalism Policy: Per University policy and classroom etiquette, mobile phones, iPods, etc., must be silenced during all classroom lectures. Those not heeding this rule will be asked to leave the classroom so as to not disrupt the learning environment. Courtesy and Mutual respect are essential to learning. Students who are disrespectful to others will be asked to leave the classroom. Additionally, please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned, may suffer a reduction in their final class grade. Note that two (2) late arrivals count as one (1) absence.

Academic Conduct Policy: Academic dishonesty in any form will not be tolerated. All assignments that you turn in to me are assumed to be 100% yours. Plagiarism is an extremely serious offense that will earn you an automatic F in the course (no negotiations here), apart from getting you reported to the proper USF authorities. If you are uncertain as to what constitutes academic dishonesty, please consult the *University of South Florida's Student Handbook* for further details. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question, at a minimum. At the professor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University. Please note: If you are unsure as to whether you are plagiarizing or not, that is a clear indication that you should definitely meet with me. The same holds true for auto-plagiarism. Do not turn in anything that you have written for other classes, even if you are the author.

End of Semester Student Evaluations: All classes at USF make use of an online system for students to provide feedback to the University regarding the course. These surveys will be made available at the end of the semester, and the University will notify you by e-mail when the response window opens. Your participation is highly encouraged and valued. The results of student feedback are sent to departments and faculty members only after semester grades are already submitted, and student responses are reported only anonymously and in the aggregate to faculty.

Turnitin.com: N/A

University Writing Center: N/A for this course.

Important Notice for USF Students: In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to Canvas and e-mail messaging and/or an alternate schedule. It's the responsibility of the student to monitor the Canvas site for each class for course specific communication, and the main USF, College, and department websites, e-mails, and MoBull messages for important general information.

XIV. Important Dates to Remember

Please refer to the course calendar for important dates. You should also consult the Academic Calendar at USF for other dates such as, for example, the last day to drop with a W, the week of final examinations, etc.

Religious Observances: Students have a right to expect that the University will reasonably accommodate their religious practices and beliefs. If you observe religious holidays, you should plan your allowed absences to include those dates. However, students are expected to notify their professor in advance if they intend to miss a class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the calendar hosted by the *Office of Diversity and Equal Opportunity*: http://usfweb2.usf.edu/ea/deo_calendar/default.asp

XV. Essay and Project Assignments

Please refer to Section IX of this syllabus.

XVI. COURSE CALENDAR

Please note that some assignments might **NOT** be scheduled in the calendar, and that the syllabus is subject to change based on the needs / pace of the class, so please check with me if you miss a class, as you might have missed important information. Please make sure that you consult the version of this course calendar at www.davidarbesu.com/spw4100calendar.html in order to retrieve the assigned readings.

DATE	CONTENTS & HOMEWORK
<p style="text-align: center;">MON AUG 25th</p>	<p style="text-align: center;">Introducción al curso. Lectura del <i>syllabus</i> y reglas. Introducción a la Edad Media y el Siglo de Oro español.</p> <p style="text-align: center;">Lectura para hoy: N/A Escritura para hoy: N/A</p>
<p style="text-align: center;">WED AUG 27th</p>	<p style="text-align: center;">Siglos X y XI. Introducción a la España medieval. Del latín a las lenguas romances. Las glosas, la <i>Nodicia de kesos</i> y el <i>Cartulario de Valpuesta</i>. Diferentes lenguas literarias de la Edad Media.</p> <p style="text-align: center;">Lectura para hoy: <i>Glosas Emilianenses, Glosas Silenses, Nodicia de kesos, Cartulario de Valpuesta</i> (PDF).</p> <p style="text-align: center;">Escritura para hoy: N/A</p>
<p style="text-align: center;">MON SEPT 1st</p>	<p>NO CLASS - LABOR DAY</p>
<p style="text-align: center;">WED SEPT 3rd</p>	<p style="text-align: center;">Poesía lírica en el sur de la Península. Las jarchas hispanorromances y sus muhassahas.</p> <p style="text-align: center;">Lectura para hoy: <i>Antología de jarchas</i> (PDF).</p> <p style="text-align: center;">Escritura para hoy: REACTION PAPER sobre las jarchas.</p>
<p style="text-align: center;">MON SEPT 8th</p>	<p style="text-align: center;">Conclusiones a la poesía lírica. Lírica gallega, catalano-provenzal y castellana.</p> <p style="text-align: center;">Lectura para hoy: <i>Lirica gallega, catalano-provenzal y castellana</i> (PDF).</p> <p style="text-align: center;">Escritura para hoy: REACTION PAPER sobre los temas, contenido y forma de las distintas manifestaciones de poesía lírica en la Península Ibérica (comparación entre todas).</p>

<p>WED SEPT 10th</p>	<p>Introducción a la épica medieval. La reconstrucción de cantares perdidos. El <i>Cantar de Mio Cid</i> y el mester de juglaría.</p> <p>Lectura para hoy: <i>Cantar de Mio Cid, Cantar I</i>. Versión modernizada d Alberto Montaner Frutos (PDF).</p> <p>Escritura para hoy: Completa las preguntas sobre el <i>Cantar I</i> (PDF).</p>
<p>MON SEPT 15th</p>	<p>El <i>Cantar de Mio Cid</i> y el mester de juglaría.</p> <p>Lectura para hoy: <i>Cantar de Mio Cid, Cantar II</i>. Versión modernizada de Alberto Montaner Frutos (PDF).</p> <p>Escritura para hoy: Completa las preguntas sobre el <i>Cantar II</i> (PDF).</p>
<p>WED SEPT 17th</p>	<p>El <i>Cantar de Mio Cid</i> y el mester de juglaría.</p> <p>Lectura para hoy: <i>Cantar de Mio Cid, Cantar III</i>. Versión modernizada de Alberto Montaner Frutos (PDF).</p> <p>Escritura para hoy: REACTION PAPER sobre el <i>Cantar de Mio Cid</i>.</p>
<p>MON SEPT 2nd</p>	<p>El mester de clerecía. Selecciones de los <i>Milagros de Nuestra Señora</i> de Gonzalo de Berceo, <i>El libro de Alexandre</i> y el <i>Libro de Apolonio</i>.</p> <p>Lectura para hoy: <i>Introducción</i> (en riojano medieval). <i>Los judíos de Toledo</i>. <i>La casulla de San Ildefonso</i> (PDF).</p> <p>Escritura para hoy: N/A</p> <p>ABSTRACT FOR ORAL PRESENTATION / PAPER DUE</p>
<p>WED SEPT 24th</p>	<p>Introducción a la narrativa medieval. La tradición oriental y clásica del cuento. Los cuentos y libros de <i>exempla</i>. Discusión sobre <i>El libro de los gatos</i>, el <i>Sendeban o libro de los engaños</i>, y el <i>Calila e Dimna</i>.</p> <p>Lectura para hoy: Selección del <i>Sendeban</i> y del <i>Calila e Dimna</i> (PDF).</p> <p>Escritura para hoy: REACTION PAPER sobre los temas y estructura del <i>Calila e Dimna</i>.</p>

<p>MON SEPT 29th</p>	<p>La narrativa medieval y los cuentos (II). Don Juan Manuel y <i>El conde Lucanor</i>.</p> <p>Lectura para hoy: Leer cuentos IX, XXX y XLVII de <i>El conde Lucanor</i>. Leer cuentos XXXV y XLV de <i>El conde Lucanor</i> (PDF).</p> <p>Escritura para hoy: Contestar preguntas sobre <i>El conde Lucanor</i> en el texto (PDF).</p>
<p>WED OCT 1st</p>	<p>Los cuentos didácticos (prosa didáctica)</p> <p>Lectura para hoy: Leer <i>La doncella Teodor</i>.</p> <p>Escritura para hoy: Contestar preguntas sobre el texto (PDF).</p>
<p>MON OCT 6th</p>	<p>Una obra maestra de la literatura castellana. Jorge Manrique y sus <i>Coplas a la muerte de su padre</i>.</p> <p>Lectura para hoy: Leer las <i>Coplas a la muerte de su padre</i> (PDF).</p> <p>Escritura para hoy: Contestar preguntas sobre las <i>Coplas</i> (PDF).</p>
<p>WED OCT 8th</p>	<p>Poetas árabes (Ibn Burd el Nieto, Galib Ibn Ribab al-Hachcham, Abd al-Aziz Ibn Habra, Ibn al-Labbana, Ibn al-Talla, Abderramán I, al-Rusafi, Ibn Darray, Ibn Chaj, al-Mutamid, Abu Yafar Ibn Buri, Abu Bakhr al-Turtushi, Ibn Hazm...). Poetas hebreos (Yosef Ibn Saqqid, Yishaq Ibn Jalfun, Selomoh Ibn Gabirol, Moseh Ibn Ezra, Semuel Ibn Nagrella Ha-Nagid, Yehudah Ha-Levi...) de al-Ándalus.</p> <p>Lectura para hoy: <i>Selección de poetas árabes y hebreos de al-Ándalus</i> (PDF).</p> <p>Escritura para hoy: REACTION PAPER sobre poetas árabes y hebreos.</p>
<p>MON OCT 13th</p>	<p>La invención de un género. La novela picaresca. <i>La vida de Lazarillo de Tormes y de sus fortunas y adversidades</i>.</p> <p>Lectura para hoy: Leer <i>Lazarillo de Tormes</i> (Prólogo y Tratado I).</p> <p>Escritura para hoy: N/A</p>

<p>WED OCT 15th</p>	<p>La novela picaresca. <i>La vida de Lazarillo de Tormes y de sus fortunas y adversidades</i>.</p> <p>Lectura para hoy: Leer <i>Lazarillo de Tormes</i> (Tratados II y III).</p> <p>Escritura para hoy: N/A</p>
<p>MON OCT 20th</p>	<p>La novela picaresca. <i>La vida de Lazarillo de Tormes y de sus fortunas y adversidades</i>.</p> <p>Lectura para hoy: Leer <i>Lazarillo de Tormes</i> (Tratados IV, V, VI y VII).</p> <p>Escritura para hoy: REACTION PAPER sobre <i>La vida de Lazarillo de Tormes</i>.</p>
<p>WED OCT 22nd</p>	<p>Introducción al Teatro del Siglo de Oro. Lope de Vega y <i>El arte nuevo de hacer comedias en este tiempo</i>.</p> <p>Lectura para hoy: Leer Introducción a <i>El burlador de Sevilla</i>. Ed. John McCaw. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2003. Páginas 10-12, 15-24. Leer selección de <i>El arte nuevo de hacer comedias</i> (PDF).</p> <p>Escritura para hoy: N/A</p>
<p>MON OCT 27th</p>	<p>Teatro del Siglo de Oro. La obra más influyente en la historia: Tirso de Molina y <i>El burlador de Sevilla</i>.</p> <p>Lectura para hoy: Leer Acto I de <i>El burlador de Sevilla</i>. Ed. John McCaw. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2003.</p> <p>Escritura para hoy: N/A</p>
<p>WED OCT 29th</p>	<p>Tirso de Molina y <i>El burlador de Sevilla</i>.</p> <p>Lectura para hoy: Leer Acto II de <i>El burlador de Sevilla</i>. Ed. John McCaw. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2003.</p> <p>Escritura para hoy: N/A</p> <p>MIDTERM PAPER (SPW5934) DUE</p>

<p>MON NOV 3rd</p>	<p>Tirso de Molina y <i>El burlador de Sevilla</i>.</p> <p>Lectura para hoy: Leer Acto III de <i>El burlador de Sevilla</i>. Ed. John McCaw. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2003.</p> <p>Escritura para hoy: N/A</p>
<p>WED NOV 5th</p>	<p>Conclusiones sobre el teatro del Siglo de Oro. Otras obras maestras del XVI y XVII.</p> <p>Lectura para hoy: N/A</p> <p>Escritura para hoy: REACTION PAPER sobre <i>El burlador de Sevilla</i>.</p>
<p>MON NOV 10th</p>	<p>Poesía del Siglo de Oro. La poesía lírica.</p> <p>Lectura para hoy: Leer selección A (10 páginas) de poesía del Siglo de Oro en <i>Anthology of Spanish Golden Age Literature</i>. Check PDF for instructions.</p> <p>Escritura para hoy: REACTION PAPER sobre la selección A (instrucciones en la propia selección).</p>
<p>WED NOV 12th</p>	<p>Poesía del Siglo de Oro. Los místicos (Fray Luis de León, Santa Teresa de Jesús, San Juan de la Cruz).</p> <p>Lectura para hoy: Leer selección B (26 páginas) de poesía del Siglo de Oro en <i>Anthology of Spanish Golden Age Literature</i>. Check PDF for instructions.</p> <p>Escritura para hoy: REACTION PAPER sobre la selección B (instrucciones en la propia selección).</p>
<p>MON NOV 17th</p>	<p>Una obra maestra del teatro del Barroco. Calderón de la Barca y <i>La vida es sueño</i>.</p> <p>Lectura para hoy: Leer Acto I de <i>La vida es sueño</i>. Ed. Vincent Martin. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2006.</p> <p>Escritura para hoy: N/A</p>

<p>WED NOV 19th</p>	<p>Teatro del Barroco (cont). Calderón de la Barca y <i>La vida es sueño</i>.</p> <p>Lectura para hoy: Leer Acto II de <i>La vida es sueño</i>. Ed. Vincent Martin. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2006.</p> <p>Escritura para hoy: N/A</p>
<p>MON NOV 24th</p>	<p>Teatro del Barroco (cont). Calderón de la Barca y <i>La vida es sueño</i>.</p> <p>Lectura para hoy: Leer Acto III de <i>La vida es sueño</i>. Ed. Vincent Martin. Newark, DE: Juan de la Cuesta Hispanic Monographs, 2006.</p> <p>Escritura para hoy: N/A</p>
<p>WED NOV 26th</p>	<p>Conclusión al Siglo de Oro. Obras maestras de la literatura española (y mundial).</p> <p>Lectura para hoy: N/A Escritura para hoy: N/A</p>
<p>MON DEC 1st</p>	<p>PRESENTACIONES ORALES SOBRE LITERATURA MEDIEVAL Y DEL SIGLO DE ORO</p> <p>Lectura para hoy: N/A Escritura para hoy: N/A</p>
<p>WED DEC 3rd</p>	<p>PRESENTACIONES ORALES SOBRE LITERATURA MEDIEVAL Y DEL SIGLO DE ORO. CONCLUSIÓN AL CURSO.</p> <p>Lectura para hoy: N/A</p> <p>Escritura para hoy: REACTION PAPER sobre <i>La vida es sueño</i>.</p>

Final Paper due on Final's Week (to be scheduled).