

SPAN 4900
Topics of Spanish Cultural Production:
La melancolía en la literatura española del Siglo de Oro
Fall 2017
Utah State University



MWF 12:30-1:20 p.m.
Old Main 301
3 credits

Felipe Valencia
felipe.valencia@usu.edu
Office: Geology 417B
Office Hours: MW 3:45-4:45 p.m.

BANNER COURSE DESCRIPTION

Select topics of Spanish cultural production, such as literature, art, cinema, or music.
Prerequisite/Restriction: At least two of the following: SPAN 3600, SPAN 3610, SPAN 3620, SPAN 3630, SPAN 3640, SPAN 3650, SPAN 3660; or permission of instructor. Repeatable for credit when topics change Semester(s).

EXTENDED COURSE DESCRIPTION

Melancholy is the medical notion where disciplines such as philosophy, ethics, theology, politics, and astrology converge to think about depression and inwardness, creativity and excess, body and mind, individual and society, withdrawal and rebellion. In this course we will learn about the debates around melancholy in sixteenth- and seventeenth-century Spain, known as the Golden Age of Spanish culture and coincidentally the golden age of melancholy in European thought. We will also explore the questions in the study of Spanish Golden Age literature that melancholy allows us to address better, such as religious debates around free will and determination, the limits of royal power, the revolution in sciences such as medicine and astrology, and especially ethical and scientific ideas about art and creativity. Readings include plays by Lope de Vega, Tirso de Molina, and Calderón de la Barca; fiction by Cervantes; and theoretical texts by Aristotle, Freud, Petrarch, Ficino, Huarte de San Juan, and Agamben, among others. **In Spanish.**

COURSE OBJECTIVES

By the end of the semester, students in this course will have learned:

- Factual knowledge about melancholy from Antiquity to our days, especially from the Spanish Golden Age, and its related issues in the fields of medicine, ethics, aesthetics, religion, and politics.
- Familiarity with the literature and history of Spain in the early modern period.
- Strategies for close reading, literary analysis, critical thinking, and interpretation of cultural artifacts.
- Improved oral, aural, writing and reading skills in Spanish.

REQUIRED FOR PURCHASE AT THE USU BOOKSTORE

Calderón de la Barca, Pedro. *La vida es sueño*. 2nd ed. Ed. Vincent Martin. Newark, Del.: LinguaText, 2003.

—. *El médico de su honra*. Ed. Carol Bingham Kirby. Newark, Del.: LinguaText, 2007.

Claramonte, Andrés de (atr.). *La Estrella de Sevilla*. Ed. John C. Parrack. Newark, Del.: LinguaText, 2008.

Molina, Tirso de. *El condenado por desconfiado*. Ed. Martha García. Newark, Del.: LinguaText, 2010.

Vega, Lope de. *El caballero de Olmedo*. Ed. Edward H. Friedman. Newark, Del.: LinguaText, 2004.

☆ All other required readings will be available through Canvas.

COURSE WEBSITES

Canvas Site: <https://usu.instructure.com/courses/467585>

COURSE COMPONENTS

Components	Percentage of the Grade
1. Class participation	20%
2. Exercises	20%
3. Discussion questions	15%

4. Commentaries	20%
5. Final paper	25%
6. Meetings with the professor	

- 1. Class participation (20%):** Students are expected to come prepared, having read all the assigned texts and completed the required homework, and ready and willing to discuss ideas in a collegiate atmosphere. This means that students will have a firm grasp on the material and actively talk—pose questions, offer and challenge interpretations, and formulate hypotheses—in the discussions facilitated by the professor. The grade for class participation is split into three separate grades, one for each month (September, October, and the combination of November and December).
- 2. Exercises (20%):** The “Hojas de preguntas” are assignments created by the professor, meant to prepare students more thoroughly ahead of specific lessons. At the beginning of each class in which an “Hojas de preguntas” is due, the professor will check that the student completed it. At the end of each month, the professor will collect the “Hojas de preguntas” of the month. All “Hojas de preguntas” are available on Canvas. Ahead of the class in which an “Hojas de preguntas” is due, the professor will provide a printed copy to students. If the student is absent when the printed “Hoja de preguntas” is distributed, s/he should download it from Canvas and print it.
- 3. Discussion questions (15%):** The discussion questions will be short and very clear questions that reflect students’ own queries or thoughts on the reading assigned for the day, raising issues that s/he would like to have discussed in class. The questions will be uploaded to Canvas by 11:30 a.m. before the indicated session. The professor needs time before his classes and lunchtime to examine the questions and incorporate them to the lesson plan. Any question posted after 11:30 a.m. will not count, and the grade for that question shall be 0. Given the size of the class, students will be divided into four groups (A through E) at the beginning of the semester. For each indicated class, only one group is responsible for formulating questions. All students, however, must read the questions of the day and be prepared to address them before coming to class. The grade for discussion questions is split into the grades for each of the four questions.
- 4. Commentaries (20%):** The commentaries are short (around 400 words) analyses of specific poems that constitute the required reading for the day. In the calendar of assignments, the subject of each commentary is specified; if there is more than one poem assigned for the day, students may choose the poem that they please or compare two or more poems. The grade for the commentaries is split into the grades for each of the four commentaries. The commentaries will be due at 12:30 p.m. on the day indicated for each.
- 5. Final paper (25%):** Students will submit at the end of the semester a final paper, 9 to 11 pages long, which will provide a sustained interpretation, supported by research, of one or more Spanish texts from the early modern period and the topic of melancholy. Students will be expected to offer a compelling and well-argued interpretation that makes abundant use of the knowledge and critical tools they have acquired throughout the semester and of secondary sources as well. The final paper will be due on Wednesday, December 13 by 4:00 p.m. MDT.

- 6. Meetings with the professor:** Students will hold at least two mandatory meetings with the professor during his office hours throughout the semester:
- On October 9, 11, and 13 to get acquainted and discuss class expectations, for 15 minutes.
 - On November 17 and 20 to discuss the final paper, for 10 minutes.

GRADING SCALE

A = 94-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%
	B = 84-86%	C = 74-76%	D = 64-66%
A- = 90-93%	B- = 80-83%	C- = 70-73%	F = 0-63%

GENERAL POLICIES AND CLASSROOM CONDUCT

- Absences:** Students may have three unexcused absences (no questions asked) that do not detract from their participation grade or their final grade. When students use these absences, they should refrain from emailing any explanation to the professor, given that it is pointless. If an assignment is due on the day that the student has decided to take one of his/her three unexcused absences, the assignment must be turned in within the next 24 hours. When the student is absent for a valid reason (listed below), the assignment must be turned in within the next three days. Students are responsible for keeping track of their absences. Each unexcused absence after the first two detracts 0.5% from the final grade.
 - Valid excuses to be absent from class:
 - Religious holiday: the student is celebrating a religious holiday and has notified the professor in advance.
 - Bereavement or medical emergency: the student has a medical or family emergency, and has either gone to the campus health center or spoken to a dean.
 - USU athletic engagement: the student is representing USU in a sporting event off-campus, and has shown the professor in advance proper documentation from the athletics department or a letter from his/her coach.
 - Military service: the student serves in the United States Armed Forces and has to report for duty, and has brought to the professor in advance a letter from his/her commanding officer.
 - Work obligations: the student must attend a mandatory training, and has provided the professor in advance a letter from his/her employer.
 - Invalid excuses to be absent from class (use your free absences for these):
 - Illnesses that cannot be documented by a doctor's or nurse practitioner's note.
 - Family holidays and vacations.
 - Friends' weddings.
- Tardiness:** Tardiness is neither appreciated nor welcome and, if in excess of 10 minutes, will be treated as an absence unless satisfactory explanation is made at the end of the class period, not at a later date or not at all.
- Deadlines:** Turning in assignments past the deadline without a valid excuse is inadmissible, and students should not expect the professor to accept the late work. Students should also be aware

that the professor is not responsible for reminding them of missed deadlines. The syllabus informs them of all the deadlines.

- **Grading:** The professor will provide rubrics detailing the expectations for each assignment and how they are evaluated and graded. In Canvas, look for the module “Plantillas de evaluación (grading rubrics)” under Modules.
- **Classroom conduct:** Students are expected to behave in a respectful and attentive manner toward their peers and the professor. Students should arrive to class on time, listen to the professor and their peers in silence and with full attention, and refrain from engaging in personal conversations, texting or checking of personal email during class.
- **Phones:** Unless needed due to a disability, students are not allowed to use phones or recording devices in the classroom. If the student expects an emergency call, the professor must be notified at the beginning of class.
- **Laptops and tablets:** Devices are only acceptable for note-taking, but students are strongly encouraged to take notes by hand; research shows that it favors absorption. The professor reserves himself the right to ban the use of tablets or laptops in the classroom. Using a device during class for purposes different from those of the course will detract from the participation grade.
- **Email etiquette and expectations:** When addressing an email to the professor, which you may do so in Spanish or English, please be respectful. Always use a form of address rather than just launch into your question (e.g., begin with “Dear Prof. Valencia” or “Hola profesor”). Include as much pertinent information as possible. If you are asking for clarification on an assignment, be clear on what it is that you do not understand, rather than simply saying “What are we supposed to do?” etc. And please keep in mind that you should not expect an answer to an urgent question in an email sent to the professor on a Saturday or a Sunday, or any time after 5:00 p.m. if the question concerns an assignment due the next day. You have a full calendar of assignments in this syllabus; use it to plan in advance. For guidelines on writing emails to university professors, please visit <https://www.math.uh.edu/~tomforde/Email-Etiquette.html>.

ACADEMIC INTEGRITY

As per USU policy on Academic Integrity “Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students.” Students who violate university rules on academic integrity are subject to disciplinary penalties. Academic dishonesty/ misconduct shall include, but not be limited to, disruption of classes, threatening the instructor or a fellow student in an academic setting, giving or receiving of unauthorized aid on examinations or in the preparation of reports, notebooks or other assignments, knowingly misrepresenting the source of any academic work and/or plagiarizing of another’s work, or otherwise acting dishonestly for the purpose of obtaining/changing grades.

PLAGIARISM ACCORDING TO THE USU HONOR PLEDGE

Students must agree that they will not cheat, falsify, or plagiarize anybody’s work. Plagiarism includes “representing, by paraphrase or direct quotation, the published or unpublished work of

another person as one's own in any academic exercise or activity without full and clear acknowledgement. It also includes using materials prepared by another person or by an agency engaged in the sale of term papers or other academic materials" (*Code of Policies and Procedures for Students*, Article V, Section V-3.A). The penalties for plagiarism are severe. They include a verbal warning, written reprimand, re-writing the assignment, grade adjustment, and even failure of the course. Additionally, the University may impose probation, suspension, or expulsion (see Article VI, Section VI-1.A).

DISABILITIES

The professor will accommodate students with disabilities so that their participation in the course is comparable to that of their peers. The USU Disability Resource Center website advises that "Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC) in room 101 of the University Inn, 435-797-2444 or toll-free at 800-259-2966. Please contact the DRC as early in the semester as possible. Alternate format materials (Braille, large print or digital) are available with advance notice."

CALENDARIO (sujeto a cambios por parte del profesor)

Caballero = Vega, Lope de. *El caballero de Olmedo*. Ed. Edward H. Friedman. Newark, Del.: LinguaText, 2004.

Condenado = Molina, Tirso de. *El condenado por desconfiado*. Ed. Martha García. Newark, Del.: LinguaText, 2010.

Estrella = Claramonte, Andrés de (atr.). *La Estrella de Sevilla*. Ed. John C. Parrack. Newark, Del.: LinguaText, 2008.

Médico = Calderón de la Barca, Pedro. *El médico de su honra*. Ed. Carol Bingham Kirby. Newark, Del.: LinguaText, 2007.

Sueño = Calderón de la Barca, Pedro. *La vida es sueño*. 2nd ed. Ed. Vincent Martin. Newark, Del.: LinguaText, 2003.

Primera unidad	INTRODUCCIÓN A LA MELANCOLÍA EN EL SIGLO DE ORO		
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Lunes 28/8	Presentación del curso		
Miércoles 30/8	España en el Siglo de Oro	Fernando García de Cortázar, <i>Atlas de Historia de España</i> , selección (Canvas) Documental <i>Carlos V, un monarca, un imperio y una espada</i> (Canvas) Documental <i>La España de Felipe II: un Imperio sin emperador</i> (Canvas) Documental <i>La decadencia política en el Siglo de Oro</i> (Canvas)	Preguntas de comprensión: tres (una sobre cada documental)
Viernes 1/9	La comedia del Siglo de Oro. El castellano áureo Aproximación a la melancolía en el Siglo de Oro a través de <i>El caballero de Olmedo</i> (c.1620) de Lope	Edward H. Friedman, "Introduction" (<i>Caballero</i> 11-21 y 52-60) Adrienne L. Martín y Esther Fernández, "Introduction" 17-19 (Canvas) Lope de Vega, <i>El caballero de Olmedo</i> , jornada I (<i>Caballero</i> 61-92)	Hoja de preguntas 1: el castellano áureo; la comedia del Siglo de Oro
Miércoles 6/9	Aproximación a la melancolía en el Siglo de Oro a través de <i>El caballero de Olmedo</i> (c.1620) de Lope de Vega	Lope de Vega, <i>El caballero de Olmedo</i> , jornadas II y III (<i>Caballero</i> 93-154)	Pregunta de discusión 1A sobre <i>El caballero de Olmedo</i> , jornadas II y III

Primera unidad	INTRODUCCIÓN A LA MELANCOLÍA EN EL SIGLO DE ORO		
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Viernes 8/9	¿Qué es la melancolía? Melancolía y excepcionalidad en <i>Problemas</i> 30.1 (s. IV a.C.) del Pseudo-Aristóteles	Pseudo-Aristóteles, <i>Problemas</i> 30.1 (Canvas)	Hoja de preguntas 2: Melancolía según el Pseudo-Aristóteles
			Pregunta de discusión 1B sobre <i>Problemas</i> 30.1
Lunes 11/9	¿Qué es la melancolía? Melancolía y depresión en “Mourning and Melancholia” (1917) de Sigmund Freud	Sigmund Freud, “Mourning and Melancholia” (Canvas)	Hoja de preguntas 3: Melancolía según Freud
Miércoles 13/9			Pregunta de discusión 1C sobre “Mourning and Melancholia”
Viernes 15/9	La medicina renacentista	Vivian Nutton, “Medicine in the Greek world, 800-50 BC” 11-12 y 19-31 (Canvas)	Hoja de preguntas 4: Medicina renacentista
		Nancy Siraisi, <i>Medieval & Early Renaissance Medicine</i> 97-114 (Canvas)	
Lunes 18/9	La melancolía en la medicina española del Siglo de Oro: los <i>Diálogos de filosofía natural y moral</i> (1558) de Pedro de Mercado	Felice Gambin, “Los melancólicos téticos y graves: Moradas de la melancolía en el Siglo de Oro”	Pregunta de discusión 1D sobre <i>Diálogo de la melancolía</i>
		Pedro de Mercado, <i>Diálogo de la melancolía</i> (Canvas)	
Miércoles 20/9	La melancolía en la medicina española del Siglo de Oro: <i>Dignotio et cura affectuum melancholicorum</i> (c. 1569) de Alonso de Santa Cruz	Elena Carrera, “Understanding Mental Disturbance in Sixteenth- and Seventeenth-Century Spain: Medical Approaches” (Canvas)	Pregunta de discusión 2A sobre <i>Sobre la melancolía</i> , diálogo I
		Alonso de Santa Cruz, <i>Sobre la melancolía</i> , diálogo I (Canvas)	
Viernes 22/9	La melancolía en la medicina española del Siglo de Oro: el <i>Libro de la melancolía</i> (1585) de Andrés Velásquez	Andrés Velásquez, <i>Libro de la melancolía</i> (Canvas)	Pregunta de discusión 2B sobre <i>Libro de la melancolía</i>

Primera unidad			
INTRODUCCIÓN A LA MELANCOLÍA EN EL SIGLO DE ORO			
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Lunes 25/9	El deseo amoroso y la melancolía en la medicina renacentista: <i>De la maladie d'amour ou mélancolie érotique</i> (1610) de Jacques Ferrand	Marsilio Ficino, <i>De amore</i> , lib. VI, cap. IX (Canvas)	Pregunta de discusión 2C sobre <i>Melancolía erótica</i>
		Jacques Ferrand, <i>Melancolía erótica</i> (Canvas)	
Miércoles 27/9	De vuelta a la melancolía amorosa en <i>El caballero de Olmedo</i> (c. 1620) de Lope de Vega	Edward H. Friedman, "Introduction" (<i>Caballero</i> 21-32)	Comentario 1 sobre la melancolía en <i>El caballero de Olmedo</i>
		Lope de Vega, <i>El caballero de Olmedo</i> (<i>Caballero</i> 61-154)	

Segunda unidad			
MELANCOLÍA, SATURNO, ASTROLOGÍA Y POLÍTICA			
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Viernes 29/9	Melancolía y responsabilidad ética y cívica en las <i>Tusculanas</i> (45 a.C.) de Cicerón y <i>Sobre la tranquilidad del alma</i> (c. 50) de Séneca	Cicerón, <i>Tusculanas</i> , lib. III, caps. I-XI (Canvas)	Hoja de preguntas 5: Melancolía según Cicerón y Séneca
		Séneca, <i>Sobre la tranquilidad del alma</i> , caps. I y II (Canvas)	
Lunes 2/10	Melancolía y política en <i>Concejo y consejeros del príncipe</i> (1559) de Fadrique Furió Ceriol y <i>La Estrella de Sevilla</i> (c. 1622-24), atribuida a Andrés de Claramonte	Roger Bartra, <i>Cultura y melancolía</i> 40-49 (Canvas)	Hoja de preguntas 6: Melancolía según Furió Ceriol; <i>La Estrella de Sevilla</i>
		Fadrique Furió Ceriol, <i>Concejo y consejeros del príncipe</i> , cap. II (Canvas)	
		John C. Parrack, "Introduction to Students" (<i>Estrella</i> 13-41)	
		Andrés de Claramonte (atr.), <i>La Estrella de Sevilla</i> , jornadas I y II (<i>Estrella</i> 53-144)	

Segunda unidad MELANCOLÍA, SATURNO, ASTROLOGÍA Y POLÍTICA			
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Miércoles 4/10	Melancolía y política en <i>La Estrella de Sevilla</i> (c. 1622-24), atribuida a Andrés de Claramonte	Andrés de Claramonte (atr.), <i>La Estrella de Sevilla</i> , jornada III (<i>Estrella</i> 145-92)	Pregunta de discusión 2D sobre <i>La Estrella de Sevilla</i> , jornada III
Viernes 6/10	La astrología renacentista. Saturno y la melancolía en <i>De vita</i> (1489) de Marsilio Ficino	H. Darrel Rutkin y François Charette, “Astrology” (Canvas)	Hoja de preguntas 7: Astrología renacentista; Saturno y la melancolía
		Raymond Klibansky, Erwin Panofsky y Fritz Saxl, <i>Saturn and Melancholy</i> (Canvas)	
		Marsilio Ficino, <i>De vita</i> (Canvas)	
Lunes 9/10	Melancolía, astrología y política en <i>La vida es sueño</i> (c. 1630) de Pedro Calderón de la Barca	Vincent Martin, “Introduction to Students” (<i>Sueño</i> 11-17)	Pregunta de discusión 3A sobre <i>La vida es sueño</i> , jornada I
		Pedro Calderón de la Barca, <i>La vida es sueño</i> , jornada I (<i>Sueño</i> 35-78)	
Miércoles 11/10		Pedro Calderón de la Barca, <i>La vida es sueño</i> , jornada II (<i>Sueño</i> 79-127)	Pregunta de discusión 3B sobre <i>La vida es sueño</i> , jornada II
Viernes 13/10		Pedro Calderón de la Barca, <i>La vida es sueño</i> , jornada III (<i>Sueño</i> 129-69)	Pregunta de discusión opcional sobre <i>La vida es sueño</i> , jornada III

Tercera unidad			
MELANCOLÍA, ACEDIA Y RELIGIÓN			
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Lunes 23/10	Acedia medieval en las <i>Instituciones cenobíticas</i> (c. 425) de Juan Casiano	Casiano, <i>Instituciones</i> , lib. IX, caps. I-IV y lib. X, caps. I-IV (Canvas)	Hoja de preguntas 8: Acedia religiosa de Casiano
		Giorgio Agamben, <i>Estancias</i> , pt. I, cap. I (Canvas)	Comentario 2 sobre la melancolía en <i>La Estrella de Sevilla</i> o <i>La vida es sueño</i>
Miércoles 25/10	Acedia, melancolía secular y formación del sujeto en <i>Mi secreto</i> (1347-53) de Francesco Petrarca	Francesco Petrarca, <i>Mi secreto</i> (Canvas)	Hoja de preguntas 9: Acedia secular de Petrarca
Viernes 27/10	Melancolía, acedia y salvación en <i>El condenado por desconfiado</i> (c. 1625) de Tirso de Molina	Martha García, “Introduction to Students” (<i>Condenado</i> 11-21)	Pregunta de discusión 3C sobre <i>El condenado por desconfiado</i> , jornadas I y II
		Tirso de Molina, <i>El condenado por desconfiado</i> , jornadas I y II (<i>Condenado</i> 31-139)	
Lunes 30/10	Melancolía, acedia y salvación en <i>El condenado por desconfiado</i> (c. 1625) de Tirso de Molina	Tirso de Molina, <i>El condenado por desconfiado</i> , jornada III (<i>Condenado</i> 140-88)	Pregunta de discusión 3D sobre <i>El condenado por desconfiado</i> , jornada III
		Palma Martínez-Burgos García, “La pena de Adán: El rostro de la melancolía religiosa en la España barroca”	

Cuarta unidad	MELANCOLÍA, CELOS Y CREATIVIDAD		
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Miércoles 1/11	La melancolía como espacio de creatividad	Jean Starobinski, “Que en negra tinta mi amor pueda lucir siempre brillante” (Canvas)	Hoja de preguntas 10: Melancolía y creatividad según Starobinski y Agamben
		Giorgio Agamben, <i>Estancias</i> , pt. I, cap. V (Canvas)	
Viernes 3/11	Melancolía, cólera y creatividad en el <i>Examen de ingenios para las ciencias</i> (1575, rev. 1594) de Juan Huarte de San Juan	Juan Huarte de San Juan, <i>Examen de ingenios</i> (Canvas)	Pregunta de discusión 4A sobre el <i>Examen de ingenios</i>
Lunes 6/11		Juan Huarte de San Juan, <i>Examen de ingenios</i> (Canvas)	Pregunta de discusión 4B sobre el <i>Examen de ingenios</i>
Miércoles 8/11	Clase en Merrill-Cazier 122 con el bibliotecario Dylan Burns	Miguel de Cervantes, <i>El curioso impertinente</i> en <i>Don Quijote</i> , cap. XXXIII (Canvas)	
	Melancolía, celos y curiosidad impertinente en <i>El curioso impertinente</i> (1605) de Miguel de Cervantes	<i>Guía</i> 39-48 (“El trabajo de investigación”)	
Viernes 10/11		Miguel de Cervantes, <i>El curioso impertinente</i> en <i>Don Quijote</i> , caps. XXXIV y XXXV, excepto pp. 321-25 (Canvas)	Pregunta de discusión 4C sobre <i>El curioso impertinente</i> Propuesta y bibliografía del trabajo final
Lunes 13/11	Melancolía, amor y celos en <i>El médico de su honra</i> (1635) de Pedro Calderón de la Barca	Carol Bingham Kirby, “Introduction to Students” (<i>Médico</i> 11-35)	Comentario 3 sobre la melancolía en <i>El condenado por desconfiado</i> o <i>El curioso impertinente</i>
		Pedro Calderón de la Barca, <i>El médico de su honra</i> , jornada I (<i>Médico</i> 39-85)	
Miércoles 15/11	Pedro Calderón de la Barca, <i>El médico de su honra</i> , jornada II (<i>Médico</i> 86-136)	Pedro Calderón de la Barca, <i>El médico de su honra</i> , jornada II (<i>Médico</i> 86-136)	Pregunta de discusión 4D sobre <i>El médico de su honra</i> , jornada II
Viernes 17/11		Pedro Calderón de la Barca, <i>El médico de su honra</i> , jornada III (<i>Médico</i> 137-77)	Pregunta de discusión opcional sobre <i>El médico de su honra</i> , jornada III

Cuarta unidad	MELANCOLÍA, CELOS Y CREATIVIDAD		
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Lunes 20/11	La melancolía en el arte español del Siglo de Oro	María Bolaños, “Catálogo” de <i>Tiempos de melancolía: Creación y desengaño en la España del Siglo de Oro</i>	Hoja de preguntas 11: Melancolía en el arte español del Siglo de Oro
Lunes 27/11	Melancolía, celos, pintura y creatividad en <i>El pintor de su deshonra</i> (c. 1645) de Pedro Calderón de la Barca	Javier Portús, “En la encrucijada: Sobre la caracterización psicológica del pintor en la España del Siglo de Oro” (Canvas)	Hoja de preguntas 12: Melancolía de los pintores; <i>El pintor de su deshonra</i>
		A. K. G. Paterson, “Introduction” (Canvas)	
		Pedro Calderón de la Barca, <i>El pintor de su deshonra</i> , jornada I (Canvas)	
Miércoles 29/11		Pedro Calderón de la Barca, <i>El pintor de su deshonra</i> , jornada II (Canvas)	Propuesta y bibliografía del trabajo final revisadas
Viernes 1/12		Pedro Calderón de la Barca, <i>El pintor de su deshonra</i> , jornada III (Canvas)	

Quinta unidad		TRABAJO FINAL	
Fecha	Temas	Lectura antes de clase	Tarea antes de clase
Lunes 4/12	Tesis y estructura del trabajo final	“Plagiarism and Academic Dishonesty” en el manual de la MLA (Canvas)	Esquema del trabajo final
		<i>Guía</i> 49-60 (“Elementos del trabajo”)	
		<i>Ortografía de la lengua española</i> : “Las reglas de acentuación gráfica” 38-58 y “Uso de los signos ortográficos” 59-99 (Canvas)	Borrador de las 5 primeras páginas del trabajo final, impreso
Miércoles 6/12	Taller del trabajo final I		Comentarios y correcciones al esquema del compañero
			Comentarios y correcciones al borrador del trabajo final del compañero
Viernes 8/12	Taller del trabajo final II		Borrador del trabajo final, impreso
Jueves 14/12	Entrega en Canvas del trabajo final antes de las 4:00 p.m.		

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Real Academia Española. *Ortografía de la lengua española*. Madrid: Espasa, 2010.

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Guides to academic style

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MLA Style Manual and Guide to Scholarly Publishing. 3rd ed. New York: Modern Language Association of America, 2008.

ONLINE RESOURCES

Dictionaries of contemporary Spanish

Diccionario de la lengua española. Real Academia Española. <<http://dle.rae.es/>>

Dictionaries of early modern Spanish

Diccionario de autoridades. Real Academia Española. <<http://web.frl.es/DA.html>>

Literary theory and philosophy

The Johns Hopkins Guide to Literary Criticism and Theory. The Johns Hopkins University Press. <<http://litguide.press.jhu.edu/>>

Stanford Encyclopedia of Philosophy. Center for the Study of Language and Information, Stanford University. <<http://plato.stanford.edu/>>

Greek mythology

Theoi Greek Mythology. <<http://www.theoi.com/>>

Academic style

The MLA Style Center: Writing Resources from the Modern Language Association. Modern Language Association of America. <<https://style.mla.org/>>

☞ After carefully reading this syllabus, please detach, sign and return this page to Prof. Felipe Valencia by Friday, September 1, 2017.

I, _____, have read and understood the requirements and policies concerning SPAN 4900 as stated in the syllabus. I understand what assignments are due and when, and accept the responsibility to meet all the requirements and respect all the policies of SPAN 4900 as established by Prof. Felipe Valencia, the instructor of record. I have also explored the course site on Canvas, and am familiar with its contents.

Signature: _____

Date: _____

Semester: Fall of 2017