Course Description:

It seems that, in its so-called evolution, humanity rides a strange rollercoaster; it constantly alternates between periods of clarity and confidence and times of darkness and pessimism. Whether it is on the individual, the social, and/or the cultural level, humanity is a species that doesn’t seem to know stability. It has to go through crisis in order to come out of it reborn, refreshed, and eventually redefined. But in this process, it always takes a close look at its potential destruction. The death instinct is what pushes it into the obscure; it can only perceive life through the contemplation of an apocalypse.

What we nowadays called Baroque/Barroco is a time period where humanity will become aware of this complexity. The Baroque can be seen as a long dark transition between the enthusiastic Renaissance and the Enlightenment, a nostalgic backlash into ancient creeds, an artistic phase where the artificial and the illusory will become the norm, a gestation of Modernity, a circus in which the artistic and the politic have lost their boundaries, a constant state of confusion between life and death, etc… Perhaps there are many more other perceptions of the Baroque we can think about.

The objectives of this course will be to determine if there is such a thing as a Baroque period in the terms that have been established over the centuries, and if so, if humanity is still living in it, or has overcome it. In order to question and reflect upon the
Baroque, students will be invited to discuss a selection of key readings from the English, French, Italian and Spanish literary traditions in juxtaposition with other aspects in which the Baroque expresses itself, such as Music, Painting, Sculpture, Architecture and Urban Planning. They will read, analyse and discuss these expressions in the light of contemporary critical theory, and understand how different works of art from the Baroque enter the same play of representation. Among other concepts, students will be exposed to the Wölfflin Principles, Gilles Deleuze’s “Baroque Fold,” Walter Benjamin’s Trauerspiel, and Frederick de Armas’ Ekphrasis. This acquired theoretical knowledge will prepare students to envision the time period from the perspective of their tradition of expertise, but within a much wider picture.

At the end of this course, students should be able to:
1) have a clear understanding of the time period, and especially how it affects their area of expertise;
2) benefit from contextualizing their area of expertise within the wider frame of Europe;
3) apply theoretical comparative approaches to their research project;
4) understand the Baroque as a phenomenon transcending both time and space.

Students will be evaluated according to the following criteria:
Participation/attendance/assignments (occasional) ....................................................... 20 %
Two article reviews (15% each) ................................................................. 30 %
Mid-term research paper proposal (5-6 pages w/ bibliography) ...................... 20 %
Final Paper (in lingua for FRW and SPW, in English or Italian for LIT) ............ 30 %

EXPECTATIONS AND REQUIREMENTS:
• Students are expected to come to every seminar scheduled during the semester.
• Students are expected to have completed the active¹ reading of all assigned pages prior to the seminar.
• Students are expected to have prepared all other unplanned assignments (short papers), and should always be prepared to present them orally to the rest of the class.
• All assignments should be typed in case the professor choses to collect them.
• Students are expected to take notes on their reading before and during class. No electronic device (unless required for medical reason) is allowed during class time.
• Every student is expected to participate during every seminar session.
• Each student will prepare a 20-minute presentation that follows the professional format.² These presentations will be followed by a discussion when other students will ask questions they have prepared.

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¹ By “active” we mean the opposite of “passive.”
² Professor will cover this format in class.
• Students will work on a final research project that will involve several of the critical tools learned during the semester. This 12-to-15-page paper will be turned in to the professor on the day scheduled for the final exam. Every student is expected to come to the professor’s office to discuss his/her ideas at several points in the semester.

GRADING SCALE:

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COURSE PROGRAM:

January 8th: Introduction to the Course, Presentation of Materials and Readings. The Renaissance, the Reformation and the Counter-reformation (Lecture/Discussion).
Reading in class: The Wölfflin Principles, Arnold Hauser, Vernon Minor, de Armas

January 15th: The Society of Jesus and the Reconstruction of the Church of Rome
Read Ignatius of Loyola, *The Spiritual Exercises*
• Barthes, “Loyola” in *Sade, Fourier, Loyola*
• Conrod, “Baroque Orders of Corruption” in *Loyola’s Greater Narrative*
• Gilman, “An Introduction to the Ideology of the Baroque”

January 22nd: The Italian Baroque
Read Torquato Tasso, *Jerusalem Delivered (Gerusalemme Liberata)*
Guest scholar: Dr. Myriam Ruthenberg
• Murrin, “The Problems History Makes for the Poet: Torquato Tasso”
• Kates, “La *Gerusalemme Liberata*: the Redemption of Romance”

January 29th: England’s Ghosts
Read William Shakespeare, *Hamlet*
Guest scholar: Dr. Jennifer Low
• Arriola, “Two Baroque Heroes: Segismundo and Hamlet”
• Friederich, “Late Renaissance, Baroque or Counter-Reformation?”

February 5th: The Cervantine Baroque
Read Miguel de Cervantes, “Rinconete y Cortadillo” / “Coloquio de los Perros” in the *Novelas Ejemplares* and the “Retablo de las Maravillas”
• Baena, “Spanish Mannerist Detours in the Mapping of Reason: Around Cervantes’ *Novelas Ejemplares***
• Castillo, “Exemplarity Gone Awry in Baroque Fantasy: The Case of Cervantes”
February 12th: The World as a Theatre
Read Pierre Corneille, *The Theatre of Illusion (L’Illusion Comique)*
- Foucault, “Representing” (in *The Order of Things*)
- Santos, “L’esthétique baroque ou le théâtre du jeune Corneille”

February 19th: Am I just a vision of myself?
Read Pedro Calderón de la Barca, *Life is a Dream (La Vida es Sueño)*
- Lollini, “Maravall’s Culture of the Baroque: Between Wölfflin, Gramsci, and Benjamin”

February 26th: A Fairy-Tale World?
Read Giambattista Basile, *The Tale of Tales, or Entertainment for Little Ones*
- Wellek, “The Concept of Baroque in Literary Scholarship”
- Canepa, “From the Baroque to the Postmodern: Notes on a Translation from Giambattista Basile’s *The Tale of Tales*”

March 12th: Of Love, Women and Slavery
Read María de Zayas, “La esclava de su amante”/ “Tarde llega el desengaño”/ “La inocencia castigada” in *Desengaños Amorosos*
Guest scholar: Dr. Yolanda Gamboa
- de Armas, “The Invisible Mistress: Aspects of Feminism and Fantasy in the Golden Age”
- Greer, “Maria de Zayas Tells Baroque Tales of Love and the Cruelty of Men”
- Gamboa, Yolanda. “Gender Coding in the Narratives of Maria de Zayas”

March 19th: Constructing the Baroque Subject
Read Baltasar Gracián, *The Pocket Oracle and Art of Prudence*
- Egginton, “Gracián and The Emergence of the Modern Subject”
- Neumeister, “Decadencia y modernidad de la emblemática”

March 26th: The Baroque Novel I
Read Madame de Lafayette, *La Princesse de Clèves* (First and Second Parts)
- Stone, “Exemplary Teaching in *La Princesse de Clèves*”
- DeJean, “X-Rated: Removing Madame de Cléves from the *Princesse de Clèves*”
- Bergerac, “L’autre monde” (FRW only)
April 2nd: The Baroque Novel II
Read Madame de la Fayette, *La Princesse de Clèves* (Third and Fourth Parts)
Guest Scholar: Dr. Marcella Munson
  • Danahy, “Social, Sexual and Human Spaces in *La Princesse de Clèves*”
  • Liu, “From *Faux Pas* to *Faut Pas*, or On the Way to the *Princesse de Clèves*”

April 9th: From the Dark Shall the Light Rise
Read selection from René Descartes, Blaise Pascal, and Baruck Spinoza
  • Deleuze, *The Fold and Leibniz*
  • Cowan, “Walter Benjamin’s Theory of Allegory”

April 16th: From Baroque to Classicism: the End of an Illusion
Read Molière, *Dom Juan ou le Festin de Pierre*
Guest Scholar: Dr. Heather Coltman
  • Cioranescu, *Le masque et le visage* (FRW only)

April 23th: Research Presentations / Course Conclusion

ATTENDANCE AND CLASS PARTICIPATION
Regular attendance is obligatory for successful completion of the course. Acquisition of the literary analysis skills can only be mastered with regular class participation. One unexcused absence is permitted. Each additional absence will lower the final grade by five points. Two late arrivals or early departures will count as one absence. Absence due to illness, death in the family, court appearance, etc. will only be excused upon valid documentation. In these cases, students can touch-base with the instructor after the absence. No make-up quizzes or exams will be given for the absence(s). If the absence is excused, Professor will average out the rest of the grades. If the absence is unexcused and the exam’s date appears on this syllabus, the Student will receive a 0/100 for it.

ASSIGNMENTS
Students are expected to come to class with all assigned pages read and prepared. Preparation means that students will look up every word they do not understand and get at least a general understanding of the meaning of the text. They will look up information about the author and the text online or at the library if they judge necessary. They will prepare questions to bring to class discussions for each class period.

PRESENTATIONS
Throughout the semester, students will prepare two critical-work presentations. Presentations should 1) present in a simplified manner the main points of the article, 2) contextualize the critical work within a wider scope of criticism, and 3) practice the criticism on a short analysis of the primary source (or passage from this source). Presenting students will be in charge of “warming up the floor for discussion”. Their presentation should be motivating, original and raise questions from the class.
Presentations should not last more than 15 minutes (ideally 20). Students are expected to present without any grammatical mistake and with the best pronunciation they can produce.

All occasional homework assignments must be turned-in on time. Professor won’t accept late assignments unless absence is excused by one of the reasons mentioned above.

Class participation cannot be made up. A regular attendance, a consistent preparation to class and a good attitude are expected of all students.

The Research Paper should deal with one particular aspect of the course that the student has wished to explore further. Consequently, the student is expected to write an original research paper with stimulating ideas of his/hers. Topics and paper outlining should be discussed with the professor during his office hours.

IMPORTANT NOTE: Please consult Blackboard on a regular basis (at least before every class meeting) and look for small texts and articles posted by the Instructor.

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**ACADEMIC CONDUCT:** Please refer to pp 68-69 of the FAU 2006-2007 Undergraduate Catalog: Chapter 4, Honor Code, Academic Irregularities, and Students’ Academic Grievances.

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf). 

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to web-based resources for Instructors for the detection of plagiarism. All submitted papers will be included as source documents in the system database solely for the purpose of detecting plagiarism of such papers.

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8583), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

**ADDENDUM:** The use of cell phones, pagers, laptop computers, iPods, PSP, MP3’s, and/or any other electronic devices during class time is strictly prohibited. No exception will be made, unless student has an identified disability with adequate medical documentation justifying the use of an electronic device during class time. Students will use a whole point on their final grade for non-respect of this rule each time they break it.