



Universitat de Lleida

DEGREE CURRICULUM  
**INTRODUCTION TO LITERARY  
STUDIES**

Coordination: ORO PIQUERAS, MARICEL

Academic year 2022-23

Subject's general information

<b>Subject name</b>	INTRODUCTION TO LITERARY STUDIES			
<b>Code</b>	101256			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in English Studies	2	COMMON/CORE	Attendance-based
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	2	COMMON/CORE	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	ORO PIQUERAS, MARICEL			
<b>Department</b>	ENGLISH AND LINGUISTICS			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	English			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ORO PIQUERAS, MARICEL	maricel.oro@udl.cat	3	
VALENTOVA , KATERINA	katerina.valentova@udl.cat	3	

## Learning objectives

Objectives:

The main objectives for this subject are the following:

- To be familiar with the main elements of the literary work to have tools to understand and analyse it.
- To learn and to use the main terms in literary criticism.
- To know the main literary genres in English language from the analysis of relevant texts and authors.
- To establish an interaction among history, society and cultural production.
- To use and search secondary sources in an academic context.

## Competences

General competencies:

- CG2 To analyse and synthesise information from different primary and secondary sources.
- CG15 To look for and manage information from different bibliographical sources.

Specific competencies:

- CE10 To analyse the main literary texts and genres in English language.
- CE14 To analyse the interaction among history, society and cultural production in English language.

Transversal competencies:

- CT6 To apply the gender perspective to the tasks of the professional field.

## Subject contents

Unit 1. Masterpiece: What is a classic?

Unit 2. Archetypes: Between Tradition and Modernity

Unit 3. The Art of Writing

Unit 4. Innovation and Avantgarde

## Methodology

In this subject, lectures will be combined with practical sessions. In the practical sessions, the students will be asked to participate actively in activities focused on the analysis of the texts that will be dealt with during the classes. Group activities will be combined with discussions lead by the lecturer with the aim of helping the students to establish a dialogue between their previous knowledge and the contents dealt with in the lectures and, also, with the texts analysed in class, both the theoretical and fictional ones.

## Development plan

### Unit 1. – Masterpiece (15, 16, 22, 23 September)

Theoretical reading

- Extract from *An Introduction to Literary Studies*, Mario Klarer
- Extract from *The Bible as Literature. An introduction*, John B. Clarer et alii.
- "What is a classic?", T.S. Eliot (1989)
- "Tradition and the Individual Talent", T.S. Eliot (1989)

Fictional reading

- Extract from *The Bible*
- Extract from *Paradise Lost*, John Milton (1667)
- Extract from Choruses de "The Rock", T.S. Eliot (1934)
- "The Stowaway", Julian Barnes (1989)

**29, 30 September; 6, 7 October:** Presentations "What is a Nobel Prize: short history and evolution" in groups and preparation of panels for exhibition "Nobel Prizes for Literature: a travelling exhibition".

### Unit 2. – Archetypes: tradition and modernity (13, 14, 20, 21 October)

Theoretical reading

- *La llama doble. Amor y erotismo*, Octavio Paz
- "Birth/Death/Rebirth: Pairing Young Adult and Classic Novels To Teach Situational Archetypes", Christine Sanderson. *The Allan Review*, 2001.

Fictional reading

- *Romeo and Juliet*, William Shakespeare (1595)
- "A Home for the Highland Cattle", Doris Lessing
- "The Loves of Lady Purple", Angela Carter

**27 October:** Presentations about panel exhibition on author Doris Lessing.

**28 October: Test 1. Units 1 i 2**

## Unit 3. – The Art of Writing (3, 4, 10, 11, 17, 18 November)

### Theoretical reading

- Extract from Octavio Paz. *Children of the Mire: Modern Poetry. From Romanticism to the Avant-garde* (1974)
- "Rethinking Romanticism", Jerome McGann. *ELH*. Vol. 59, N. 3 (1992)
- Extract from *The Cambridge Introduction to Modern British Fiction, 1950-2000* (2002)

### Fictional reading

- *Rowing with the Wind*, Gonzalo Suárez (1988)
- Poems by Romantic Poets
- "The Fall of the House of Usher", Edgar Allan Poe (1839)

## Unit 4.- Innovation and Avant-garde (24, 25 November; 1, 2, 9 December)

### Theoretical reading

- André Breton. *First Manifesto of Surrealism* (1924)
- Extract from *The Principles of Psychology*, William James (1890)
- Extract from *Five faces of modernity: modernism, avant-garde, decadence, kitsch, postmodernism*, Matei Calinescu (1987)

### Fictional reading

- Extract from *Tristram Shandy*, Laurence Sterne (1759)
- Extract from *The Cantos*, Ezra Pound (1922)
- Extract from *d'Ulysses*, James Joyce (1922)
- Extract from *4.48 Psychosis*, Sarah Kane (2000)
- Extract from *Mourning for Mourning*, Robert Desnos (1924)
- Selected Poems: "Language poets"; Georg Trakl, Filippo Tommaso Marinetti, Guillaume Apollinaire
- Man Ray. *The Sea Star* (1928) film

**15 December: Workshop on avant-garde poems**

**16 December: TEST 2. Units 3 and 4**

**22 December: Exams revision**

## Evaluation

- TEST 1: 25%

- TEST 2: 25%

- Activities around the Teaching innovation project: "Nobel Prizes for Literature in English: a travelling exhibition"

-- Activity 1: Presentations "What is a Nobel Prize: short history and evolution" in groups and preparation of panels for exhibition: 15 %

-- Activity 2: Presentations of panels on author Doris Lessing: 15%

- Active participation in class activities and debates, Units 1 and 2: 10%
- Active participation in class activities and debates, Units 3 and 4: 10%

Evaluation is continuous. Those students who combine their studies with a full-time job have the right to apply for an alternative evaluation within 5 days from the start of the semester. For more information, please write an email to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or visit the Secretariat of the Faculty of Arts.

\* The assignment has to follow the style rules established by the English Department (UdL) that will be found in 'Espai compartit' of the subject, campus virtual.

\* 5 basic mistakes in either of the two tests or the final assignment will entail a 4.

\* It is necessary to carry out all the activities in order to obtain a final mark.

PLAGIARISING consists of copying text from unacknowledged sources -whether this is part of a sentence or a whole text- with the intention of passing it off as the student's own production. It includes cutting and pasting from internet sources, presented unmodified in the student's own text. Plagiarising is a SERIOUS OFFENCE. Students must respect authors' intellectual property, always identifying the sources they may use; they must also be responsible for the originality and authenticity of their own texts. IF PLAGIARISING IS DETECTED, THE REGULATION REGARDING TEACHING ASSESSMENT AND QUALIFICATIONS OF BACHELOR'S AND MASTER'S DEGREES AT THE UDL WILL BE IMPLEMENTED.

## Bibliography

Auerbach, Erich. *Mimesis: The representation of reality in Western literature*. Princeton: Princeton University Press, 2003.

Bradford, Richard. *Introducing Literary Studies*. New York: Prentice Hall/Harvester Wheatsheaf, 1996.

Barthes, Roland. *Fragments d'un discours amorós*. Trad. Claudia Casanova. Barcelona: Àtic dels Llibres, 2015.

Bürger, Peter. *Theory of the Avant-Garde*. Manchester: Manchester University Press, cop. 1984.

Calinescu, Matei. *Five faces of modernity: modernism, avant-garde, decadence, kitsch, postmodernism*. Durham: Duke University Press, 1987.

Day, Aidan. *Romanticism*. London: Routledge, 1996.

James, David. *The Cambridge companion to British fiction since 1945*. Cambridge: Cambridge University Press, 2015.

Jasper, David and Stephen Prickett, eds. *The Bible and literature. A reader*. Oxford: Blackwell, 1999.

Kipnis, Laura. *Against Love: A Polemic*. New York: Vintage Books, 2004.

Klarer, Mario. *An Introduction to Literary Studies*. London: Routledge, 1999.

Kostelanetz, Richard. *The Avant-garde tradition in literature*. Buffalo, N.Y.: Prometheus Books, 1982.

Levinson, Jerrold. *The Oxford handbook of aesthetics*. Oxford: Oxford University Press, 2003.

Murphet, Julian. *Multimedia Modernism : Literature and the Anglo-American Avant-garde*. Cambridge: Cambridge University Press, 2009.

Murphy, Richard. *Theorizing the avant-garde: modernism, expressionism, and the problem of postmodernity*.

Cambridge: Cambridge University Press, 2003.

Paz, Octavio. *La llama doble: amor y erotismo*. Barcelona: Seix Barral, 1994. Paz, Octavio. *Children of the Mire: Modern Poetry. From Romanticism to the Avant-garde*. 1974.

*The Bible: authorized King James version*. Oxford: Oxford University Press, 1997.

Webber, Andrew. *The European avant-garde 1900-1940*. Cambridge: Polity, 2004

West, Clare. *Selections from classic and modern English Literature*. New York: Cambridge University Press, 2010.