



Universitat de Lleida

DEGREE CURRICULUM

PRODUCTION OF ORAL AND WRITTEN TEXTS

Coordination: PERPINYÀ FILELLA, NURIA

Academic year 2020-21

Subject's general information

Subject name	PRODUCTION OF ORAL AND WRITTEN TEXTS			
Code	101453			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Catalan Philology and Occitan Studies	1	COMMON	Attendance-based
	Double degree: Bachelor's degree in Catalan Filology and and Bachelor's degree in Applied Languages and Translation	1	COMMON	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	PERPINYÀ FILELLA, NURIA			
Department	CATALAN STUDIES AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	Non-contact lectures: 22,5 h Rest of non-contact hours and independent student work: 127,5 h			
Important information on data processing	Consult this link for more information.			
Language	Catalan. Writing languages: Catalan, English, Spanish or French			
Distribution of credits	3 credits: Analysis Writers's style / 3 credits: Creative Writing imitating each style			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
PERPINYÀ FILELLA, NURIA	nuria.perpinya@udl.cat	6	

Subject's extra information

The course will be a workshop of a theater piece and some texts of prose based on the imitation of a writer's style.

Practices and Seminar of Poetic Diction

The first part of the course will consist of the analysis of the style of four writers as detailed in Contents section.

The student will have to write a collection of texts according to the general guidelines that will be given in class and at the personalized tutorials.

Learning objectives

Aims

O1. Be able to analyze the literary styles and identify their differences.

O2. Be able to write fiction in different styles following the styles of another writer.

Competences

CB5 Know how to develop those learning skills necessary to undertake further studies with a high degree of autonomy.

CG3 Carry out the assigned work with quality and rigor.

CT1 Acquire an adequate comprehension and oral and written expression in Catalan.

Subject contents

1. THE LITERARY STYLE

Short style: aphorisms, brief and synthetic phrases. Reticent style.

Ornate style: metaphors, subordination, adjectivation

Writing and Reciting. Declamation. Tone.

A. ECONOMICS IN PROSE Analysis and imitation of Quim Monzó

B. ECONOMICS IN VERSES AND ESSAY Analysis and imitation of haiku and aphorisms

C. IMAGINATION: Analysis and imitation of Pere Calders or García Lorca

D. BAROQUE: Analysis and imitation of Thomas Bernhard, Marías, Rodoreda or Marcel Proust.

The imitations, as will be explained in class, will have as their theme or setting:

- A. Lleida
- B. Solitude
- C. Desert
- D. Internet

Methodology

LECTURES (VIRTUAL AND FACE-TO-FACE), PRACTICES, AUTONOMOUS STUDENT WORK, SEMINAR OF ORAL DICTION BY AND ACTOR OR A POET

Given the health alarm for the covid-19, this year, teaching will be hybrid and part-time. Half of the classes will be held in the classroom with security measures to prevent contagion and half through videoconferencing through the UdL virtual campus.

Students will have access to virtual classes and will be able to participate.

Classes will be recorded and will be available to the student. These virtual class recordings will be convenient, in addition, in the case of students confined by the pandemic.

15 weeks = 22.5 HP

127,5 hours non-contact HNP classes

Total: 150 H

The teacher will use digital and face-to-face media for their lessons.

We remind you that the recordings and the rest of the contents of the CV are protected by the intellectual and industrial property rights of the University of Lleida, in accordance with the clause included in the "Legal notice", visible on all UdL websites

Development plan

SCHEDULE

FEBRUARY: Master classes on stylistic tools to use

MARCH: Readings of the four writers to analyze. Stylistic studies in class and on the part of the student. Beginning of the literary imitation of each one.

APRIL: SEMINAR OF ORAL DICTION BY AND ACTOR OR A POET. Writing the styles of each of the four authors. More literary imitations.

MAY-JUNE: Final writings of literary imitations.

Evaluation

CONTINUOUS EVALUATION DURING THE COURSE

The evaluation will be monthly and will be added progressively. Since none of the tests exceeds 30% of the final grade, there is no resit exam.

2 points of the note correspond to the active attendance to class and to the oral expositions. In the case of suspension of face-to-face classes due to force majeure, the 2 points would be redistributed between the four tests.

MARCH 10: WRITER ANALYSIS AND IMITATION 1.

2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5
 2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. STYLE IMITATION OF WRITERS ACCORDING TO SUBJECT GUIDELINES 0.5
 4. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
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APRIL 14: WRITER ANALYSIS AND IMITATION 2.

2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5
 2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. STYLE IMITATION OF WRITERS ACCORDING TO SUBJECT GUIDELINES 0.5
 4. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
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MAY 12: WRITER ANALYSIS AND IMITATION 3.

2 points distributed

1. STYLE WRITERS STYLE ANALYSIS 0.5
 2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5
 3. STYLE IMITATION OF WRITERS ACCORDING TO SUBJECT GUIDELINES 0.5
 4. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5
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June 15, 2021 4pm classroom 1.18: WRITER ANALYSIS AND IMITATION 4.

2 points distributed

1. SYSTEM WRITERS STYLE ANALYSIS 0.5
2. USE CRITICAL BIBLIOGRAPHY ABOUT AUTHORS 0.5

3. STYLE IMITATION OF WRITERS ACCORDING TO SUBJECT GUIDELINES 0.5

4. LINGUISTIC CORRECTION AND DOMAIN OF ESSAY DISCOURSE 0.5

This day will be delivered in writing on paper bound in a single volume, printed on both sides (no plastic cover; only sheets together with spiral binder), the four imitative exercises of the course and the four analyzes of the writers (which will have been presented in class during the course).

Also, the face-to-face meeting between students and teacher will be used to make an assessment of the course.

"The evaluation is continuous. Students who combine their studies with a full-time job have the right to request an alternative evaluation within 5 days of the beginning of the semester. For more information, send an email to lletres.secretariacentre@udl.cat or contact the Secretary of the Facultat de Lletres."

Bibliography

The student must choose five books to analyze and imitate.

A.

MONZÓ, Quim. *Olivetti, Chaffoteaux, Moulinex et Maury* (1980). Barcelona: Crema.

B.

CALDER, Pere. *Cròniques de la veritat oculta* (1955). Barcelona: Selecta.

GARCÍA LORCA, Federico. *Poeta en Nueva York* (1940). Madrid: Cátedra. 2006

C. (choose one)

HAYA, Vicente. *Herba roja de tardor: cent estances de l'haiku japonès*. Lleida: Pagès, 2009.

LICHTENBERG, Georg Christoph. *Quaderns de notes* (1764-1800). Girona: Edicions de la El·la Geminada, 2012.

D. (choose one)

BERNHARD, Thomas. *A la meta* (1981). Barcelona: Diputació. 1994

MARÍAS, Javier. *Así empieza lo malo* (2014). Madrid: Alfaguara

PROUST, Marcel. *Du côté de chez Swan. À la recherche du temps perdu* (1908). Paris: Gallimard / *A la recerca del temps perdut*. vol 1. Barcelona: Labutxaca. 2011

RODOREDA, Mercè. *La mort i la primavera* (1986). Barcelona: IEC. 1997.

Bibliography on authors should be sought by students in libraries in the literary criticism sections on these authors.

We recommend books and articles in specialized paper and not internet outreach articles by non-specialists.

Any citation must be recorded academically.