



Universitat de Lleida

DEGREE CURRICULUM
**INTRODUCTION TO THE
LITERARY THEORY**

Coordination: PERPINYÀ FILELLA, NURIA

Academic year 2018-19

Subject's general information

Subject name	INTRODUCTION TO THE LITERARY THEORY			
Code	101457			
Semester	1st 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			
Important information on data processing	Consult this link for more information.			

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

Subject's extra information

In order to be able to take the course, good linguistic and literary competence is required. Normative rule of Catalan and polyglotism, taste for reading and interest in culture. The bibliography of the works and exams must be recorded according to the academic rules of citation that appear on the virtual campus of the subject and the library.

Learning objectives

Get to know some of the main interpreting schools.

Know how to identify the ideological and theoretical origin of a critical text

Domain of the dissertation discours.

Argumentation structure Interpretative shrewdness.

Domain of comparative analyzes among authors.

Competences

Study of the different fundamental questions in the field of literary studies.

Its objective is to provide a initial and solid panoramic, which will serve as a basis for later subjects, modules and specialties of the degree.

The knowledge of languages and the literary and cultural background of the student will be valued.

Likewise, the writer's dexterity and essayist dexterity, as well as its originality, will be valued.

Learning objectives

Knowledge of universal literature, especially of Western tradition, and ability to judge it critically

To know the main western literary and aesthetic movements from a synthetic, structural and comparative point of view.

Knowledge of the theoretical foundations of literature, the movements of literary history and the currents of criticism

To know the main aesthetic theories and ideologies of the history of literature and the history of modern critique.

Ability to interpret and analyze in a comparative perspective different literary texts

Acquire skills to interpret diverse texts with different methods of analysis

Subject contents

UNIT 1. MASTERPIECE

UNIT 2. TRADITION AND MODERNITY

UNIT 3. THE ART OF WRITING: BARROCO AND APHORISTIC STYLE

Methodology

METHODOLOGY:

The master classes on literature will alternate with seminars of audiovisual presentations of texts and artistic and literary images that will serve as an illustration to find out the principles of order and disorder; realism and fantasy; and, among others, serenity and disturbance.

Comparative methodology between literatures of different languages and historical periods.

Comparative methodology between literature and fine arts.

Comparison of Romanticism through reflections compared to music and painting.

Structuralist, comparative, sociological and formalist methodologies as an analysis tool.

Students will have to carry out work on the topics developed in class.

Development plan

S1 Seminar on romantic aesthetics

S2 Seminar on avant-garde

Classroom practices that are also delivered in writing

Unit 1 Masterpiece. The student must make lists of authors who they like and not. They have to check if the works they like accomplish the features of the masterpieces. And complete each feature explained in class with literary examples that he or she knows.

Unit 2. Tradition And Modernity. The student must look for and compare versions of fables, literary motifs and intertextualities.

Unit 3. Imaginative literature. Formal and aesthetic analysis of poems.

Evaluation

8 compulsory books from the list:

Unit 1 (2): Homer and Bible chapters

Unit 2 (3): You must choose three authors from option A, B or C.

Unit 3 (2): Two books of different styles must be read and studied.

Only quotations from authors and works with specific details that prove to have been read and studied will be valued as an optimal knowledge. The works or exams of other backgrounds that are part of the objectives and methodologies of the subject will not be valid, although some of the authors of the course appear or analyzed. The works (from the Catalan and Spanish groups) must be delivered online, as well as printed.

UNIT 1. MASTERPIECE THE BIBLE (circa XI aC - s. I): Gènesi, Èxode, Job, Reis (Salomó), Samuel (Goliat), Judit, Jonàs, Càntic dels Càntics, Nou Testament (St Mateu), Apocalipsi

HOMER Odissea (s. IX aC). Traducció en vers (Carles Riba / ed. Alpha).

UNIT 2. TRADITION AND MODERNITY You must choose an option (A, B or C) and, within each option, three fiction books (of different epochs). It is recommended to read a theory book: it is not necessary to pass, but it is to increase your grade.

A. LOVE'S LITERATURE:

TROBADORS (XII-XIII): Albes, pastorel·les. BERNAT DE VENTADORN: Quan veig l'alosa... GUILLEM DE CABESTANY: El dolç neguit. CERVERI DE GIRONA: Entre Lleida i Bellvís BÉDIER, Tristany e Isolda (1900) LLULL, Llibre d'Amic e Amat (S.XIII) AUSIAS MARCH: "No em pren així com al petit vailet", "Com malalt que pel metge sap del cert" (s. XV) SHAKESPEARE, Romeu i Julieta (1595) RACINE, Bérénice (1670)

GOETHE, Werther (1774) JAMES, Henry, Retrat d'una dama (1881) TOLSTOI, Anna Karenina (1877) KHAYYAM, Omar Rubaiates (s. XI) ROY, Arundhati El déu de les coses petites, 1998

LOVE'S THEORIES

OVIDI, Ars Amandi (2ac-2) ROUGEMONT, D. El amor en Occidente (1956) BARTHES, R. Fragments d'un discurs amorós (1977)

B. YOUTH AND REBELLIOUSNESS

SCHILLER, Els bandolers (1781), Guillem Tell (1804) BYRON, Manfred (1817) NIETZSCHE, Així parlà Zaratustra (1885) TXEKHOV, La gavina (1896) WEDEKIND, El despertar de la primavera (1891).

KEROUAC, On the road (1957) SALINGER, El vigilant en el camp de sègol (1951) o Franny y Zooey (1961) RADIGUET, El diable al cos (1923) KAFKA, Carta al pare (1919) HANDKE, Insults al públic (1966)

YOUTHNESS'S THEORIES

ARGULLOL, R., El héroe y el único: el espíritu trágico del romanticismo (2008). Feixa, C., De jóvenes, bandas y tribus (1998)

C. SAVAGES. RURAL. PICTURESQUE. IMMIGRATION. POSTCOLONIAL

ARBÓ, Terres de l'Ebre (1932) BUZZATTI, El desert dels tàrtars (1940) COETZEE, Esperant els bàrbars (1980). KAFKA, La metamorfosi (1915), Informe per a una acadèmia (1917), El castell (1926) LESSING, "Una llar pel ramat de les terres altes", Contes africans (1951). MILLER, El gresol (Les bruixes de Salem) (1953) ZOLA, La terra (1887)

SAVAGES'S THEORIES

LÉVI-STRAUSS, Antropologia estructural (1958), El pensament salvatge (1960) KAPUSCINSKI, Encuentro con el Otro (2007) JORBA. M. La Mirada del otro (2011)

UNIT 3. THE ART OF WRITING Two authors have to be studied (one from group a and one from b). It is recommended to read a theory book: it's not necessary to pass, but it will increase your grade.

THEORY:

FRIEDRICH, H., Estructura de la lírica moderna de Baudelaire a nuestros días (1956), Seix Barral, 1961.

a. COMPLEX

BAUDELAIRE, Les flors del mal (1857). BERNHARD, El malaguanyat (1983). PEREJAUME, Pagèsiques (2011). PROUST, A la recerca del temps perdut (1913-1927). SHAKESPEARE, El Rei Lear (1603). VERDAGUER, Atlàntida (1876).

b. APHORISTIC AND ECONOMIC

CARNER, Absència (1957). El Espacio interior del haiku : antología comentada de haikus japonesa (2004) 66 haikus (2000). MIQUEL, Haikus del camioner (1999). RENARD, Pensar no basta (Diari, 1887-1910).

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