



Universitat de Lleida

DEGREE CURRICULUM
**INTRODUCTION TO THE
LITERARY THEORY**

Coordination: PERPINYÀ FILELLA, NURIA

Academic year 2020-21

Subject's general information

Subject name	INTRODUCTION TO THE LITERARY THEORY			
Code	101457			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Double degree: Bachelor's degree in Catalan Filology and and Bachelor's degree in Applied Languages and Translation	1	COMMON	Attendance-based
	Bachelor's Degree in Catalan Philology and Occitan Studies	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.			
Language	Català i textos en anglès, francès, italià i castellà			

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

Learning objectives

Identification of the main motifs, archetypes and rhetorical figures of a text.

Introductory knowledge to the literary canon: to some of the best authors of the times.

Domain of essay discourse

Argumentative structuring

Detailed and interpretative close reading.

Domain of compared analysis between authors

Competences

CE6 Define western literary and cultural traditions.

CE9 Characterize literary theory, its currents, its evolution, its methodology and its categories, including genres and other literary forms.

Subject contents

1. LITERARY MASTERPIECES
2. THE ART OF WRITING: BAROQUE AND MINIMALIST STYLE
3. TRADITION AND MODERNITY

Methodology

LECTURES (VIRTUAL AND FACE-TO-FACE), PRACTICES AND AUTONOMOUS STUDENT WORK

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.

It remains to be seen whether it will be possible to record face-to-face classes as well.

14 weeks x 1.5h = 21 HP contact hours

Student: 127, 5 HNP non-contact hours of self-employment.

For a subject of 6 credits, the number of hours that a student must dedicate independently is 150 hours, which, divided into 15 weeks of a semester, involves 10 hours each subject each week, of which 3 are of class .127, 5 HNP

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

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

It remains to be seen whether it will also be possible to record face-to-face classes.

METHODOLOGY: Lectures on literature will alternate with seminars on audiovisual presentations of texts and artistic and literary images that will serve as illustrations to discover the principles of order and disorder. realism and fantasy; and, among others, serenity and disturbance.

Comparative methodology between literatures of various languages and historical periods.

Comparative methodology between literature and the fine arts. Comparison on Romanticism through reflections compared to music and painting.

Structuralist, comparatist, sociological and formalist methodology as a tool of analysis.

Students will have to work on topics developed in class.

Development plan

SCHEDULE

September: Master classes. Bibliographic search and reading by the student, once the individual research projects to be performed have been defined.

October and November: Master classes alternate with student internships in class weekly.

December: Master classes and exhibitions..

January: Dedication of the student to study Topic 3 and exam on the day set by the Faculty as the date of examination.

Evaluation

CONTINUOUS EVALUATION DURING THE COURSE

The methodology for preparing each of the topics will be explained in class.

There will be four written exams during the course. Two on works of fiction and two on theory.

Since none of the tests reaches 30% of the final grade, there is no recovery exam.

Each has a value of 2.5 points where it is valued:

1. STYLE WRITERS STYLE ANALYSIS
2. USE OF THEORETICAL OR CRITICAL BIBLIOGRAPHY ABOUT THE AUTHORS
3. LINGUISTIC CORRECTION AND DOMAIN OF THE ESSAY DISCOURSE

As none of the tests is equal or superior to 30% of the grade, there is no recovery exam.

The day of the last test is 22 JANUARY 2021 at 9.30. Classroom 2.38.

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

7 books required from the list:

Topic 1 (2): Homer and Bible chapters

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

Topic 3 (3): Three authors of option A, B or C must be chosen.

Only citations of authors and works with specific details that prove they have been read and studied will be evaluated as optimal. Works or exams from other sources that depart from the objectives and methodologies of the subject will not be valid, although some of the course authors will be quoted or analyzed. The works (from the Catalan and Hispanic group) will be delivered online, as well as printed and bound.

SUBJECT 1. LITERARY MASTERPIECES

BIBLE (circa 11th Century BC - I): Genesis, Exodus, Job, Samuel (Goliath), Judith, Jonah, Song of Songs, New Testament (St. Matthew), Revelation

HOMER *Odyssey* (9th century BC). Verse translation (Carles Riba / ed. Alpha).

Optional THEORY:

ARISTOTIL, *Poetics* (IV BC), Laia, 1985.

AUERBACH, E., *Mimesis. The representation of reality in lit. Occ.*, FCE, 1950.

HORACI *Poetic Ars* (8 BC), La Magrana, 2012.

FRENZEL, E., *Dictionary of universal literature motifs*, Gredos, 1980.

HIGHET, *The Classical Tradition*, Gredos (Oxford U.P. 1949).

SUBJECT 2. THE ART OF WRITING

Two authors (one in group a and one in b) will be studied. It is recommended that you read a theory book - no approval is required; yes to raise note.

a. COMPLEX

BAUDELAIRE, *The Flowers of Evil* (1857).

SHAKESPEARE, *King Lear* (1603).

VERDAGUER, *Atlantis* (1876).

RODOREDA *The death and the spring* (1986)

WOOLF, Virginia. *To the lighthouse* (1927), *The waves / Les ones* (1929)

b. JUST, ECONOMIC

The Inner Space of the haiku: a commented anthology of Japanese haikus (2004).

MIQUEL, *Trucker's Haikus* (1999).

RENARD, *Thinking is not Enough (Diary, 1887-1910)*.

OPTIONAL THEORY

FRIEDRICH, H., *Structure of the modern lyric of Baudelaire in our days* (1956), Seix Barral, 1961.

ABRAMS, Meyer Howard, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford UP, 1953. (Trad. Barral)

SUBJECT 3 TRADITION AND MODERNITY

You have to choose one option (A, B or C) and, within each option, three fiction books (each in a different box). It is recommended that you read a theory book - no approval is required; yes to raise note.

A. WOMEN IN LOVE

TROBADOURS (XII-XIII): Albes, pastorelles. BERNAT DE VENTADORM: When I see the lark ... GUILLEM DE CABESTANY: The sweetishness. GIRONA Cervera: Between Lleida and Bellvís

BÉDIER *Tristany, and Isolde* (1900)

KHAYYAM, Omar *Rubaiates* (11th Century)

LLULL, *Book of Friend and Beloved* (S. XIII)

AUSIAS MARCH: "It doesn't take me as well as the little boy", "As ill as the doctor knows for sure" (15th century)

SHAKESPEARE, *Romeo and Juliet* (1595)

RACINE, *Bérénice* (1670)

GOETHE, *Werther* (1774)

JAMES, Henry, *Portrait of a Lady* (1881)

BRONTE, Emily. *Wuthering Heights* (1847)

CATALÀ, Victor. *Les cartes*. (1899)

A OPTIONAL THEORY

OVIDI, *Ars Amandi* (2ac-2)

ROUGEMONT, D. *Love in the West* (1956)

BARTHES, R. *Fragments of a loving speech* (1977)

CARSON, A. *Poètica del deseo (bittersweet)* (1986)

B. YOUTH AND REBEL

SCHILLER, *William Tell* (1804)

MONSERDÀ, Dolors. *Teresa* (1876)

Chekhov, *The Seagull* (1896)

Wedekind, *The Awakening of Spring* (1891).

Kerouac, *On the road* (1957)

SALINGER, *Franny and Zooey* (1961)

Radiguet, *the devil to the body* (1923)

KAFKA, *Letter to the Father* (1919)

HANDKE, *Insults to the public* (1966)

B. OPTIONAL THEORY

NIETZSCHE, *Thus Speaks Zarathustra* (1885)

FREUD "La metamorfosi de la pubertat" *Tres assaigs sobre la teoria sexual* (1905)

MUSGROVE, *Youth and the Social Order*. (1964)

VILLENA, L.A., *La revolució cultural (Desafio de una juventud)* (1975)

MITTERAUER, *A History of Youth (Family, Sexuality & Social Relations in Past Times)* (1992)

C. SALVATGES. RURAL. PAINTING. IMMIGRATION. postcolonial

ARBÓ, *Terres de l'Ebre* (1932)

BUZATTI, *El desert dels tàrtars* (1940)

COETZEE, *Waiting for the Barbarians* (1980).

KAFKA, *The Metamorphosis* (1915), *Report for an Academy* (1917), *The Castle* (1926)

LESSING, "A Home for the Highland Flock," *African Tales* (1951).

MILLER, *The crucible (The Witches of Salem)* (1953)

LISPECTOR, Clarice. *The passion according to G.H.* (1964)

SERÉS: *La pell de la frontera* (2014)

C OPTIONAL THEORY

DOUGLAS, Mary. *Purity and Danger* (1966)

Lévi-Strauss, *the wild thought* (1960)

LEVINAS, *Entre nosaltres. Assaigs per pensar en l'altre* (1991)

SWYMKOWIAK, *Autrui* (2009)