



Universitat de Lleida

DEGREE CURRICULUM
**INTRODUCTION TO THE
LITERARY THEORY**

Coordination: PERPINYA FILELLA, NURIA

Academic year 2022-23

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/CORE	Attendance-based
	Double degree: Bachelor's degree in Catalan Philology and and Bachelor's degree in Applied Languages and Translation	1	COMMON/CORE	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	PERPINYA FILELLA, NURIA			
Department	CATALAN STUDIES AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	-Face-to-face hours: 60 -Hours of autonomous student work (or non face-to-face hours): 90			
Important information on data processing	Consult this link for more information.			
Language	Catalan and texts in English, French, Italian and Spanish			
Distribution of credits	3/3			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
PERPINYA 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

CB3 Ability to gather and interpret relevant data (usually within their study area) to make judgments that include a reflection on relevant social, scientific or ethical issues.

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

CG2 Showing curiosity for knowledge and for human cultural heritage.

CG3 Carrying out the assigned work with quality and rigor

CG4 Applying the capacity for reasoning and critical analysis, and the ability to make decisions to solve problems.

CG12 Properly use the terminology and techniques of the disciplinary or professional field.

CE6 Defining western literary and cultural traditions.

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

CE10 Analyzing critically the relationships between historical and social events and literary production in Catalan and Occitan speaking countries.

CT5 Acquiring essential notions of scientific thought.

CT6 Applying the gender perspective to the functions of the professional field.

Subject contents

1. LITERARY MASTERPIECES

2. THE ART OF WRITING: BAROQUE AND MINIMALIST STYLE

3. TRADITION AND MODERNITY

Methodology

50 HP of Masterclasses

10 HP of activities organized by the literature unit

90 HNP non-contact hours of autonomous work.

Total = 150 H

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.

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.

Evaluation

CONTINUOUS EVALUATION DURING THE COURSE

The course consists of three topics. You must read at least 7 literary works from the bibliography. The theory ones are voluntary to raise note.

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

Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to lletres.secretariacentre@udl.cat or ask for information at the Faculty's office (Secretaria de la 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 courseworks 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 could be quoted or analyzed. The courseworks will be delivered online, as well as printed and bound.

SUBJECT 1. LITERARY MASTERPIECES

BIBLE (circa 11th Century BC - I): Genesis (1-22 / 37-50), Exodus (7, 14, 19). Job, Samuel (Goliath), Judith, Jonah, Song of Songs, New Testament (St. Matthew), Revelation

HOMER *Odyssey* (9th century BC). Verse translation (Carles Riba / ed. Alpha). The chapters of Telemachus are not necessary.

OPTIONAL THEORY:

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

AUERBACH, *Mimesis. The representation of reality in Western Literature.*, FCE, 1950.

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

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

HIGHET, G., *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 to raise a good mark.

a. COMPLEX

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

SHAKESPEARE, W., *King Lear* (1603).

VERDAGUER, J., *Atlantis* (1876).

RODOREDA, M., *The death and the spring* (1986)

WOOLF, W., *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, D., *Trucker's Haikus* (1999).

RENARD, J., *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, M.H., *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. It is recommended that you read a theory book.

A. WOMEN IN LOVE

TROBADOURS (XII-XIII): Alba and pastorela's genre. BERNAT DE VENTADORM, "When I see the lark", GUILLEM DE CABESTANY, "The sweetness", CERVERÍ DE GIRONA, "Between Lleida and Bellvís".

BÉDIER, J., *Tristany, and Isolde* (1900)

KHAYYAM, O., *Rubaiates* (11th Century)

LLULL, R. *The book of the Friend and the Beloved* (S. XIII)

MARCH, A., "It doesn't take me as well as the lad", "As the ill whose doctor knows for sure" (15th century)

SHAKESPEARE, W., *Romeo and Juliet* (1595)

RACINE, J., *Bérénice* (1670)

GOETHE, J., W., *Werther* (1774)

JAMES, H., *Portrait of a Lady* (1881)

BRONTE, E., *Wuthering Heights* (1847)

CATALÀ, V., *Les cartes*. (1899)

A OPTIONAL THEORY

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

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

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

CARSON, A., *Eros the Bittersweet* (1986)

B. YOUTH AND REBEL

SCHILLER, F., *William Tell* (1804)

MONSERDÀ, D., *Teresa* (1876)

CHEKOV, A., *The Seagull* (1896)

WEDEKIND, F., *he Awakening of Spring* (1891).

KEROUAC, J., *On the road* (1957)

SALINGER, J.D., *Franny and Zooey* (1961)

RADIGUET, R., *The devil to the body* (1923)

KAFKA, F., *Letter to the Father* (1919)

HANDKE, P., *Insults to the public* (1966)

B. OPTIONAL THEORY

NIETZSCHE, F., *Thus Speaks Zarathustra* (1885)

FREUD, S., "The metamorphosis of puberty", *Three essays on sexual theory* (1905)

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

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

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

C. SALVATGES. RURAL. PAINTING. IMMIGRATION. POST-COLONIAL

ARBÓ, J.S., *Lands of the Ebro* (1932)

BUZZATI, D., *The Tartar Steppe* (1940)

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

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

LESSING, D., "Home for the Highland Cattle" *African Stories* (1951).

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

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

SERÉS, F., *The Skin of the Border* (2014)

C OPTIONAL THEORY

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

LÉVI-STRAUSS, C., *The Wild Thought* (1960)

LEVINAS, E., *Being for the Other* (1991)

SWYMKOWIAK, M., *The Other / Autrui* (2009)