



Universitat de Lleida

DEGREE CURRICULUM

CURRENTS OF THE EUROPEAN LITERATURE

Coordination: PERPINYA FILELLA, NURIA

Academic year 2022-23

Subject's general information

Subject name	CURRENTS OF THE EUROPEAN LITERATURE			
Code	101459			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Catalan Philology and Occitan Studies	2	COMMON/CORE	Attendance-based
	Double degree: Bachelor's degree in Catalan Philology and and Bachelor's degree in Applied Languages and Translation	2	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 Texts in Catalan, English, Spanish and French			
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	

Subject's extra information

Course on Romanticism

Learning objectives

To know the social changes from the French Revolution to the 19th century, its artistic consequences and its influence to our present.

To know the Romantic philosophy and its various aesthetic applications

To learn about European romantic art: literature, painting and music.

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

ROMANTICISM

1. Historical context of the French Revolution from the end of the 19th century: politics, industrial, scientific and

technological revolution.

Idealism Philosophy. Nationalism and individualism

Beginning of Agnosticism and Feminism.

2. Romantic music and painting

3. Romantic poetry

Methodology

50 HP of master classes

10 HP of activities organized by the literature unit

90 HNP non-contact hours of self-employment.

Total = 150 H

METHODOLOGY: The master classes on literature will alternate with seminars of audiovisual presentations of artistic and literary texts and images.

Comparative methodology between literatures of various languages and historical periods.

Comparative methodology between literature and the Fine Arts.

Sociological methodology for historical contextualization.

Students will be required to conduct practices, auditions, and readings 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 literary, artistic and musical practices and activities outside the classroom.

December: Master classes and exhibitions..

January: Dedication of the student to study the rest of the topics and exam on the day set by the Faculty.

Evaluation

CONTINUOUS EVALUATION DURING THE COURSE

The student must read at least 8 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.

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. ANALYSIS OF WRITERS AND ARTISTS FOLLOWING THE METHODS OF THE COURSE
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

POETS

BÉCQUER, G.A. *Rimas* (1871)

BYRON, "T'estimo, Oceà" (1892). *Childe Harold's Pilgrimage*

HÖLDERLIN, F., *Hyperion* (1795)

NOVALIS, *Himnes a la nit* (1800)

SHELLEY, P.B- "Oda al vent d'oest" (1819)

VERDAGUER, J., *Atlàntida* (1877). *Flors del calvari* (1896). *Sant Francesc* (1895)

WHITMAN, W. *Fulles d'herba* (1855)

WORDSWORTH, W, *El preludi* (1799) 1984, 2020.

PAINTERS

Goya, Blake. Constable. Ingres. Delacroix. Turner. Daumier. Friedrich. Winslow Homer. Henry Fuseli

Pre-rafaelisme: John Ruskin. William Morris, Dante Gabriel Rossetti. Christina Rossetti.

MUSICS

Liszt. Beethoven. Schubert, Txaikovski. Wagner. Mendelssohn. Razmaninov. Chopin

Glinka, Rimsky-Korsakov, Granados

Berlioz. "Simfonia fantàstica"

INTELLECTUALS

FICHTE, HERDER

NIETZSCHE, F. *Així parla Zaratustra* (1885),

ROUSSEAU, J.J. *Emili*, 1762. *Les rêveries du promeneur solitaire*

THEORY

ABRAMS, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford UP, 1953.

ALEXANDER, M., *Women in romanticism*, Macmillan, 1989

BÉGUIN, A., *L'âme romantique et le rêve*, Corti, 1939

BERLIN, Isaiah, *Las raíces del romanticismo* (1965) Taurus, Madrid, 2000

BLOOM, H., *The Visionary Company: A Study of English Romantic Poetry*, Faber & Faber, 1961.

BOWRA, M., *The Romantic Imagination*, Oxford UP, 1950

BRENOT, P., *Le Génie et la folie: en peinture, musique, littérature*. Paris: Plon. 1997

CASABLANCA, B. *Paisajes del romanticismo musical*. Gutenberg, 2020.

CERNUDA, L., "Pensamiento poético en la lírica inglesa (s. XIX) (1958), *Prosa crítica*, Barral, 1975

DIAZ-PLAJA, G., *Tratado de las melancolías españolas*, Sala, Madrid, 1975.

EINSTEIN, A., *La musique romantique*, Gallimard, 1989.

KIRPATRICK, S., *Las románticas: escritoras y subjetividad en España, 1835-1850*. Cátedra, 1991.

KLIBANSKI, R., PANOFISKY, E., SAXL, F., *Saturn and Melancholy. Studies in the history of Natural Philosophy, Religion and Art*, Nelson, Londres, 1964.

MOLAS, J., *Poesia catalana romàntica*, ed. 62, 1971.

PAZ, O., *Los hijos del limo. Del romanticismo a la vanguardia*, Seix Barral, 1974

PEERS, E.A., *Historia del movimiento romántico español* (1940), Gredos, 1954

PRAZ, M., *La carne, la morte e il diavolo nella letteratura romantica*, La Cultura, 1930

SOPENA, F., *El lied romántico*, Moneda y Crédito, Madrid, 1973

TERRY, A., "Del Romanticisme al Noucentisme: les connexions europees de la poesia catalana", *Revista de Catalunya*, 30, maig, 1989

ZWEIG, S., *La lucha contra el demonio (Hölderlin, Kleist, Nietzsche)* (1925) / Acantilado, 1999