DEGREE CURRICULUM

AUTHORS AND LITERARY TRADITIONS

Coordination: GRIFOLL AVILA, ISABEL

Academic year 2023-24

AUTHORS AND LITERARY TRADITIONS 2023-24

Subject's general information

Subject name	AUTHORS AND LITERARY TRADITIONS
Code	12375
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION

Typology	Degree	Course	Character	Modality
	Master's Degree in Medieval European Identity	1	OPTIONAL	Virtual learning

Course number of credits (ECTS)	6

Type of activity, credits, and groups	**Activity type**	PRAULA	TEORIA
	Number of credits	4.2	1.8
	Number of groups	1	1

Coordination	GRIFOLL AVILA, ISABEL
Department	PHILOLOGY AND COMMUNICATION
Important information on data processing	Consult this link for more information.
Language	Castilian / Catalan

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
GRIFOLL AVILA, ISABEL	isabel.grifoll@udl.cat	3	Period: from 23/01/24 to 22/02/24. Hours of tutorial: Tuesday and Thursday, 16:00h-19:00h.
RAMOS NOGALES, RAFAEL	rafael.ramos@udg.edu	3	Period: from 27/02/24 to 21/03/24. Hours of tutorial: Tuesday and Thursday, 10:00h-13:00h. Friday, 16:00h-18:00h.

Subject's extra information

The genesis of the lyrical and narrative tradition is a cultural heritage shared by European literatures, closely binding in the Romance linguistic area. Starting from this inicial premise, the course investigates the development and consolidation ot the own literary tradition. The subject is structured on a double dialectic. Firstly, it addresses the cohesion and bifurcation phenomena between common tradition and local literary achievements (continuities, changes, exchanges, etc.). Secondly, it examines the dialectic between author and literary tradition, how some authors and singular works manage to innovate the tradition, but also how the assimilation of the cultural legacy is essential to the author to build himself up as a subject.

Learning objectives

1. Know the main literary traditions of the Western Middle Ages.

2. Analyze the processes of assimilation and transformation of the common literary tradition in local geographic, linguistic, political and cultural areas.

3. Think about the dialectic between author and literary tradition.

4. Address the concept of medieval European identity from the shared literary heritage.

Competences

Basic competences:

CB6. Possess and understand knowledge that provides a basis or opportunity to be original in the development and application of ideas, often in a research context.

CB8. That students are able to integrate knowledge and face the complexity of making judgments based on information that, being incomplete or limited, includes reflections on the social and ethical responsibilities linked to the application of their knowledge and judgments.

CB9. That students know to communicate their conclusions - and the ultimate knowledge and reasons that support them - to specialized and non-specialized audiences in a clear and unambiguous way.

CB10. That students possess the learning skills that allow them to continue studing in a way that will have to be largely self-directed or autonomous.

Specific competences:

CE2. Perform analysis in the research process in the Middle Ages.

CE3. Deepen in the concepts identity, memory and ideology in the European Middle Ages.

CE4. Advance in the knowledge of the contributions of the Medieval time in the construction of Europe.

CE5. Deepen in the knowledge of the Medieval time through the contributions of history, art history, literature and language.

CE6. Apply interdisciplinarity as a valid and cross-cutting tool to the study of medieval European identity.

CE7. Explore new research strategies around the Medieval time and raise hypotheses in the field of medieval European identity.

Subject contents

UNIT 1. FROM THE LYRICAL TRADITION TO THE POET (*c.* 1250 - *c.* 1500)

1. Common lyrical genesis and development of own traditions. Geographical, chronological and linguistic discontinuities.

2. Poetry in the Court. The prince and the poet. Nobility. The patronage of the ladies. Feminine lyric poetry and social status of woman. Public and private spaces.

3. Genres and forms. Conservation and transformation. Exchanges between traditions.

4. The evolution of the affective subject. Philosophy of love and theoretical reflection on poetry.

5. From the enunciative I to the poetic I. Intertextualities and rhetorical strategies. Reading books to write poetry: a moral exercise.

6. The lyrical experience and autobiographical fiction/writing. The organization of the poetic work. Compilation modalities. From the *Liederbücher* to the poet's book.

UNIT 2. FROM THE IDEALISTIC NARRATIVE TO THE ORIGINS OF REALISM (*c.* 1250 - *c.* 1550)

1. Origins of the medieval European narrative: Chrétien de Troyes and Marie de France. The generic configuration.

2. The chivalric narrative. From the Romans in verse (12th century) to the books of chivalry (16th century). The irruption of the printing press.

3. Development of sentimental fiction. Its consolidation as an independent genre (14th-16th centuries). The womens readers as drivers of change.

4. First attempts at narrative realism. From the periphery of the discourse to the center of the narration (15th-16th centuries).

Methodology

Methodology value	Exercises	Hours directed wok	Hours undirected work	Evaluation
Presentation of the topic by the professor Introduction Synthesis of the topic	Oriented readings Case study Practical exercises Voluntary readings	40	15	30%
Reading medieval texts (primary sources) and discussion about bibliography (secondary sources). Professor and student exposition	Reading and discussion Text commentary	40	15	30%
Learning aimed to making assignments	Elaboration and presentation of assignments	8	24	15%
Tutorials 5%		2 + 2		
Written test 20%		2 + 2		

Development plan

See Contents and Methodology.

Evaluation

Summary of student working hours. Evaluation

Activities	Hours	Percentages
Compulsory readings (primary and secondary sources)	15	15%
Practical exercises	15	15%
Case study and debate	10	10%
Assignments	25	30%
Evaluation test	25	30%

Bibliography

Basic bibliography

UNIT 1

Attwood, Catherine. *Dynamic Dichotomy: The Poetic «I» in Fourteenth- and Fifteenth Century French Lyric Poetry*. Amsterdam – Atlanta, GA: Rodopi, 1998.

Badia, Lola. «Pròleg» a Ausiàs March, *Poesies*. A cura de Pere Bohigas. Edició revisada per Amadeu-J. Soberanas i Noemí Espinal. Barcelona: Barcino, 2000, p. 1-74.

Beltran, Vicente. *La canción de amor en el otoño de la Edad Media*. Barcelona: PPU, 1988.

— & Juan Paredes (eds.). *Convivio: estudios sobre la poesía de cancionero*. Granada: Universidad de Granada, 2006.

Butterfield, Ardis. *Poetry and Music in Medieval France: from Jean Renart to Guillaume de Machaut*. Cambridge: Cambridge University Press, 2002.

Di Girolamo, Costanzo. «Introducción» a Ausiàs March, *Páginas del Cancionero*. Introducción, edición y notas de---. Traducción de José María Micó. Madrid – Buenos Aires – València: Pre-Textos, 2004, p. 9-81.

Gerly, E. Michael & Julian Weiss (eds.). *Poetry at Court in Trastamaran Spain: From the Cancionero de Baena to the Cancionero general*. Tempe: Medieval & Renaissance Texts & Studies, 1998.

Giunta, Claudio. *La poesia italiana nell'età di Dante: La linea Bonagiunta – Guinizzelli*. Bologna: Il Mulino, 1998.

—. *Versi a un destinatario: Saggio sulla poesia italiana del Medioevo*. Bologna: Il Mulino, 2002.

Gómez, Francesc J. & Josep Pujol. «Presentació», in Ausiàs March, *Per haver d'amor vida. Antologia comentada*. Barcelona: Editorial Barcino – Fundació Lluís Carulla, 2008, p. 5-89.

Holmes, Olivia. *Assembling the Lyric Self: Authorship from Troubadour Song to Italian Poetry Book*. Minneapolis – London: University of Minnesota Press, 2000.

Huot, Sylvia. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca: Cornell University Press, 1987.

Kay, Sarah. *The Complexity of One in Late Medieval French Didactic Poetry*. Philadelphia: University of Pennsylvania Press, 2007.

McGrady, Deborah L. *Controlling readers: Guillaume de Machaut and his Late Medieval Audience*. Toronto: University of Toronto Press, 2006.

Poirion, Daniel. *Le poète et le prince: L'évolution du lyrisme courtois de Guillaume de Machaut à Charles d'Orléans*. Paris: Presses Universitaires de France, 1965. / Reprint. Genève: Slatkine Reprints, 1978.

Santagata, Marco. *Dal sonetto al canzoniere: Ricerche sulla preistoria e la costituzione di un genere*. Padova: Liviana, 1989 (1979).

—. *I Frammenti dell'anima: Storia e racconto nel Canzoniere di Petrarca*. Bologna: Il Mulino, 1993.

UNIT 2

Ashe, Laura, Ivana Djordjevi? & Judith Weiss, eds. *The Exploitations of Medieval Romance*. Cambridge: D.S. Brewer, 2010.

Cartlidge, Neil, ed. *Boundaries in Medieval Romance*. Cambridge: D.S. Brewer, 2008.

Fuchs, Barbara. *Romance*. New York: Routledge, 2004.

Fuksas, Anatole Pierre, ed. *Parole e temi del romanzo medievale*. Roma: Viella, 2007.

Gigante, Claudio, & Giovanni Palumbo. *La tradizione epica e cavalleresca in Italia (XII-XVI sec.)*. Bruxelles: Peter Lang, 2010.

Green, D.H. *The Beginnings of Medieval Romance. Fact and Fiction, 1150-1229*. Cambridge University Press, 2004.

Heng, Geraldine. *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy*. New York: Columbia University Press, 2003.

Keyes, Flo. *The Literature of Hope in the Middle Ages and Today: Connections in Medieval Romance, Modern Fantasy and Science-Fiction*. Jefferson: McFarland, 2006.

Krueger, Roberta L., ed. *The Cambridge Companion to Medieval Romance*. Cambridge University Press, 2000.

Liborio, Mariantonia. *La forme del romanzo medievale*. Napoli: Istituto Universitario Orientale, 1991.

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Stanesco, Michel. *Jeux d'errance du chevalier médiévale. Aspects ludiques dans la littérature de la fonction guerrière du Moyen Âge flamboyant*. Leiden: J. E. Brill, 1988.

—, & Michael Zink. *Histoire européenne du roman médiéval. Esquisse et perspectives*, Paris: Presses Universitaires de France, 1992.

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Vines, Amy N. *Women's Power in Late Medieval Romance*. Cambridge: D.S. Brewer, 2010.

Wade, James. *Faeries in Medieval Romance*. Basingstoke: Macmillan, 2011.

Welsh, Christina I. *Fantastic Subversion: The Function of Supernatural Lovers in Medieval Romance*. Dalhousie University: 2006.

Whetter, Kevin S. *Understanding Genre and Medieval Romance*. Aldershot: Ashgate, 2008.

Referències web

PARNASEO (Medieval Literature, Iberian area)

http://parnaseo.uv.es

· BIBLIOTECA VIRTUAL JOAN LLUÍS VIVES (Medieval Catalan Literature)

http://www.lluisvives.com

· PHILOBIBLION-BITECA (Bibliography of medieval texts)

http://bancroft.berkeley.edu/philobiblon

· ARLIMA. Archives de littérature du Moyen Âge

http://www.arlima.net

· JONAS. Répertoire des textes et des manuscrits médiévaux d'oc et d'oïl

http://jonas.irht.cnrs.fr

MEDIEVAL RESOURCES ONLINE (Various links)

http://www.leeds.ac.uk/ims/med_online/medresource.html