

Western Literary Tradition I

Code: 100253
 ECTS Credits: 6

Degree	Type	Year	Semester
2500243 Classics	OT	3	0
2500243 Classics	OT	4	0
2500245 English Studies	OT	3	0
2500245 English Studies	OT	4	0
2500247 Catalan Language and Literature	OT	3	0
2500247 Catalan Language and Literature	OT	4	0
2500248 Spanish Language and Literature	OT	3	0
2500248 Spanish Language and Literature	OT	4	0
2501801 Catalan and Spanish	OT	3	0
2501801 Catalan and Spanish	OT	4	0
2501902 English and Catalan	OT	3	0
2501902 English and Catalan	OT	4	0
2501907 English and Classics	OT	3	0
2501907 English and Classics	OT	4	0
2501910 English and Spanish	OT	3	0
2501910 English and Spanish	OT	4	0
2501913 English and French	OT	3	0
2501913 English and French	OT	4	0

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Use of Languages

Principal working language: spanish (spa)
 Some groups entirely in English: No
 Some groups entirely in Catalan: No
 Some groups entirely in Spanish: No

Prerequisites

By obtaining the minimum of credits *in basic training subjects*, students have demonstrated to have acquired the basic competences and they will be able to express themselves orally and in writing. For this reason, any expression error that may be committed will lead to a score decrease in the final grade.

Activities, practical sessions and papers submitted in the course must be original and under no circumstances will the total or partial plagiarism of third-party materials published on any medium be admitted. It is also expected that students know the general rules of submission of an academic work. However, students could apply the specific rules that the teacher of the subject may indicate to them, if they deem it necessary.

Objectives and Contextualisation

The subject intends:

- 1) to familiarize students with the notion of literary tradition and with the historical, geographical, cultural and ideological criteria that define the western, ancient and modern tradition (until 1800);
- 2) familiarize the students with the theoretical models and the practices that constitute the literary tradition;
- 3) familiarize students with a selection of works, authors and genres of some of the most representative traditions of ancient, medieval and modern Western literature through case studies;
- 4) improve the analytical and critical capacity of the students.

Competences

Classics

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the results of the process.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

English Studies

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

Catalan Language and Literature

- Analysing the formal, thematic, cultural and historical characteristics of the literary works and works of reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

Spanish Language and Literature

- Analysing the formal, thematic, cultural and historical characteristics of the literary works and works of reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

Catalan and Spanish

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

English and Catalan

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

English and Classics

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

English and Spanish

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.

English and French

- Analysing the formal, thematic, cultural and historical characteristics of the works of literary creation and reflection on literature of different languages and countries.
- Demonstrating they know the basic theoretical foundations of the main methods and currents of literature and criticism.
- Identifying the specific concepts and methods of each of the fields of comparatism.
- Interpreting and assessing literary texts and explaining the process results.
- Relating literary works from different countries, languages, periods and authors according to genres, topics, modalities and forms.

Learning Outcomes

1. Analysing literary texts using different concepts and methods of comparative literature.
2. Explaining the basic characteristics of comparative literary texts.
3. Identify and explaining the basic structures of literary works.
4. Identifying and explaining the basic structures of literary works.
5. Identifying various literary elements and inserting them into different texts and discursive styles.
6. Solve problems related to the study of different literatures.
7. Solving problems related to the study of different literatures.

Content

(Note: each block has an approximate duration of three weeks. The contents / readings of the blocks and their duration are susceptible to modification. However, the structure of the course is maintained)

Block I: "Introduction: the study of literary tradition"

This block constitutes a theoretical introduction to the notion of "literary tradition" based on approaches by different authors (Warburg, Curtius, Highet, Anselmi). During the block, the student is expected to acquire the basic conceptual tools in order to understand from a global vision the specific literary traditions that will be studied in the different blocks (tradition of the dances of death, consolatory tradition, chivalrous tradition, utopian tradition, etc.). The paradigms of the course will be explained and developed here: understanding literature and other artistic manifestations from a broad and comparative perspective, with examples from classical antiquity to the beginning of romanticism, in which the textual and artistic relationships of Western tradition are explored beyond the linguistic and national borders that philologies have proposed.

Block II: Orlando and chivalric literature

These sessions propose the study of *Orlando Furioso* by Ludovico Ariosto and his extraordinary acclaim in Italy and Spain. The *Orlando*, which embodies the model of the chivalric poem, or *romanzo*, in European literatures, appeared printed in 1532. It is an extensive poem in real octaves, divided into forty-six songs, which narrates the adventures of Orlando -honorable paladin of Carlomagno, whom Ariosto creates crazy with love- and many other characters that will inspire poets, playwrights and artists of the Spanish Golden Age and the European tradition: Eugène Delacroix, Tiepolo, Ingres, Redon, among many others, represent him on the canvas; Gustave Doré illustrates one of his editions with more than a hundred engravings; Vivaldi immortalizes him in his well-known opera *Orlando dramma per musica*; it is the favorite reading of thinkers such as Voltaire, Goethe or Hegel; his traces are evident in the Spanish romancist tradition; Garcilaso, Aldana, Lope and Góngora are inspired by the most sensual and beautiful episodes of the *Furioso*. However, the *Orlando*, a very important poem in the circles of the nobility of Ferrara, becomes a canonical work of the European tradition in the same century of his writing. During the sessions, in addition to reviewing the content, the genre and the influence of the *Orlando*, we will dedicate some classes to the reading and commentary of several fragments of the poem and to the reception of the work in art.

Block III: Dialogue and utopia in the European Renaissance

Between the 15th and the 16th centuries, dialogue is extremely successful throughout Western Europe. The proliferation of this genre, which has its roots in Greco-Roman literature, occurs first in the Italy of Quattrocento, where the humanists will feel a predilection for dialogue to discuss the most varied subjects in a Latin care of classical flavor. A short time later, the dialogue will spread throughout the rest of Europe, not only in Latin but also in the vernacular language and in increasing proportion. In sixteenth-century Spain this protean genre will flourish with a great deal of force, ranging from scholarly discussion to burlesque narration. Thus, we will dedicate the first sessions to establish the characteristics of the dialogue, explain the reasons for its success during the Renaissance and we will trace the two main lines of transmission of this literary genre since the classical era: on one hand, the Ciceronian model; on the other, the Lucianesco model. Both will have a warm welcome in the Spain of the XVI and, as an example of it, we will analyze the Dialogue of the Dignity of Man by Fernán Pérez de Oliva and the Dialogue of Mercury and Charon, by Alfonso de Valdés, distinguished representatives of each one of the two models. Finally, we will talk about the Utopia (1516) by Tomás Moro, text that will start another emblematic genre of the European Renaissance: utopia. The literary sources of Moro's text and the typical Renaissance aspects that converge in this fascinating work, whose most notorious hallmark is ambiguity, will be pointed out.

Block IV: Representations of the afterworld. The journey to the underworld, from The Aeneid to The Comedy

Possibly Virgilio was the most renowned latin poet in the western literary tradition. The Bucolics, the Georgics and the Aeneid, models for centuries of the bucolic, didactic and epic genres, were interpreted under numerous and varied lenses. Taking as a thematic axis the descent into hell, in this block some examples of the reception of Virgil in the Middle Ages are studied. The analysis of this tradition of the underworld in Western literature starts from Book VI of the Aeneid, where Aeneas goes down to Hades to meet his father, who prophesies the battles he must still fight before his arrival in the new Troy. In addition to inspiring the medieval imaginary of hell, book VI of the Aeneid had a very strong influence on one of the most important works of Western literature: the Divine Comedy of Dante. The study and commentary of some passages of Dante's Inferno will constitute the second reading of this block. It is intended, thus, to illuminate the clear intertextuality between these two works, as well as the passage from a pagan and polytheistic conception of the underworld to a Christian conception.

Block V: "Censorship of classics: Dante, Petrarca and Ariosto before the Inquisition"

Studies on censorship have undergone a great development in recent years, especially in the field of Hispanicism. From the year 1544 until the middle of the nineteenth century, the capital instrument for the censorship of books and forms were the prohibited or expurgated book indexes. These sessions propose: to familiarize the student with prohibited book indexes, their functioning and their relevance for the cultural history of Europe, as well as presenting the procedures for expurgation, scamming and mutilation of texts. The most important Hispanic indexes will be taken as an example and the impact of the expurgation on a selection of canonical authors will be evaluated, with special attention to the Ariosto's *Orlando Furioso*, the Petrarch's *Canzoniere* and the Dante's *Divina Commedia*. Understanding how literature is expunged and examining the parts and texts that come out of the authors' corpus will allow us to establish a general overview of the expurgatory phenomenon, and will help us evaluate the impact of the expurgations in the reading, reception and rewriting of the works, in the era of printing.

Methodology

The course is divided into several units.

Each unit will last approximately two or three sessions. With the exception of the first one, a general introduction to the study of European literary tradition, each unit will study a major theme or genre of the Western literary and artistic tradition. Each block will count on a group of texts (or selection) of mandatory readings that the students must have read before attending the respective classes. The readings of each block will be analyzed by the teachers during the sessions in a generic framework that could allow the student to understand the particularity of a discourse or case within its tradition.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	80	3.2	1, 2, 5, 4, 3, 6, 7
Type: Supervised			
Presentations	30	1.2	1, 2, 5, 4, 3, 6, 7
Type: Autonomous			
Essay	40	1.6	1, 2, 5, 4, 3, 6, 7

Assessment

The aim is to carry out a global evaluation that allows to determine the students' skills at different levels (assimilation of the contents taught in class, written expression, argumentative capacity, etc.). The subject will be evaluated on the basis of exams and practical sessions. The latter may consist of a brief writing, a text comment or a review. The assessment percentages can be agreed upon with the students at the beginning of the course, although we usually divide 60% (exam) - 40% (practical activities).

1) Exams: a partial exam of the first part of the subject and a final exam of the second part is expected. The exams will include: a) a text commentary on some of the mandatory readings b) questions of synthesis and interpretation of the contents taught in class. In the correction of the exams, the ability to respond clearly, orderly and adequately to the question asked will be valued.

2) Practical sessions (continuous evaluation): The type of practical activity (review / text comment / synthesis of academic articles) will be established by each teacher at the beginning of each block. In the correction of the practical activities will be evaluated the writing of the students both on a formal level (syntax, expression, vocabulary, etc.) and content (ideas, arguments, etc).

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Exam	60%	0	0	1, 2, 5, 4, 3, 6, 7
Presentation and essays	40%	0	0	1, 2, 5, 4, 3, 6, 7

Bibliography

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Auerbach, Erich, *Mimesis: la representación de la realidad en la literatura occidental*, México: Fondo de Cultura Económica, 1942.

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Grafton, A., G. W. Most y S. Settis, *The Classical Tradition*, Cambridge (Mass.), Harvard University Press, 2010.

Highet, G., *La tradición clásica*, México, 1949.

Lida de Malkiel, M. R., *La tradición clásica en España*, Barcelona, 1975.

Kallendorf, Craig W., *A Companion to the Classical Tradition*, Blackwell, 2007.

Panofsky, Erwin, *Estudios sobre iconología*, Madrid: Alianza, 1971.

Reynolds, Leighton D., y Nigel G. Wilson, *Copistas y filólogos*, Madrid, Gredos, 1995.

Warburg, Aby, *El Renacimiento del paganismo. Aportaciones a la historia cultural del Renacimiento europeo*, Madrid, Alianza, 1965.