UAB
Universitat Autònoma de Barcelona

Medieval Romance Lyric

Code: 103369
ECTS Credits: 6

Degree	Type	Year	Semester
2501913 English and French	OT	3	0
2501913 English and French	OT	4	0
2502533 French Studies	OT	3	0
2502533 French Studies	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Antoni Rossell Mayo

Email: Antoni.Rossell@uab.cat

Use of Languages

Principal working language: catalan (cat)

Some groups entirely in English: No

Some groups entirely in Catalan: Yes

Some groups entirely in Spanish: No

Prerequisites

No admission requirements

Objectives and Contextualisation

This is the first non-Latin expression of the Middle Ages. There is a great deal of controversy about the origins of Medieval Romance lyric, and in this course we will address the lyrical nature (text and music) of this repertoire and its Latin tradition. At the same time, the liturgical origin of much of the lyrical repertoire of Medieval Romance lyric cannot be neglected, and throughout the course we will refer to these repertoires and their intertextual intentionality. Troubadour lyric creates a new language of poetic expression, but also of ethics. Which gives it a social dimension that makes it an international language that is an example of an aristocratic class ethic, but also, and above all, cultural. We enter a multilingual universe, with texts in medieval Occitan, Old French, Galician-Portuguese in principle, but without ruling out other medieval languages such as Latin, Catalan, Italian,…

Occitan lyric will be studied from the work of the troubadour Marcabru, and medieval French from the "trouvère" Thibaut de Champagne.

The student will during the course with translations into Catalan or Spanish. And we will often turn to the original manuscripts. We will pay special attention to music and performance and oral transmission.

Competences

English and French
- Comparative and multicultural different medieval Romance literature study.

- Establish guidelines for definition of medieval literary genres from oral or written nature.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

French Studies
- Analysing the various medieval romance literatures from a contrastive and multicultural perspective.
- Establish guidelines for definition of medieval literary genres from oral or written nature.
- Knowing the beginning of European literature in medieval romance languages.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students have the ability to gather and interpret relevant data (normally within their study area) to issue judgments that include reflection on important issues of social, scientific or ethical.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Analysing oral and written medieval literary documents.
2. Analysing romance literatures in their social, religious and political context.
3. Analyze medieval oral and written literary documents.
4. Arguing about several issues and literary problems for the purpose of different works and the assessment of the results.
5. Being able to define the medieval literary genres.
6. Being able to perform a comparative analysis of the various multicultural medieval Romance literatures.
7. Conceptually analysing a work of the subject matter.
8. Critically interpreting literary works taking into account the relationships between the different areas of literature and its relationships with human, artistic and social areas.
9. Describing the first medieval linguistic and literary monuments.
10. Identifying and analysing texts coming from the European literary tradition.
11. Identifying the main ideas of a related text and drawing a diagram.
12. Student must be capable of defining the medieval literary genres.
13. Students must be capable of carrying out a comparative and multicultural analysis of the various medieval romance literatures.

Content

1. The pre-troubadour Romanesque lyric: Origins and tradition. The kharges and Samuel Stern. Arabic kharges and Hebrew kharges. Context relation of the kharga within the muwaššaha. The kharga and the traditional song in the woman's mouth. Authorship and later tradition. Poetic femininity. New interpretations: Federico Corriente.

2. Occitan troubadour lyric: Geographical scope. Social and historical conditions. The origins and the different theories. Literary learning and musical formation: The liturgical formation. The rhetorical and schoolar tradition. The medieval poetic arts. The Occitan language: The nineteenth-century denomination "Provencal", an ideological archaism. The troubadour Marcabrú.

3. The tradition of Occitan lyric in Old French: "Les trouvères". Thibaut de Champagne. Specificity and difference. Chrétien de Troyes and Ricard Cor de León. The Arras group. Metric renewal and connection with other European repertoires. Influence and evolution. Metrics and music.

4. Critical epistemology: The formal and content elements that predetermine the poetic typology. Intertextuality based on the theories of Jörn Gruber. Jaufre Rudel and the task of poetic creation. The literary transposition of the terminology of feudalism: problems of language and interpretation. Sociological interpretations.

5. The religious lyric. Marian lyric: The Miracles of Notre Dame by Gautier de Coinci and the Cantigas de Santa Maria by Alfonso X. Handwritten tradition and musical tradition. Themes and miracles. The political use of the genus Marian.

6. Lyric and transgression. Les Cantigas d'escarnho e mal dizer. Eschatology, pornography and the medieval world. The military world and the different social classes. Intersystemic relations with other medieval repertoires and genres. Goliardesque lyric.

Methodology

Generally, the learning process will be directed through a number of techniques and activities:

- Masterclass supported by the use of ICT and students' discussion

- Practice of written and oral production

- Individual and group exercises, both written and oral

- Out of Class assignments: reading of primary and critical sources, writing and bibliographic search.

- Feedback sessions for the correction and assessment of exercises and activities.

NB: All activities can be scheduled either in person or online, individually or in groups based on a possible hybrid

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Participatory activity in class and coordinated with other students	20	0.8	7, 3, 1, 2, 4, 9, 10, 11, 8, 5, 12, 13, 6
Type: Supervised			
Minimum two comments of lyrical texts	20	0.8	7, 3, 1, 2, 4, 9, 10, 11, 8, 5, 12, 13, 6
Type: Autonomous			
Papers	20	0.8	7, 3, 1, 2, 4, 9, 10, 11, 8, 5, 12, 13, 6

Assessment

ASSESSMENT PROCEDURE: The competences of this subject will be assessed through written tests, individual and group work, text commentaries and oral presentations.

-Paper submission module: A minimum of two papers will be required in this module. Results will value 45% of the final mark.

-Module for presentations of texts in the classroom: 25%.

-Module of written tests: 30%.

At the time of each assessment task, students will be informed through Moodle about the procedure and the date of the review of results.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

ABSENT: Students will be considered absent if they have completed less than 30% of the work assigned during the course and 30% less of the tests. Therefore, if they have done more than 30% of each part, they will be assessed.

REMEDIATION: Students are required to have been awarded marks previously in a set of activities that score at least 2/3 of the total mark. Only students with an average mark equal or higher than 3.5 will be eligible for remediation. Activities such as oral presentations, group work, or those related to daily teaching may not be eligible for remediation.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of thesame subject, the student will be given a zero as the final grade for this subject. Total and partial plagiarism of any of the exercises will automatically be considered a FAIL. Plagiarism means deliberately or accidentally using someone else's work, whether a single sentence or more, as if it were your own. This includes copying sentences or whole paragraphs from digital documents on the Internet and it can have very serious consequences, which is why it is important to follow good academic practices and to reference your work properly.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Activity participated in class and coordinated with other students	Assessment with instrumental and bibliographic orientation	10	0.4	7, 3, 5, 6
Commentary of a lyrical text applying the knowledge of the historical and socio-cultural context.	Autonomous bibliographical approach to the subject	20	0.8	7, 3, 5, 6
Continued activity throughout the academic year	Ongoing assessment	5	0.2	7, 4, 8
Literary Genres and Pluricultural Reality	Assessment, comprehension and assimilation of content	15	0.6	3, 1, 2, 9, 10, 5, 12, 13, 6
Minimum two comments of lyrical texts	Assessment with instrumental and bibliographic orientation	20	0.8	7, 3, 5, 6
minimum two comments of lyrical texts	assessment, comprehension	20	0.8	11

Bibliography

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