

Degree	Type	Year
Spanish and Chinese Studies: Language, Literature and Culture	FB	2

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

Since the students have duely given evidence of having acquired the basic competences of the subject, they will need to be able to express properly their ideas both in oral and in written form. Spelling mistakes will be marked down. Coursework will have to be original work and plagiarism either partial or total will be penalised with a failure (0) in the final assessment. The students are expected to be acquainted with the basic rules of academic language and presentation, and also follow the instructions and conventions indicated by the teacher.

Objectives and Contextualisation

The course is a general introduction to the study of literary works from a theoretical and comparative perspective, and it makes available to its students a selection of the most appropriate concepts and procedures for the analysis and interpretation of the literary text mainly in an immanent sense, namely, regardless of its historical circumstance and national differences. The reflection on problems related to the definition of the nature of the literary work will be completed, in the second part of the program, by a characterization of its main generic varieties (poetry, narrative and drama), and a study of the conventions that in each case determine their reading, understanding and evaluation.

Competences

- Apply knowledge of Spanish and Latin American literature to the identification of genres, movements, tendencies and styles.
- Comment on literary texts in Spanish and in Chinese, situate them historically and relate them to the literary trends to which they belong.
- Demonstrate the capacity to work autonomously, engaging in self-analysis and self. Criticism.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

Learning Outcomes

1. Analyse complete works from modern literary production, from the literature of the Enlightenment and Neoclassical period to Modernism and the dawn of contemporary literature.
2. Analyse complete works from the literary production of the Middle Ages to the Golden Age.
3. Analyse literary texts using the different concepts and methods of comparative literature.
4. Apply different instruments of analysis to different kinds of literary works.
5. Comment on literary texts, applying the instruments acquired, taking account of the historical and sociocultural context.
6. Comment on literary texts from the medieval era and the Golden Age.
7. Comment on modern and contemporary texts.
8. Communicate using language that is not sexist or discriminatory.
9. Create an organised and correct discourse, spoken and in writing, in the corresponding language.
10. Describe and explain generic concepts applied to modern and contemporary Spanish literature and their overlap between tradition and modernity.
11. Describe and explain generic concepts applied to the main literary production in the Middle Ages to the Golden Age and their overlap between tradition and modernity.
12. Explain the basic characteristics of comparative literary texts.
13. Identify and explain the basic characteristics of literary texts.
14. Identify the primary and secondary ideas and express them correctly.
15. Identify the principal forms of sex- or gender-based inequality and discrimination present in society.
16. Interpret and illustrate the main concepts of language and literature.
17. Interpret literary works critically taking into account the relations between the different areas of literature and its relation to human, artistic and social areas.
18. Offer argument on different topics and literary problems about different works and evaluate all the results.
19. Propose projects and actions that incorporate the gender perspective.
20. Put into historical context literary production from the Enlightenment to the present day.
21. Put into historical context literary production from the Middle Ages to the Golden Age.
22. Recognise the aesthetic characteristic of Spanish literature from the Medieval Period and the Golden Age.
23. Recognise the aesthetic characteristics of Spanish literature from the Enlightenment to the present day.

Content

I. LITERARY STUDIES AND THEIR DISCIPLINES

0. An aesthetic approach to the literary phenomenon

1. The place of theory of literature and comparative literature in literary research.

II. THE LITERARY SYSTEM

2. The notion of "literature".
3. Literary communication: author, text, reader, context.
4. Intertextuality.
5. Literary genres.

III. GENRES, FORMS AND TOPICS

6. Poetry

7. Narrative.

8. Drama.

IV. THE LITERARY TRADITION AND THE CANON

9. The "classics." Tradition and modernity. The notion of canon.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes and sessions of seminars and practices led by the teaching staff	52.5	2.1	
Type: Supervised			
Programmed tutorials	15	0.6	
Type: Autonomous			
Autonomous work	75	3	

The subject combines the format of the master class, always on the basis of the theoretical texts, with the seminar to discuss creation texts, in which the student's collaboration is necessary. Periodically, students will be invited to perform several exercises (from the review to the monographic work) on certain aspects of the syllabus.

The learning of this subject by the students is distributed as follows:

Directed activities (35%). These activities are divided into master classes and seminars and classroom practices led by the faculty, in which theoretical explanation is combined with discussion of all types of texts.

Supervised activities (10%). These tutorials are programmed by the teacher, dedicated to correcting and commenting on problems at different levels of literary analysis.

Autonomous activities (50%). These activities include both time devoted to individual study and production of papers and analytical comments written, as well as oral presentations.

Evaluation activities (5%). The evaluation of the subject will be carried out through written tests.

15 minutes of a class will be set aside, within the calendar established by the center/degree, for students to complete the evaluation surveys of the teachers' performance and the evaluation of the subject.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Oral presentations and written appraisals	Periodical assessment of the acquisition, collective and individual, of concepts and analytic strategies	7.5	0.3	3, 2, 1, 4, 18, 5, 6, 7, 8, 10, 11, 9, 12, 13, 14, 15, 17, 16, 19, 23, 22, 20, 21

According to a continuous conception of evaluation, students must adopt the skills achievement of the course through the elaboration of two mandatory final exams with a proportional value of 40% each: a theoretical one, with questions of a thematic nature, and another practical, focused on the commentary of specific texts. The remaining 20% may be obtained as a result of a practical, written, literary analysis and interpretation exercise (genre to be determined), which will be requested mid-semester. Also, the final grade may be susceptible to an upward correction, as long as the student has actively participated in the sessions of the course.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items. Only students who have been previously evaluated in a set of activities whose weight is equivalent to a minimum of 2/3 of the total grade and who have obtained a minimum grade of 3.5 in the average of the course can be submitted to the recovery of the course. This one will take place at the end of the semester and will consist of a single test, on the basis of the previously failed exam(s). On carrying out each evaluation activity, lecturers will inform students (on Moodle or e-mail) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

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 the same subject (copy, unauthorized use of AI, etc.), the student will be given a zero as the final grade for this subject.

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

Bibliography

Apart from the study and commentary of the texts included in the course dossier and those that will be introduced periodically in class, the following references allow to cover partially or totally the subject's syllabus

1. Blocks I-II and V

ABELLAN, Joan; BALLART, Pere; SULLÀ, Enric.

1997. *Introducció a la teoria de la literatura*, Manresa, Angle Editorial.

AGUIAR E SILVA, Vítor Manuel de.

1972. *Teoría de la literatura*, tr. Valentín García Yebra, Madrid, Gredos.

BALLART, Pere

2023 *Primera lliçó de literatura*, Barcelona, Publicacions de l'Abadia de Montserrat.

BRIOSCHI, Franco i DI GIROLAMO, Costanzo.

1988. *Introducción al estudio de la literatura*, tr. Carlos Vaíllo, Barcelona, Ariel.

CESERANI, Remo.

2004. *Introducción a los estudios literarios*, tr. David Roas, Barcelona, Crítica.

COMPAGNON, Antoine.

2015. *El demonio de la teoría. Literatura y sentido común*, Barcelona, El Acantilado.

CULLER, Jonathan.

2000. *Breve introducción a la teoría literaria*, tr. Gonzalo García, Barcelona, Crítica.

DOMÍNGUEZ CAPARRÓS, José.

2009. *Introducción a la Teoría Literaria*, Madrid, UNED.

EAGLETON, Terry.

1988. *Una introducción a la teoría literaria*, tr. José Esteban Calderón, Mèxic, FCE.

2013 *El acontecimiento de la literatura*, Barcelona, Península.

ESTÉBANEZ CALDERÓN, Domingo.

1996. *Diccionario de términos literarios*, Madrid, Alianza Editorial.

KING, Stephen

2018 *Escriure. Memòries d'un ofici*, Barcelona, L'Altra Editorial.

VILLANUEVA, Darío (coord.).

1994. *Curso de teoría de la literatura*, Madrid, Taurus.

2016. *Lo que Borges enseñó a Cervantes. Una introducción a la literatura comparada*, Madrid, Taurus.

WELLEK, René i WARREN, Austin.

1979. *Teoría literaria*, tr. José M^a Gimeno, Madrid, Gredos.

2. Block III

BALLART, Pere.

1998. *El contorn del poema*, Barcelona Quaderns Crema, 1998 (versión española: Barcelona, El Acantilado, 2005).

GRILLO TORRES,

María Paz. 2004. *Compendio de teoría teatral*, Madrid, Biblioteca Nueva.

LODGE, David.

1998. *L'art de la ficció*, tr. Montserrat Lunati i Jordi Larios, Barcelona, Empúries.

MEDEL, Elena

2018 *Todo lo que hay que saber sobre poesía*, Barcelona, Ariel.

NÚÑEZ RAMOS, Rafael.

1992. *La poesía*, Madrid, Síntesis.

PAVIS, Patrice.

1980. *Diccionario del teatro*, tr. Fernando de Toro, Barcelona, Paidós, 1999.

SULLÀ, Enric (ed.).

1985. *Poètica de la narració*, Barcelona, Empúries.

WOOD, James.

2009. *Los mecanismos de la ficción. Cómo se construye una novela*, tr. Ana Herrera, Madrid, Gredos.

Software

The course will not have any specific computer requirements.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	English	first semester	morning-mixed
(PAUL) Classroom practices	2	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	3	Spanish	first semester	morning-mixed
(PAUL) Classroom practices	4	Spanish	first semester	morning-mixed
(PAUL) Classroom practices	5	Catalan	first semester	morning-mixed
(PAUL) Classroom practices	6	Catalan	second semester	morning-mixed
(PAUL) Classroom practices	7	Spanish	second semester	morning-mixed
(PAUL) Classroom practices	8	Spanish	second semester	morning-mixed
(PAUL) Classroom practices	9	Catalan	second semester	morning-mixed
(TE) Theory	1	English	first semester	morning-mixed
(TE) Theory	2	English	first semester	morning-mixed
(TE) Theory	3	Spanish	first semester	morning-mixed
(TE) Theory	4	Spanish	first semester	morning-mixed

(TE) Theory	5	Catalan	first semester	morning-mixed
(TE) Theory	6	Catalan	second semester	morning-mixed
(TE) Theory	7	Spanish	second semester	morning-mixed
(TE) Theory	8	Spanish	second semester	morning-mixed
(TE) Theory	9	Catalan	second semester	morning-mixed