

Academic Year: ( 2019 / 2020 )

Review date: 05-05-2020

Department assigned to the subject: Humanities: Philosophy, Language, Literature Theory Department

Coordinating teacher: CHECA PUERTA, JULIO ENRIQUE

Type: Compulsory ECTS Credits : 6.0

Year : 2 Semester : 2

Branch of knowledge: Arts and Humanities

## OBJECTIVES

General skills.

The basic objective of this course is to acquaint students with the main directions of contemporary literary movements, developing that competence for the specific study and analysis of the relationship between literature and the main artistic manifestations of contemporary culture, with special attention to audiovisual media.

A (conceptual skills)

B (procedural skills)

C (attitudinal competencies)

specific skills

- (A) Know the characteristic features and problems of contemporary literature and the main trends that have marked its evolution from a comparative perspective.
- (A) To understand various issues that affect contemporary culture, based on the representation models produced and transmitted from the field of literature.
- (A and B) Understand and be able to analyze the functioning of the various processes of transfer or translation between the literary system and the various artistic and cultural systems, especially audiovisual.
- (B) Apply these transfer models, both individually as developing guidelines groupware, major literary issues studied.
- (C) Assimilate instruments basic analysis to practice critical awareness in reading and contextualization of a text, as well as to study the complex field of interartistic relations (literature and visual arts, literature and cinema, literature and digital media ). Relations between word and image.

## DESCRIPTION OF CONTENTS: PROGRAMME

### 1ST WEEK

Lecture: Introduction to the subject. Readings and lectures contents. General System Evaluation Method

Practice Class: Introduction to the subject. Readings and content of practical classes. Evaluation system. notes:

### 2nd WEEK

Master Class: The memory of the twentieth century. The experience of the damage and its representation.

main -Read: Jorge Volpi, Oscuro bosque oscuro

Practical class: Memory of the twentieth century. The experience of the damage and its representation.

main -Read: Rodrigo Garcia, Agamemnon Volví del supermercado y le di una paliza a mi hijo.

notes:

### 3rd WEEK

Master Class: The memory of the twentieth century. The experience of the damage and its representation.

main -Read: Jorge Volpi, Oscuro bosque oscuro

Practical class: Memory of the twentieth century. The experience of the damage and its representation.

main -Read: Rodrigo Garcia, Agamemnon Volví del supermercado y le di una paliza a mi hijo. Delivery of the first practice.

notes:

#### 4th WEEK

Master Class: Poscolonización, racial and cultural conflicts. Immigration and Exile

Main -Read: Toni Morrison, Beloved

Class Practice: Poscolonización, racial and cultural conflicts. Immigration and Exile

Main -Read: B. Marie Koltés, De noche justo antes de los bosques

notes:

#### 5th WEEK

Master Class: Poscolonización, racial and cultural conflicts. Immigration and Exile

Main -Read: Toni Morrison, Beloved

Class Practice: Poscolonización, racial and cultural conflicts. Immigration and Exile

Main -Read: B. Marie Koltés, De noche justo antes de los bosques. Delivery of the second practice.

notes:

#### 6th WEEK

Masterclass: Gender, Feminism and Equality

main -Read: Alice Munro, The Lives of Women

Class Practice: Gender, Feminism and Equality

-Read main Angélica Liddell, La casa de la fuerza

notes:

#### 7th WEEK

Masterclass: Gender, Feminism and Equality

main -Read: Alice Munro, The Lives of Women

Class Practice: Gender, Feminism and Equality

-Read main Angélica Liddell, La casa de la fuerza.

Delivery of 3rd practice

notes:

#### 8th WEEK

Master Class: Conflicts identity and sexuality

main -Read: Elfriede Jelinek, Las amantes

Class Practice: Conflicts identity and sexuality

main -Read: Sarah Kane, Phaedra's Love

notes:

#### 9th WEEK

Master Class: Conflicts identity and sexuality

main -Read: Elfriede Jelinek, Las amantes

Class Practice: Conflicts identity and sexuality

main -Read: Sarah Kane, Phaedra's Love. Delivery of the 4th practice

notes:

#### 10th WEEK

Master Class: The problem of Memory: Historical Memory, Collective Memory and Posmemoria.

main -Read: Javier Marías, Corazón tan blanco

Class Practice: The Problem of Memory: Historical Memory, Collective Memory and Posmemoria.

main -Read: Wajdi Mouawad, Litoral

notes:

#### 11th WEEK

Master Class : The problem of Memory: Historical Memory , Collective Memory and Posmemoria .

main -Read : Javier Marías, Corazón tan blanco.

Class Practice : The Problem of Memory: Historical Memory , Collective Memory and Posmemoria .

main -Read : Wajdi Mouawad , Litoral. Delivery of the 5th practice

notes :

#### 12th WEEK

Lecture: Literature and contemporary moral dilemmas .

Main -Read : J. M. Coetzee , Elizabeth Costello

Class Practice : Literature and contemporary moral dilemmas .

main -Read : D. Mamet's Glengarry Glen Ross

notes :

#### 13th WEEK

Lecture: Literature and contemporary moral dilemmas .  
Main -Read : J. M. Coetzee , Elizabeth Costello  
Class Practice : Literature and contemporary moral dilemmas .  
main -Read : D. Mamet's Glengarry Glen Ross. Delivery of the 6th practice.  
notes :

14th WEEK  
Master Class : Conclusions  
Class Practice : Conclusions  
notes :

## LEARNING ACTIVITIES AND METHODOLOGY

1. Development of a personal blog (10% of score)
2. Final exam (60% of score)
3. Text Comments: 3 comment (30% of score)

## OPTIONAL ACTIVITIES

1. It can deliver a recension on a text rather than one of the three comments. a list of titles from which each student can pick the one that interests you will be proposed.

## CLASS PRACTICES

### A) METHODOLOGY

1. WORK IS A DRAMATIC TEXT every two weeks.

WHAT THE FIRST MEETING, ARE PROVIDED TO STUDENTS READING THE KEYS TEXT AND VARIOUS TOPICS FOR REFLECTION PROPOSED PERSONAL.

Are keys READING deal with FORMAL CHARACTERISTICS OF TEXT INFORMATION ABOUT THE AUTHOR OR THE AUTHOR, THE TREATMENT OF ISSUES, ETC. GROUP TEACHERS PREPARED A LIST OF ITEMS THAT WILL SERVE COMMON AND FOR MAKING THE FINAL EXAM OF THE SUBJECT.

HOW OFTEN SHOULD CHOOSE ANY STUDENT OF ITEMS PROPOSED FOR REFLECTION AND COMMENTARY TO WRITE A EACH OF THE TEXTS.

Is it advisable NOTE THAT EACH DRAMATIC TEXT LINK TO THE GENERAL MAY issue discussed during those two weeks EVEN THE MASTER AND THAT APPEARS SET FORTH IN SCHEDULE CLASS, BUT EACH TEXT offers multiple possibilities for interpretation and analysis.

WHY SUPPORTING EXPLANATIONS IN THAT FIRST CLASS, EACH TEACHER / A SUPPLEMENTARY MATERIALS MAY PROVIDE SUITABLE TO CONSIDER (other texts, REFERENCES TO TRIALS, TV, cinema, music, painting, etc.). ALSO CAN PROPOSE TO ASK SOME STUDENTS VOLUNTARILY MATERIALS (LINKS, ETC.)

WHAT IS IT THE SECOND SESSION TO OPERATE CLASS participatory manner, BOTH FOR THE FULL GROUP AS THROUGH DIALOGUE BETWEEN SEVERAL SMALLER GROUPS. Ideally THIS SECOND SESSION ALWAYS HAD THE DEBATE FORMAT or dialogue, but can also serve STUDENTS OFFERED FOR ANY TYPE OF PRESENTATION OR ANY MORE CREATIVE PROPOSAL. IN ANY CASE, THE DISCUSSION ORGANIZED COULD FROM THE PROPOSED THEMES FOR THE FIRST MEETING.

## ASSESSMENT SYSTEM

### B) EVALUATION

ASSISTANCE TO CLASS IS CONSIDERED MANDATORY

ALL STUDENTS MUST CARRY OUT THE SIX PRACTICES DURING THE SEMESTER, BUT ONLY ASKED TO BE DELIVERED 3 of them.

EVERY TEACHER / A ASKED DURING THE SEMESTER THREE COMMENTS each student. ORDER WOULD BE EASIER IT IN EVERY KIND, randomly COMMENTS TO A THIRD OF STUDENTS. If a student DELIVERY NO COMMENT ARE DEEMED NOT DONE AND THEREFORE QUALIFY AS IS NOT COLLECT COMMENTS 0. OUT OF CLASS OR DELIVERED BY STUDENTS ON BEHALF OF OTHER STUDENTS.

It DESERVES THE PENALTY THAT CONSIDER WORKSHOPS MUST BE ACTIVE AND THAT IS IMPORTANT TO ASSESS PRACTICES WILL ALSO THOSE SAME TIME HELPFUL TO PREPARE THE FINAL EXAM OF THE SUBJECT.

MAXIMUM RATING FOR EACH COMMENT is 1 point. THE TOTAL OF THE QUALIFYING PRACTICE BE 3 POINTS. COMMENTS BE RETURNED, also every two weeks.

IF ANY STUDENT WOULD LIKE ANY PRACTICE DELIVER MYSELF, THE PROFESSOR WILL ACCEPT AND CORRECT, BUT THAT DOES NOT MEAN THAT joined the Practice Note.

### C) FORMAT COMMENTS

They HAVE A STRICT NO EXTENSION, BUT SHOULD NOT BE LESS THAN A COUPLE OF PAGES printed on one side, with conventional VARIATIONS OF SPACING, MARGINS AND FONT.

IT IS IMPORTANT THAT THE TEXT IS PROPERLY WRITTEN (SPELLING, appropriate vocabulary, SYNTAX, TEXTUAL ORGANIZATION GOOD ...)  
 MAINSTREAM STUDENT BIOGRAPHICAL PREVENTED, EXTENSIVE APPOINTMENTS, ETC. WOULD BE SUITABLE TO ALL HAD A PERSONAL COMMENTARY. NO NEED TO GO TO OTHER SOURCES TO REFLECT ON A PAIR OF PAGES ON SOME ISSUES OF PROPOSALS.  
 It is important to stick to a single subject and to avoid making a shallower tour of several of the proposed themes.

<b>% end-of-term-examination:</b>	60
<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	40

## BASIC BIBLIOGRAPHY

- .ALDRIDGE, A. O. (ed.) 1969, Comparative Literature: Matter and Methode, Urbana/Chicago/Londres, University of Illinois Press.
- .BARNARD, Mary E., 1987, The Myth of Apollo and Daphne from Ovid to Quevedo, Durham, Duke University Press.
- .BETTETINI, Gianfranco, (1984), La comunicación audiovisual, Madrid, Cátedra, 1986.
- .BROWN, Calvin S., 1948, Music and Literature, Athens, Georgia, The University of Georgia Press.
- .BRUNEL, P. y CHEVREL, Y. (eds.), 1989, Précis de littérature comparée, Paris, Presses Universitaires de France.
- .BRUNEL, Pierre, PICHOS, Claude y ROUSSEAU, André-Michel, 1983, Qu'est-ce que la littérature comparée?, Paris, Armand Colin. Revisión parcial de PICHOS, C. y ROUSSEAU, A. M., (1967), La Literatura comparada, Madrid, Gredos, 1969.
- .CALABRESE, Omar, (1987), La era neobarroca, Madrid, Cátedra, 1989.
- .CARMONA, Ramón, 1993, Cómo se comenta un texto fílmico, Madrid, Cátedra.
- .CELIS, Raphaël 1982, Littérature et musique, Bruxelles, Facultés Universitaires Saint-Louis.
- .CHATMAN, Seymour, (1978), Historia y discurso. La estructura narrativa en la novela y el cine, Madrid, Taurus, 1990.
- .ETIEMBLE, (1974), Ensayos de literatura (verdaderamente general), Madrid, Taurus, 1977.
- .FOKKEMA, D. W., 1982, "Comparative Literature and the New Paradigm", Canadian Review of Comparative Literature, 1, pp. 1-18.
- .GARCIA GUAL, Carlos, 1974, Primeras novelas europeas, Madrid, Istmo.
- .GREINER MAI, Herbert (2005). Diccionario Akal de Literatura General y Comparada, (desde los orígenes hasta 1980)..
- .GUILLÉN, Claudio, 1985, Entre lo uno y lo diverso. Introducción a la literatura comparada, Barcelona, Crítica.
- .JULIÁ, JORDI (2002). La perspectiva contemporánea: ensayos de teoría de la literatura, y literatura comparada..
- .KAISER, Gerhard, (1980), Introdução à literatura comparada, Lisboa, Fundação Calouste Gulbenkian, 1989.
- .KUHN, Annete, 1991, Cine de mujeres. Feminismo y cine, Madrid, Cátedra..
- .LAMBERT, José, 1980, "Plaidoyer pour un programme des études comparatistes. Littérature Comparée et Théorie du Polysystème", Actes du XVI Congrès de la Société Française de Littérature Générale et Comparée, t. 1, pp. 59-68., 1989, "La traduction, les langues et la communication de masse. Les ambiguïtés du discours international", Target, 1, 2, pp. 215-237..
- .LOPEZ PUMAREJO, Tomás, 1987, Aproximación a la telenovela, Madrid, Cátedra..
- .LOTMAN, Iouri, (1973), Estética y semiótica del cine, Barcelona, Gustavo Gili, 1979..
- .MACHADO, A. M. y PAGEAUX, D. H., 1981, Literatura portuguesa, literatura comparada, teoría da literatura, Lisboa, Eds.70.
- .MARINO, Adrian, 1988, Comparatisme et théorie de la littérature, Paris, PUF.
- .MAYER, Hans, (1975), Historia maldita de la literatura. La mujer, el homosexual, el judío, Madrid, Taurus, 1982.
- .MINER, Earl, 1990, Comparative Poetics: An intercultural Essay on Theories of Literature, Princeton, Princeton University Press..
- .PEÑA-ARDID, Carmen, 1992, Literatura y cine, Madrid, Cátedra..
- .PIVATO, J, DIMIC, M. V. y TÖTÖSY, S. (eds.), 1989, Literatures of Lesser Diffusion/Les Littératures de moindre diffusion, monográfico de Canadian Review of Comparative Literature, Septiembre-Diciembre.

- .RÜDIGER, H. (ed.), (1981), Teoría y praxis de la literatura comparada, Barcelona/Caracas, , Alfa, 1984..
- .STEINER, Georges, 1980, Después de Babel. Aspectos del lenguaje y la traducción, , Madrid, FCE..
- .SWIGGERS, P., 1982, "A New Paradigm for Comparative Literature", , Poetics Today, 3: 1, pp. 181-194.
- .VALDES, Mario J. (ed.), 1990, Toward a Theory of Comparative Literature, Nueva York, , Peter Lang.
- WEISSTEIN, Ulrich, 1975, Introducción a la literatura comparada, , 8.09 WEISS.-2.