

The Classics in Contemporary Culture

Code: 103563
ECTS Credits: 6

Degree	Type	Year	Semester
2500243 Classics	OT	3	0
2500243 Classics	OT	4	0
2502758 Humanities	OT	3	0
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Contact

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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

The English version of this teaching guide has been developed with the Google-translator.

The contents will go to theoretical knowledge about the history of culture that students have acquired in other subjects, especially referred to the period of the XVIII-XXI centuries. A level of writing is also considered to be acquired, which includes the way of citing the writing of the works scientifically.

Objectives and Contextualisation

Study of the cultural events that have taken place and that take place in contemporary times, for the comprehension and the analysis of which we will have to make reference to their antecedents in the classical world.

For an understanding of the history of contemporary culture, it is essential to realize that significant innovations have not been able to develop without taking into account traditions that often start from the classical world.

The new transcendental cultural events have not prescindido of it, updating the classic references for reasons on which it is necessary to reflect.

The subject works on this general idea and will try to demonstrate its application taking into account the following objectives:

- To concede the weight of the classical tradition in the panorama of contemporary culture.
- Detect cultural elements of classical tradition, current in the history of recent culture.
- Locate new phenomena that depend on the use or interpretation of classical themes or classical culture.
- Evaluate and assess the weight of classical culture in the current cultural landscape.

Competences

Classics

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.

- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Students must demonstrate they know the evolution of the artistic imagery of the antiquity.
- Summarising the current debate about the place of the classic Western tradition.

Humanities

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identifying the historical processes of contemporary culture.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing the recycling of classical motifs in new contexts.
3. Applying the historical, institutional, cultural and literary knowledge to the commentary of texts.
4. Assessing the reception in the West of the thought and history of the classical world.
5. Criticising the film adaptations of the classical mythological legends.
6. Enumerating concepts of classic culture that have survived to the present society.
7. Identifying the Greco-Roman sources that have inspired artists and literary people through history.
8. Identifying the results of the projection of the classical world to the Western culture on various levels and in several eras and territories.
9. Interpreting the material and cultural context of transmission of ancient texts.
10. Relating the contemporary myths with the classical antiquity.

Content

Module 0: Methodological delimitations

0.1 Definitions of the concept "contemporary culture" and chronological and spatial limitations.

0.2 Definitions and considerations on the concept of "classical tradition".

Module 1: Antecedents of the contemporary world of the 21st century: the classical tradition in the XVIII-XIX centuries.

1.1 The interest of the Enlightenment for the classical world.

1.2 The emergence of new contemporary myths ... based on the classical tradition.

Module 2: The presence of the classical world in the first half of the s. XX

2.1 The treatment of the classics by the vanguards.

2.2 The classics as an image of fascism.

2.3 Existentialist expressions through classical referents.

Module 3: The presence of the classical world in the second half of the 20th century and the beginning of the 19th century. XXI.

3.1 The usefulness of the classics for postmodern culture.

3.2 The appearance of a neohumanism and the actuality of the classics.

3.3 The verification of the use of the classic references at present.

Methodology

If the number of students enrolled is equal to or less than 20, a turn of exhibitions in the classroom will be foreseen. For this reason, at the beginning of the subject students will have to register in one of the following three groups to focus the subject of their presentation (according to the thematic modules reflected in the Content section). In the case of being a group greater than 20, the deliveries of the reviews will be maintained, but not the turns of the exhibitions in the classroom.

Exhibition 1 (theme of module 1):

On the new myths of the s. XVIII - XIX

Exposure 2 (subject of module 2):

On the representation of the classics by the Vanguards

On the use of the classics by Fascism

Exhibit 3 (subject of module 3):

On the use of classics in the 20th century: Existentialism - Postmodernity

Activity calendar

The teacher will detail a schedule of delivery of evaluable activities at the beginning of the course.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Module 0: methodological introduction	6	0.24	10, 4
Module 1: theoretical exposition	12	0.48	2, 6, 8, 7, 9, 10, 4
Module 2: theoretical exposition	9	0.36	2, 6, 8, 7, 9, 10, 4
Module 3: theoretical exposition	12	0.48	2, 6, 8, 7, 9, 10, 4
Type: Supervised			
Exhibition in the classroom of a subject related to the contents of the subject (10 minutes) and written delivery	1	0.04	2, 6, 8, 7, 9, 10, 4
Specialized indications for writing the 3 reviews	6	0.24	2, 6, 8, 7, 9, 10, 4
Type: Autonomous			
Reading of bibliography for each of the modules (contents)	75	3	2, 7, 9, 10
Writing 3 reviews	12	0.48	2, 7, 9, 10
Writing of conclusions and preparation of the final exam	12	0.48	2, 6, 8, 7, 9, 10, 4

Assessment

The result of the final grade will be obtained from the sum of the following tests:

Delivery of 3 reviews: 60% [20% each]. To obtain the 20% corresponding to each year, it is essential to deliver it on the date indicated. In the case of unjustified delay in delivery, it will lower the grade in proportion to the days of the delay. On the other hand, students can review and correct their essays if they have not obtained in the first instance the maximum score of 2 points per exercise.

Exhibition (in the classroom) in the case of less than 20 students enrolled: 10%. To be evaluated, it is necessary to have delivered the written statement. In the case of having more than 20 students enrolled, the exhibitions will not be organized and, therefore, this 10% of the grade will be reflected in the written test (40%).

Written test (compulsory exam): 30% (in the case of having exhibitions in the classroom) - 40% (in the case of not having exhibitions in the classroom).

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Entrega de 3 reseñas relacionadas con los contenidos de la asignatura	60%	2.5	0.1	2, 5, 8, 7, 9, 10, 4
Exhibition in the classroom of a subject related to the contents of the subject (10 minutes) and written delivery	10%	1	0.04	2, 1, 6, 8, 10, 4
Written test	30%	1.5	0.06	3, 6, 8

Bibliography

The following bibliography is indicative and not exhaustive:
Module 1

P. Burke, *¿Qué es la historia de la cultura?*, Madrid, 2005

J. W. Burrow, *La crisis de la razón. El pensamiento europeo 1848-1914*, Barcelona, 2001.

Ch. Jamme, *Introducción a la filosofía del mito en la época moderna y contemporánea*, Barcelona-Buenos Aires-México, 1999.

J. Picó, *Cultura y modernidad*, Madrid, 1999.

D. Viñas Piquer, *Historia de la crítica literaria*, Barcelona, 2002.

Modulo 3:

L. Canfora, *Ideologías de los estudios clásicos*, 1980, trad. cast. M. Llinares García, Madrid, 1991.

J.M. Domenach, *La propaganda política*, Barcelona, 1969.

R. Gubern, *Máscaras de ficción*, Barcelona, 2002.

U. Silva, *Arte e ideología del fascismo*, Valencia, 1975.

VV.AA. *¿Qué es una obra maestra?*, Barcelona, 2000.

Module 3:

E. Fromm, *El humanismo como utopía real*, Barcelona-Buenos Aires-México, 1998.

O. Fullat, *El siglo postmoderno (1900-2001)*, Barcelona.

J.L. Gaddis, *El paisaje en la historia*, Barcelona, 2004.

J. F. Lyotard, *La condición postmoderna*, Madrid, 1994.

E. Said, *Orientalismo*, Barcelona, 2002.

E. Said, *Humanisme et démocratie*, Paris, 2005

J. P. Sartre, *El existencialismo es un humanismo*, Buenos Aires, 1972.

Tz. Todorov, *El jardín imperfecto*, Barcelona, 1999 (trad. franc. 1998¹).