

Degree	Type	Year
4313178 Comparative Literature: Literary and Cultural Studies	OT	0

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Teachers

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Teaching groups languages

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Prerequisites

- Students must have demonstrated that they understand and have knowledge in an area of study that is based on general university education, and is usually at a level that, although based on specialized textbooks, also includes some aspects that involve knowledge from the forefront of that field of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialized and non-specialized audiences.
- 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.

Objectives and Contextualisation

The course aims to address the study of literary works from the specific perspective of the formal and thematic conventions of the three main literary genres: lyric, narrative and theater (although, eventually, a specific literary genre can be chosen).

Each of these genres will be considered from a historical, rhetorical and pragmatic perspective, during modern and contemporary times, and students will be provided with the main concepts, terms and theoretical and practical references to carry out a particular analysis of literary texts according to the genre to which they belong.

Competences

- Apply the different theoretical and generic models to text analysis and interpretation.
- Apply the ideological foundations of cultural analysis to the different areas of literary criticism and comparatist studies.
- Interpret, in accordance with the principal analysis methodologies, the thematic and symbolic contents of the work in terms of its rhetorical and pragmatic strategies.
- Organise, plan and manage projects.
- Present research findings to experts and non-experts.
- Reason critically based on analysis and synthesis.

Learning Outcomes

1. Analyse and apply the most representative theoretical and genre-based methods to the study of literary, artistic and cultural representation.
2. Identify the persuasive element that is inherent to any literary text and its inevitable link to a particular ideology and the cultural horizon of a particular period.
3. Make a coherent interpretation of the text under analysis.
4. Make critical use of the corresponding bibliography.
5. Organise, plan and manage projects.
6. Present research findings to experts and non-experts.
7. Reason critically based on analysis and synthesis.
8. Recognise and manage the semantic dimension of the text.

Content

Block I. Poetry

1. Theoretical description of genre, main terms and concepts of study, historical concretions and textual analysis.
2. Topics: Romantic lyrics. Baudelaire and poetic modernity. The symbolism. Forms of depersonalization and poetic objectivation. Some contemporary renovating proposals: R. M. Rilke, K. P. Kavafis, T. S. Eliot, G. Benn, F. Pessoa, C. Pavese...

Block II. Theater

1. Theoretical description of genre, main terms and concepts of study, historical concretions and textual analysis.
2. Topics: The double tradition of modern theater. The triumph of the bourgeois realistic model in the XIX century. Gray naturalism. Crisis of the representation of reality in contemporary times. Deformation of realistic aesthetics and breakage: symbolism, avant-garde, psychological theater, epic theater and theater of the absurd.

Block III. Narrative

1. Theoretical description of genre, main terms and concepts of study, historical concretions and textual analysis.

2. Topics: The nineteenth-century narrative and the problem of realism. Transformations within the field of the novel. Naturalism and narrative objectivity. Crisis of identity, crisis of the novel: subjectivation of the narrator, deception and targeting (inner monologue and *stream of consciousness*). Metafiction, pastiche and postmodernity.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Face-to-face seminar class	69	2.76	1, 6, 2, 3, 5, 7, 8, 4
Type: Supervised			
Individual tutorials	20	0.8	1, 6, 2, 3, 5, 7, 8, 4
Type: Autonomous			
Research and preparation of a monograph	65	2.6	1, 6, 2, 3, 5, 7, 8, 4

Due to its eminently practical nature (already established in the same title of the module), and because it is a subject that belongs to a master of a theoretical and comparative nature, the text commentary will become the main exercise that articulates the face-to-face classes. However, it is understood that these reading practices should not be at odds with some reflections of a more general or abstract nature, about the time, the genre or the nature of the text under consideration, in order to help to better understand the object of study.

Thus, then, not only will the teacher be responsible for carrying out these textual analyzes, but it is intended that students actively collaborate in the elaboration of the meaning of the different proposed works.

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

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active and individual participation in the methodological sessions of the module	10	45	1.8	1, 6, 2, 3, 5, 7, 8, 4
Elaboration of a monographic work	50	45	1.8	1, 6, 2, 3, 5, 7, 8, 4
Making a text comment where the theoretical and practical contents of the course are applied	40	6	0.24	1, 6, 2, 3, 5, 7, 8, 4

The evaluation of the course is composed of three grades, whose sum constitutes 100% of the final grade:

- 1) Attendance and active participation in class (with a maximum value of 10%).
- 2) The preparation of a text comment proposed by the teacher, where the student must demonstrate the skills and knowledge (theoretical and practical) acquired throughout the course (with a maximum value of 40%).
- 3) The elaboration of a monograph on a topic proposed by the teacher or agreed between the student and the tutor of this research (which must be selected from among the teaching staff of this module, and who will be responsible for their grade). This work must be content related to the topics covered in the course program (with a maximum value of 50%).

The passing of the subject does not require mandatory participation in the three evaluable activities, and it is assumed as non-evaluable the person who has not prepared either of the two exercises, that is, neither the text commentary nor the free-topic monograph.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity (copying, plagiarism, unauthorized use of AI, etc.), the student will be given a zero for this activity and it will can't be re-evaluated, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Single assessment: The student will carry out the two evaluation exercises of the subject, with the same value (50%), at the end of the course on a single date that will be established at the beginning of the course. The same assessment method as continuous assessment will be used.

Bibliography

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Ingeborg BACHMANN [1990], *Problemas de la literatura contemporánea: conferencias de Francfort*, Madrid, Tecnos.

Pere BALLART [1998], *El contorn del poema*, Barcelona, Quaderns Crema. (V. espanyola: El contorno del poema, Barcelona, El Acantilado, 2005.)

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Isaiah BERLIN [2000], *Las raíces del romanticismo*, Madrid, Taurus.

María del Carmen BOBES NAVES, [1997], *Semiología de la obra dramática*, Madrid, Arco Libros.

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John W. BURROW [2000], *La crisis de la razón. El pensamiento europeo (1848-1914)*, Barcelona, Editorial Crítica, 2001.

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Terry EAGLETON [2009], *La novela inglesa. Una introducción*, Madrid, Akal.

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Ricard SALVAT [2010], *Una mirada al teatre modern i contemporani*, Barcelona, Institut del Teatre.

Robert SCHOLLES (ed.) [1979/1982], *Elements of literature*, Nova York, Oxford UP.

Robert SCHOLLES [1982], *Semiotics and Interpretation*, New Haven, Conn., Yale University Press.

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Enric SULLÀ [2001], *Teoría de la novela. Antología de textos del siglo XX*, Barcelona, Crítica.

Peter SZONDI [1994], *Teoría del drama moderno. Tentativa sobre lo trágico*, Barcelona, Destino.

Peter WATSON [2000], *A Terrible Beauty. A History of the People & Ideas that Shaped the Modern Mind*, London, Weindenfeld & Nicolson.

Software

Teams.

Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Spanish	second semester	afternoon